1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 200 No. 1 NEW YORK, WEDNESDAY, SEPTEMBER 7, 1955 PRICE 25 CENTS

OLD FILM STARS NEVER DIE

Borge's 'Front & Back of the Camera' Stance to 'Give Music Its Day in TV'

Victor Borge has a gripe—and he'd like to do something about it. Star of the "Comedy In Music" one-man legiter which, now in its third season, is the No. 1 longrunner on Broadway, Borge is looking beyond his current tenancy of the Golden Theatre, N. Y., and is eyeing the tv horizons. But not merely as a performer.

Borge's been pencilled in for two CBS-TV "baby specs" this season—two full-hour one-man shows. He's being paid $100,000 per "package"—and since the "package" comprises only Borge, with a couple of stage props (although, unlike his legiter, he plans using a full orchestra for added production values) it represents something of a record in terms of tv salaries, since Borge will be pocketing most of the $200,000 for the two shots. (Over and above the two "baby specs" CBS-TV is planning for some Borge guest shots interspersed through the season.)

But that isn't precisely where Borge wants to fit into the tv picture, at least not exclusively. Rather, he envisions establishing a permanent stake in the medium on a "front and back of the camera" basis as an overall troubleshooter in production with the one purpose in mind—to find the formula that will give music its day in television, just as comedy, drama and quiz shows are basic, solid ingredients.

That's where Borge's gripe comes in. He finds it rather inexcusable that until now tv has virtually neglected the whole area of music. By that he doesn't mean an all-

(Continued on page 70)

Enchanted Forest, Md.'s Answer to Disneyland, Proves Big Juve Lure

By BORAH BURMAN

Baltimore, Sept. 6.

Maryland's answer to Disneyland on the Coast, The Enchanted Forest, 20 acres of Mother Goose-inspired attractions, 14 miles west of Baltimore on U. S. Route 40, has proven to be a strong tourist lure since its Aug. 15 preem despite visits from the Connie and Diane hurricanes. During opening week, over 20,000 flocked out to catch this unique version of nursery rhyme images.

For $1 for adults and 50c for children, visitors can enter the park via a moated castle topped by a 40 foot tower. Eschewing the scare and thrill rides of the standard amusement park, moppets can visit the house of the three bears, climb the old lady's shoe and slide down, ring the bell in the little red schoolhouse or take a canter in a pony cart. A pond and stream accommodate Willie the Whale and three men in a tub with a wishing

(Continued on page 48)

Laura Payne Biopic

Hollywood, Sept. 6.

Laura Lee Payne, who nolds the official commission of Honorary Brigadier General in the U. S. Army, will be biofilmed by producer Joe Pasternak at Metro in a film tagged "The General Was a Lady."

Through staging shows for soldiers at Fort Monmouth, N. J., prior to U. S. entry into World War II, at her own expense, she received Government recognition. Her activities interested the public in the necessity of servicemen entertainment, resulting in USO-Camp Shows.

Mrs. Lou Payne is the former Laura Lee, Warner Bros. filmusical star.

Freed R&B Unit Grossing 110G At B'klyn Par

The Alan Freed Rock 'n' Roll show ending tomorrow (Thurs.) at the Brooklyn Paramount is expected to gross around $110,000 for the week, even going above the $108,000 scored the last time Freed played that house during Easter holidays. Gross was aided by Tony Bennett topping the show. Unfortunately, the singer fell out Sunday (4) with a sore throat.

Gross indicates that rock 'n' roll has lost none of its initial impact among the youngsters since it's heading for a new record. Show has been heavily plugged by Freed, a disk jockey on WINS, N. Y. Included in the show are Lillian Briggs, Nappy Brown, the Harp Tones, Chuck Berry, Rhythmettes, Sam Taylor Band, Cardinals, and Nutmegs.

Disk Clubs Pitch Tall Coin Lures At Top Longhair Names

Threat of record clubs raiding its artists roster was one of the motivating factors in Columbia Records formation of its own disk club operation. According to Col prexy James B. Conkling the indie disk clubs are on an all-out pitch to woo top artists and are using big coin guarantees as bait.

Conkling revealed that the N. Y. Philharmonic, longtime Col pactee, had asked for its release to sign with a record club that would

(Continued on page 18)

JUST KEEP B. O. ROLLING ALONG

By FRED HIFT

Despite all that talk about the pressing need for "new" faces, the old ones still are doing yeoman service at the b. o.

In fact, a quickie survey of who's who in the talent sweepstakes turns up a surprising number of performers who can, in all good conscience, qualify as "oldtimers." Yet they continue to draw 'em in.

Faced with such realities, plus the fact that audiences today apparently are much slower to "make" a star, the studios are competing energetically for men and women who played their first lead parts in the middle '30's. In fact, they're paying outside chunks of coin and making extraordinary concessions to quite a few of the old pillars of the star system.

Rundown of current attractions, including some of the top grossers, would tend to justify the studios' yen for the durable glam personalities.

There's James Cagney in "Mister Roberts," a top hit in which he is paired with another vet, Henry Fonda. In "To Catch a Thief," Cary Grant, who made his screen debut in 1932, has the romantic male lead. In "Man from Laramie" James Stewart appears in a familiar western part. He's also in

(Continued on page 20)

Pulitzer Prize For TV Writers Sought

Worthington (Tony) Miner this week petitioned the Pulitzer Prize Committee for recognition of television writers before "strong forces" being mustered to "dampen their creativity and courage" impose the conformity of "the emasculated standards of motion pictures" upon them. He called on the Committee to recognize television's reportorial achievements, but principally to "defend the dignity" of the medium's top creative writers with Pulitzer Prize recognition.

Miner traced a parallel with the

(Continued on page 18)

It's Now Official

NBC prexy Pat Weaver last week received a memo from publishers of Webster's Dictionary seeking verification on its future use of the word "spectacular" for its upcoming Collegiate Dictionary edition.

Webster is defining it as a big, lavish tv production. Weaver replied that's okay with him.

The NBC echelon credits VARIETY with having coined the word.

Vegas Talent Pools Call the Shots; Tyro Hotel Ops Throw Snake-Eyes

Las Vegas, built into an era of unparalleled opulence during the past decade by the twin media of top name entertainers purchased at record prices, and the lure of legalized gambling, is either flying distress signals or has reached the period when it must stop short for a time to consolidate gains and take inventory of its present situation.

The recent takeover of the Dunes Hotel by the operators of the Sands Hotel, and the pending absorption of the Royal Nevada by the Desert Inn, present at one time a warning of the turbulence that may lie ahead and an answer to one of the most important questions that has been bothering the operators of the Nevada pleasure domes.

Naturally, the hotels that are being succored by neighboring inns, have had their load of problems, primarily with talent that didn't draw and shows that cost a lot of money without commensurate payoff in the casinos. So far, the talent agencies have been the virtual dictators in the situation because of their control of the names for whom the inns have been paying as much as $50,000 a week. They've got to handle a lot of money at the greenfelts to compensate for that kind of layout.

By combining the buying power of several hotels and perhaps alliances with cafes in other cities, the innkeepers may be able to control the ever-mounting prices of headliners, and at the same time com-

(Continued on page 57)

'64,000-Peso Question'

Mexico City, Sept. 6.

Stateside's "$64,000 Question" program has come to Mexico, excepting for the modification that down here it's the 64,000-Peso ($5,120) Question program. It bowed Aug. 30 as a half-hour segment on local radio stations XEQ and XHTV. Shirt maker, the Aurrera Co., is sponsoring.

Announcing is by the vet-toppers Pedro de Lille and Carlos Albert.

Preminger's Code Pitch: Who's A Censor Now?

Otto Preminger wants to know, "How can they call it self-regulation when eight major companies censor my pictures?"

The independent producer, whose "Moon Is Blue" was nixed by the Production Code Administration and who faces the prospect of similar rejection of his upcoming "Man With the Golden Arm," makes the point that the presidents of the large producing-distribution companies serve as the appeals board on Code matters but indies have no voice in the operation.

In N. Y. over the past weekend, Preminger flatly accused "every major" of "abiding by the words of the Code but in fact trying to circumvent it with the way stars are dressed and undressed and the way lines are written." He added: "Many pictures have been passed; some have been grave violations of good taste."

Preminger said he would like to see the indies permitted to sit in with the major outfits in dis-

(Continued on page 42)

Signs of the Times: Peasants Now Study Ticker Tape at Fairs

Minneapolis, Sept. 6.

Brand new "exhibit" at the Minnesota State Fair currently, vying for the preponderantly rural patronage's attention with livestock, farm machinery, grains and vegetable displays, is a stock exchange brokerage office on wheels. It's one of three such mobile "Stockmobiles" that Merrill Lynch, Pierce, Fenner & Beane, New York Stock exchange brokerage firm, designed

(Continued on page 70)

Chevalier to Preem In Vegas' Dunes Hotel For 35G ($ Not Francs) Wkly.

The Dunes Hotel, Las Vegas, is now reaching for talent commanding the tall coin. Spot has signed Maurice Chevalier to start Dec. 19 at $35,000. It will mark the Vegas debut of the Gallic chanteur.

The Dunes Hotel recently was leased to Jake Freedman and Jack Entratter, who run the nearby Sands Hotel. Entratter, who'll do the buying for both spots, will try to put the inn on a paying basis with a batch of names. Frank Sinatra, a part-owner of the Sands and a regular at that hotel, will be the first of the names under the new setup. He'll do a weekend stint at the Dunes Friday (9).

Chevalier is slated for a five-week stand at the Lyceum Theatre, N. Y., Sept. 28, and will follow with an engagement at the Waldorf-Astoria, N. Y., immediately after his date in the legit house. Waldorf date will be on an eight-show-a-week basis, the first time such a plan has been tried at the Waldorf. He's getting $5,000 weekly there. The legiter is on percentage with producer Gilbert Miller.

Mrs. Luce's 'Yes'-'No' Stance After 'Jungle' Nix; State Dept. Backs Her

Row over withdrawal of Metro's "Blackboard Jungle" from the Venice Film Festival had its echoes in New York, Washington and Venice last week. Still unclear, however, was the exact role played by U.S. Ambassador Clare Boothe Luce in the affair.

There were these developments:

1. The State Dept. made it clear that it would reject any M-G contention that Mrs. Luce "used inappropriate pressure" to force withdrawal of the picture from the festival.

2. The Ambassador herself, through the Department, denied that she had voiced a demand for withdrawal of the film, asserting she had merely informed Venice fest authorities that, if the picture were shown, she'd walk out on the competition where she was one of the invited guests.

3. Ottavio Croze, head of the festival committee, acknowledged that the U.S. Embassy had not specifically asked him to withdraw "Jungle." He said he had substituted "Interrupted Melody" (another Metro entry) when informed that M-G itself wanted "Blackboard" yanked.

4. A spokesman for the Motion Picture Export Assn. denied flatly that the MPEA was involved in the ruckus. "We knew what was going on, but were neither consulted nor did we offer to intercede," he declared.

"Blackboard Jungle," one of the invited entries at Venice, was eliminated from the screening sked when—according to Metro—Mrs. Luce issued an ultimatum to the fest authorities along "either the picture goes or I go" lines. The Ambassador was represented as

(Continued on page 71)

JAP 'UGETSU' WINS DOS GOLDEN LAUREL AWARD

Edinburgh, Sept. 6.

"Ugetsu," Japanese drama produced by Masaichi Nagata and directed by Kengi Mizoguchi, is the recipient of the Golden Laurel Award. Jury comprising Ellis Arnall, Ralph J. Bunche, Gardner Cowles, Otto Harbach, Rene d'Harnoncourt, Mrs. Franklin D. Roosevelt, Herbert Bayard Swope and James P. Warburg selected the picture as the one contributing the most to international understanding and goodwill.

The award is presented annually by producer David O. Selznick. Only films not eligible are those made in America or by Americans in other countries.

Douglas Fairbanks Jr. presented the citation at a ceremony here Sunday (4) held in conjunction with the Edinburgh Film Festival. Four pix in competition with "Ugetsu" were "The Little Kidnappers," from Britain; "Barefoot Battalion," Greece; "Gate of Hell," Japan, and "Mr. Hulot's Holiday," France.

ATTORNEY SUES PIAF FOR LEGAL, MGT., FEES

Edith Piaf, who opens next Wednesday (14) at the Versailles, N. Y., is being sued for $19,841 by attorney Andy Feinman in the N.Y. Supreme Court.

Feinman claims the sums are due him for legal services performed by him as well as for personal management fees. Lew & Leslie Grade booking agency, which plots the dates for the French singer, says that Louis Barrere of Paris is her only personal manager.

Johnny Puleo, Midget Comic in Minevitch's Act, in Paris Hospital

Paris, Sept. 1.

Johnny Puleo, longtime featured in Borrah Minevitch's Harmonica Rascals, has been in the American Hospital at Neuilly-sur-Seine under somewhat mysterious circumstances. He is said to have cut himself.

Puleo came here for a solo stint in the Hecht-Lancaster "Trapeze" film to play one of the midget comics, sans the band. While here Lucille Minevitch, widow of the veteran showman and longtime Paris resident, had been conferring with Puleo on plans to continue the Minevitch Rascals on tour, with himself as the feature. Mrs. Minevitch, meantime, is also planning to open the refurbished Minevitch bistro on the Ile de St. Louis, and has just about completed outfitting the "cave," underneath the Seine, for an intime boite. It is on historic Paris ground, formally known as Au Franc Pinot.

Mastin 3, Sammy Davis Jr. In 'Wonderful,' Also Pic

Jule Styne, who plans a Broadway production of "Mr. Wonderful" as a starring vehicle for Sammy Davis Jr. and the Will Mastin Trio, says that the entire threesome, a longtime standard, will participate in the legit musical.

George Wood, of the William Morris agency, affirms that, and also that when the Mastin Trio makes its first picture for Frank Sinatra's independent film producing company, the Davises, pere et fils, and Mastin, uncle of Junior, will not be broken up as a combination, as was erroneously reported in VARIETY last week.

Will Glickman and Joe Stein are writing the book for "Mr. Wonderful," and Arnold Horwitt (lyrics) and Albert Hague (music) are doing the songs. It's the same team that fashioned the current "Plain and Fancy," at the Winter Garden, N. Y.

Rehearsals are planned for January, after the Mastin Trio concludes at the New Frontier, Las

(Continued on page 62)

9/7

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Waldorf Offers Legit 'Package'

Pretty soon there'll be a "booking jam" of legit-catching excursions to Broadway. With out-of-town newspapers, civic and service organizations and several private agencies booking such treks, the field has been expanded with the entry of a large New York hotel, the Waldorf-Astoria, with its own variation of the playgoing tourist "package."

Under an arrangement with American Airlines, the hotel is offering a "Theatre Weekend at the Waldorf," covering three days and two nights and including room and meals, seats for a Broadway show and a visit to a restaurant-nitery. An alternate deal includes a weekend at the hotel, with breakfast and dinner at the Starlight Roof.

Patrons will have several choices of legit shows, tickets for which will be included in the "package" sold at the airline offices in various cities.

Lament For Soap Opera

By RICHARD THORPE

Hollywod, Aug. 23.

"Will the Heroine survive the sudden, mysterious, and always fatal disease which has stricken her? Will the Stranger relax his throttling hold on her throat? Will the governor's reprieve come in time? Will the Money from Uncle Joe in Australia arrive before the mortgage is foreclosed?"

Now that NBC has lowered the boom on its daytime radio serials and is closing out all quarter- and half-hour shows in October, that American phenomenon known as the Soap Opera is about to slip into limbo.

The Life And Death Of Soap Opera will interest future historians and psychologists. The sheer statistics of the soap would be appalling. The tears jerked during the past 25 years would be sufficient to float a national loan and have enough over for the Queen Mary.

How many suffering wives have bravely borne up against malicious gossip which linked their husbands with mysterious and beautiful newcomers? Even after they saw him with the hussy with their own eyes, they were still brave and noble. Usually it turned out that the other gal was really his cousin or something similarly innocent, but sometimes it was the mccoy and the fool husband came to his senses just in time to realize that he was about to throw away the love of a fine, noble, suffering woman, and to crawl back to her on his knees. Think of the num-

(Continued on page 62)

Chicago—That Toddlin' Town

Chicago had a VARIETY office very early for Chicago was a great show town. Unfortunately it's now necessary to use the past tense—was. Little by little the Loop has shriveled away so that save for Randolph St., and one of two splotches of illumination it's unbelievably dull after dark in this year 1955.

Once there were many vaudeville circuits booked out of Chicago—the Orpheum, senior and junior houses, Butterfield, Pantages, Carroll, Ackerman & Harris, Bert Levy, Keith-Western and the allied Western Vaudeville Managers Assn. There were half a dozen break-in houses, Kedzie, Lincoln, Englewood, Chateau which all the agents and bookers made each half as a matter of professional information. The Chicago coffee-and-cakers (one and two day fleatraps) were in every sector and in outlying areas like Hammond, Gary, Blue Island. Smalltimers could make a living on these trolley jumps, which paid about $10-$15 a night.

As for legit, Chicago was a big town until 20-25 years ago. Forgotten shrines, some now converted to the cinema, others razed for parking lots included the Grand Opera House, the Garrick, the Woods, the Powers, the Colonial, the Cort, the La Salle, the Illinois, the Majestic. There were 18 legit houses right up the dawn of the depression.

Chicago was unique for the size and opulence of its ballrooms, like the Trianon; the Aragon, the Paradise. And for the sheer seating cappacity of some of its cafes, many of them miles from downtown but very much inside the sprawling confines of that interminable city. The ballrooms had footmen in white perukes with red velvet knee-breeches and long coats adorned with golden tassles. The working classes were encouraged to feel that the regime ancient of France offered nothing not available for a 75c. admission.

Sime wanted these ballrooms "reviewed"—and the ballrooms in other big cities as well. This was a doozy assignment for a VARIETY staffer or stringer. What do you say as a ballroom critic? The floor was handsomely waxed? The manager's tuxedo was of the latest cut? The revolving chandelier was very schmaltzy when Wayne King, the waltz king, made with the dream music?

Hey-Hey Days of Paul Ash

Chicago also developed the so-called "Paul Ash policy." Ash was a guy with a mop of hair. He had worked out a routine in early presentation houses of San Francisco and Oakland. His voice was full-bodied and the girls swooned when he made his announcements, told his little folksy, pointless gags or passed gumdrops over the footlights to the front rows. It was the duty of the Chicago office to report Paul Ash's every sneeze and cough and to detail the performances of such proteges as Ginger Rogers and George Givot. Ash burst out of the McVickers into the newer and much bigger Oriental where he was part of the electric sign—Paul Ash, the Rajah of Jazz.

Chicago was risky during the Prohibition era. One staffer, Lou Greenspan, made the mistake of panning the sweetie of a hoodlum. She was playing the Friar's Inn, off Wabash. The hood crowded Greenspan into a booth at Lindy's, on Randolph St., and talked very disagreeably about breaking the cric's legs with a baseball bat. It took some tall squaring. Another staffer of that period, Claude Binyon, then a bashful kid, had aroused the anger of the owner of a joint out on Cottage Grove Avenue. "If that guy ever shows here again, notify me," the owner told his headwaiter. Some weeks later Binyon, who was then quite Joe College, popped in, not as a reviewer but as a patron, with a party of kids. The whisper was passed to the cafe boss. "That VARIETY guy is back." The cafe boss came storming out. "Where is he? Point him out." Claude looked up—all baby-faced and unaware. *"Him?"*, the cafe guy was incredulous, *"That kid!* Oh, for crying out loud." He turned on his heel, in disgust. There was no sport in pushing a Boy Scout around.

And The Ole Maestro Too

Chicago gave Ben Bernie the same kind of up-push that it gave Paul Ash. It was while at the College Inn of the Sherman that the "yowza" fellow got his first big radio break. At the time Chicago was an important runner-up to New York in broadcasting and had to its credit (or blame) the origination of the daytime serials or soap operas. Chicago inventions included Amos 'n' Andy, Clara Lu & Em, Easy Aces, East & Dumke, Patt Barnes, Kaltenmyer's Kintergarten, Quiz Kids, Myrt & Marge, the Sinclair Minstrels, Smilin' Ed McConnell.

There has been one thing very wrong with Chicago—it's kept losing theatres, programs, dance orchestras, stars and its own fads without replacing them. Nobody has ever quite figured the failure of the Loop to hold its own except that Chicago has always suffered from a lack of rapid transit. Its subway was a token and a teaser. Apparently the cafes needed Prohibition (and upstairs gambling) and the town probably was hurt more than has ever been realized by all the gangster stuff, and the attendant publicity. People were literally afraid to stick their noses out of nights.

Enough to say it has been a down-hill runaway. More and more there was less and less about show business, and radio, and waltz kings and Charleston champs. Today when you ask the VARIETY office manager, Don Wilson, "What's new in Chicago?", he first acts embarrassed and then his eyes mist up.

How explain this strange drying up of what was once a dynamic show town? Why do three millions and more people stay away in such droves from the legitimate theatre and the night clubs? Why do the sponsors (half of them having their home office in Chicago) allow their ad agencies to move radio and television programs to New York or Hollywood?

What's happened to Chicago shouldn't happen to a dog town. But it's all been spelled out, sadly, over the years of this publication's first half-century. Gloomy or cheerful, we call 'em as we see 'em.

GROUP TO PROBE COAST INT'L FILM FEST IDEA

Hollywood, Sept. 6.

Move to stage an International Film Festival in Hollywood, long proposed but never advancing further than the talking point, will gain impetus through a special committee set up by the Motion Picture Industry Council to explore the project.

MPIC membership has unanimously voted for the committee, chairmaned by Samuel J. Engel, 20th-Fox producer and prexy of the Screen Producers Guild, to study all aspects of the Festival, advocated for years by the industry group. Org is in favor of holding it either late next year or in 1957.

Other committee members include Steve Broidy, Walter Wanger, Ronald Reagan, William Holden, Preston Ames and Daniel Taradash.

Greek Showmen Forming Variety Tent in Athens

John Haskell, who is setting up an international junket of top talent under Variety Clubs of America auspices, has completed details for the presentation of the show in Athens. It will be held in the Greek capital about Dec. 15 under sponsorship of the King and Queen.

Haskell, who is en route to Cairo, reports that Greek show bizites are organizing a Variety Club as soon as they receive the organizational material from George C. Hoover, Variety's International prexy.

During his tour, Haskell, Beverly Hills realtor and special TWA representative in Hollywood, expects to visit Russia in an attempt to include Moscow as a stop for the international junket. In the USSR, it's expected, that some local charity would be the beneficiary of the show. Under present plans, the junket is slated to originate from Los Angeles Nov. 15, thence to London, Hamburg, Athens, Moscow, Bombay and Tokyo and wind up in Constitutional Hall in Washington with a gala for the President and his cabinet.

THE ONE WORLD OF SHOW BIZ

Survey Pinpoints TV Effects on Pix Attendance; Oldsters Lag at B.O.

Ownership of a tv set by the late fall of last year kept no more people from seeing films in theatres than non-ownership of a set induced greater attendance, a study by the Alfred Politz Research org for Look magazine shows.

Survey covers an average week in late 1954 and includes persons of 10 years of age or older. Also, it takes in different individuals who attended film theatres at least once during an individual week. If they went twice or more, they were still counted only once.

On this basis, the Politz study found attendance for the week ran to 27,050,000, or 21.9% of all Americans over 10. The predominant age group attending was from 10-19 years (42.4%), whereas adults of 20 years or older accounted for only 17.1%. Broken down into age groups, the attendance pattern clearly showed a decline in attendance by the older folks.

In the 10 to 14 age group, 37.9% attended; in the 15-19 group, 47.9%; in the 20-29 group, 32.4%; in the 30-39 group, 20.6%; in the 40 to 54 group, 13.2%, and 55 years of age or over, 6.9%.

(On the basis on which the Politz survey was set up, the attendance figure of 27,505,000 per week is regarded as misleading, primarily for the reason that it doesn't take into account people who may attend shows two or three times a week. Furthermore, it leaves out the under-10 moppets. Weekly attendance is generally put at between 47,000,000 and 50,000,-

(Continued on page 22)

Warner Bros. Set To Sync First German Film for U.S. Release

Frankfurt, Sept. 6.

All the major producers in Germany, who are waging a battle to break into the U. S. with a major release on a film, are looking forward with great anxiety to the outcome of the latest move announced by Warner Bros. Warners has taken the U. S. rights to the German film, "Solange Du Da Bist," which will be titled in English "As Long As You're Near to Me." For the first time, instead of merely sub-titling the German pic, it will be synchronized for its release in the States.

The sync work will be done by German-born Rudi Fehr, who is now working on the English script of the picture in Hollywood. Pic, which stars O. W. Fischer, Maria Schell and Hardy Krueger, was made by NDF Films in Germany.

The German producers hope that if this film meets with public acceptance and financial success in the U. S., it will open the way for other major U. S. distributors to handle their films and get the German pix out of the limited "art house" or "showings in German-speaking territories only" class.

Schary's 'Gettysburg' In Record No. of Aspects

Hollywood, Sept. 6.

Dore Schary's four-reel featurette, "The Battle of Gettysburg," will be released in a record number of seven different aspects, to hit every conceivable situation in the world.

Picture, filmed in CinemaScope, will go out in this process. Via optical reduction, it also will be released in color and black-and-white widescreen, color and black-and-white normal aspect and color and black-and-white 16m.

Directed by Herman Hoffman on location at Gettysburg, no actors appear in the film. Primarily it is designed to give the spectator a vivid impression of the historic Civil War battle. Subject is beamed at an early December release date, with the probability it will be packaged with one of the company's top features.

'MARTY'S' 200G RENTAL FROM JUST ONE HOUSE

Hecht-Lancaster's "Marty," marathon pic at N. Y.'s small Sutton Theatre, will have earned more than $200,000 in film rental from this one house when it goes into its sixth month Sunday (11), according to William J. Heineman, United Artists v.p. in charge of distribution.

The Ernest Borgnine starrer, locationed in Gotham on a budget of around $360,000, continues to draw consistently well, the week-to-week gross varying little in the $12,000 to $15,000 area. In other words, the end of the Sutton run is not in sight.

'Roberts' Heading For Alltime Coin Music Hall Mark

"Mister Roberts" not only is hanging up the longest run of any pic at the N. Y. Music Hall since "Greatest Show on Earth" played there in March of 1952, but it also is heading for an alltime money record at the huge Hall by going a ninth week starting tomorrow (Thurs.).

The Warners pic is heading for a total of $1,272,000 for eight weeks, with an estimated $154,000 probable for the current (eighth) session ending today. If the pic does $125,000 or better, which seems likely, in the ninth stanza, "Roberts" would wind the nine-week run with $1,397,000, biggest ever at the Hall.

"Great Caruso," a Metro film, did $1,393,000 in 10 weeks during the summer of 1951, which has been the record for total money ever since. "Show" ran 11 weeks to tie the alltime house mark for longruns. The Paramount pic, however, did not make any new money mark.

Showing by "Roberts" is viewed all the remarkable because it had to contend with two hurricanes and the hottest summer N. Y. has had in many years.

Coast House Sues IATSE For 28G Over Picketing

Los Angeles, Sept. 6.

Damages amounting to $28,000 are asked from IATSE Local 150, Projectionists, by Sherwen Theatre Corp., for the union's picketing of the Roxy Theatre, Glendale, Cal., since June 29.

Request for a temporary restraining order against the boothmen's union has been denied, but Sept. 12 was set as date for a show-cause hearing on why the injunction should not be granted the theatre outfit.

IA group, according to the complaint, is insisting that the theatre discharge its present Independent Motion Picture Workers of America projectionists, and hire Local 150 crewmen.

'Cinerama's' Coast Mark

Hollywood, Sept. 6.

"This Is Cinerama" starts advertising its final nine weeks starting Sept. 11 and closing date is now tentative for Nov. 13. This gives the big screen process a record run of two years, seven months at Warner, Hollywood. It's a record run for any film to play locally.

Stanley Warner is now scheduling "Cinerama Holiday," second feature in the three-strip process, to open house Nov. 16, after several press runs.

PIX, TV, LEGIT IN GREGORY'S ORBIT

By GENE ARNEEL

Three-cushion show business is coming to the fore—meaning a parlay of pictures, tv and legit with one producing company anteing up the stakes. In the past, of course, legit and films have wedded, and the Hollywood-tv romance has had a lingering spotlight.

Paul Gregory is going for the three-way stretch via Gregory-Laughton-Goldman Productions in which he's partnered with actor-director Charles Laughton and Philadelphia theatreowner William Goldman.

Having completed production of his first pic, "Night of the Hunter," Gregory is now readying properties for exposure in varying combinations of two of the three mediums, with some being angled for all three.

Next film on the producer's sked is an adaptation of Norman Mailer's novel, "Naked and the Dead," with financing provided by Goldman and direction by Laughton. Dennis and Terry Saunders, whose two-reel short, "Time Out for War," copped an Academy Award, are doing the screenplay. Gregory, in N.Y. over the past weekend, said he plans to roll the film in Hawaii and Tahiti around next December.

While shooting the "Naked" feature, Gregory reported, he'll also make 15 vignets of about 18 minutes each, these to focus on the 15 key characters of the story. He said he has a deal pending whereby one of the tv networks will pay for the production of these—a total cost of about $150,000—for exposure one at a time on one of its large weekly programs. This will provide programming material for the web and serve promotional purposes for the feature, Gregory noted.

TV is much included in a future legit project, said Gregory. This is "The Big Banjo," concerning the minstrels of 50 and more years ago, but to be staged within modern framework and with a dramatic story.

Gregory reported he already has

(Continued on page 16)

M-G MAY BANKROLL 'TRISTESSE' LEGITER

Metro may bankroll a legit version of "Bonjour Tristesse," click first novel by Francoise Sagan, as a preliminary to the film version. Otto Preminger, who owns the rights, is to make the pic for M-G release and also will produce the play if presently tentative plans are finalized.

Preminger was in N. Y. last weekend to talk over the matter with S. N. (Sam) Behrman, who's doing the pic script and may also write the dramatization.

The legiter, if it's decided upon, will be presented in the fall and the pic would be lensed in the spring or summer of 1957.

Par's Hot Week's U.S. Billings Of $2,000,000

Paramount had domestic billings of nearly $2,000,000 last week, which was the first round in the company's sales drive saluting president Barney Balaban. Bookings indicate about the same amount of revenue from U. S. theatres in the current week.

Significance of this kind of coin is seen in the fact that Par's weekly average revenue from all sources throughout the world is just slightly over $2,000,000.

Films credited with the tall money from U. S. outlets include "The Girl Rush," which was given billing as the special drive teeoff pic-meaning extra sales push—and "You're Never Too Young," "To Catch A Thief," "Seven Little Foys," "Ulysses" and others.

No Biz Like Show Biz, for Lawyers; Litigations Take Spotlight in News

There's no business like show business—especially for lawyers. The legal eagles, representing show biz firms and personalities, have one of the biggest litigation schedules on record and it appears that there will be as much drama in the courtroom as there will be on the screen, tv, and stage this upcoming season.

Fighting exhibitor antitrust suits, amounting to $400,000,000 to $500,000,000, has long occupied the attention of film industry attorneys. Added to this, however, is a number of new suits, involving personalities, plagiarism, distribution costs, breach of contracts and many other claims. Lawsuits of one kind or another seems to have predominated the entertainment news headlines during the past two weeks.

The sums demanded by litigants is something short of astronomical, and demands of six and seven figures are not uncommon. Frank Sinatra is being sued by 20th-Fox for $1,000,000 on a breach of contract claim, studio charging that Sinatra ankled "Carousel" while on location in Maine, leaving a cast and crew of 125 stranded. Walter Winchell is asking $7,000,000 from ABC on the grounds that by misleading him on his insurance status the network forced him into

(Continued on page 20)

Plugging of Films In Newsreels Now Routine; Exhibs Not Squawking

Plugging of pix in the newsreels, long a sensitive subject among exhibs, is now almost routine with the reels.

Hardly an issue goes by in which one company or the other doesn't include a clip about one of its stars making a p.a., or a picture opening on Broadway. Theatremen, who at one time used to snip such footage from the reel, now appar-

(Continued on page 20)

National Boxoffice Survey

Labor Day Helps Biz; 'Thief' Again Paces Field, 'Holiday' Second, 'Roberts' 3d, 'Love' 4th

Usual upbeat for a long holiday weekend with upped scales is reported currently from all sectors of the country this session. Several new, strong pix, just around extensively, are adding strength to the general showing. Heat in West Coast cities cut down totals somewhat but not as much as feared in L.A.

"To Catch Thief' (Par) is holding in No. 1 spot, the same as last stanza, additional bookings naturally helping swell its coin total.

"Cinerama Holiday" (Indie) is moving up into second position after being down in third a week ago.

"Mister Roberts" (WB) is dipping to third place, lowest point it has been since being out in distribution extensively. "Love Is Many Splendored Thing" (20th) again is finishing fourth.

"Pete Kelly's Blues' (WB) is holding staunchly in fifth position, same as last session. Sixth money goes to "The Kentuckian" (UA), which has been gradually pushing higher in recent weeks.

"Man From Laramie" (Col) is climbing back into seventh spot with some fresh, strong playdates. "Summertime," also from United Artists, is winding up eighth.

"Never Too Young" (Par) is capturing ninth place. "The Shrike" (U) is pacing the runner-up films. "Marty" (UA) and "We're No Angels" (Par) are the other two runner-up pix.

"To Hell and Back" (U), which got off to a great start on its Texas playdates and in Atlantic City, is heading for a new house record in Philly with enough coin to easily pace the city. "Left Hand of God" (20th) also shapes promising with good to smash showings in some six key cities covered by VARIETY this round.

"McConnell Story" also is starting out in fine style, with some good to big engagements currently. "Always Fair Weather" (M-G), also new, is on the disappointing side this session. Trim in Indianapolis and lusty in St. Louis, it is rated fair in Portland, Frisco, Detroit and L.A. Pic is regarded as good in Denver.

"Girl Rush" (Par) is very spotty currently, being fair in Washington, mild in L.A. and Balto and good in Indianapolis. "Night of Hunter" (UA) looms good in L.A. and trim in Philly.

"Lady and Tramp" (BV) is rated fine in Toronto and St. Louis. "Major Benson" (U), good in Frisco and N. Y., is fairish in Seattle.

"Phenix City Story" (AA), fair in Philly, is smash in N. Y. and still big on extended-run in Chi. "One Desire" (U), nice in Chi, looks sock in N. Y.

(*Complete Boxoffice Reports on Pages 8-9*)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4984
London WC2
8 St Martin's Pl., Trafalgar Sq
Temple Bar 5041
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 200 No. 1

INDEX

Chatter	70
Concert-Opera	68
Films Reviews	6
House Reviews	61
Inside Music	56
Inside Pictures	16
Inside Radio-Tv	40
International	12
Legitimate	64
Literati	69
Music	49
New Acts	61
Night Club Reviews	63
Obituaries	71
Pictures	3
Radio-Television	23
Radio Reviews	44
Record Reviews	50
Frank Scully	69
Television Reviews	30
TV Films	35
Unit Reviews	61
Vaudeville	58
Wall Street	18

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year $20 Foreign

Pix Biz Brisk in Aug. Despite Heat; 'Roberts' Champ With $2,293,000; 'Holiday,' 'Stranger,' 'Blues' in Top 4

With some seven or eight strong pictures out in release in August, rather unusual for this season of year, exhibitors successfully combatted dog days of the past month despite the prolonged tropical weather, hurricanes and floods. Some idea of how sturdy the boxoffice was is shown by the fact that the top five films showed a total gross of nearly $5,500,000 in the long month, according to reports from VARIETY correspondents in some 23 key cities.

Way out in front in the August sweepstakes was "Mister Roberts" (WB) with a gross of $2,293,000. The Henry Fonda starrer, adapted from the legit hit, was in the No. 1 spot for five successive rounds, with the coin total being increased by strong holdovers and extended-runs. "Roberts" currently is in its eighth week at the N.Y. Radio City Music Hall, where an additional week probably will enable it to hit a new alltime money high.

"Cinerama Holiday" (Indie), which was helped by its launching in several important key cities last month, soared in revenue to nearly $1,200,000 for August, and was easily winner of second p'ace.

"Not As a Stranger" (UA), boxoffice champ in July, still displayed sufficient stamina to land third position last month. "Pete Kelly's Blues" (WB), which was out in release only three weeks during the month, copped fourth spot, and likely will be heard from additionally in the future.

"Man From Laramie" (Col) wound up in fifth place, although never rising above fourth slot in weekly tabulations. "Lady and Tramp" (BV), third in July, continued very strong in the past month to land sixth money.

"Never Too Young" (Par) attested to the popularity of the Martin-Lewis comedy team, by taking seventh position. However, this pic was not as big as some M&L

(Continued on page 20)

August's Winning 10

1. "Mister Roberts" (WB).
2. "Cinerama Holiday" (Indie).
3. "Not As Stranger" (UA).
4. "Pete Kelly's Blues" (WB).
5. "Man from Laramie" (Col).
6. "Lady and Tramp" (BV).
7. "Never Too Young" (Par).
8. "We're No Angels" (Par).
9. "7 Little Foys" (Par).
10. "Cobweb" (M-G).

National Theatres Wins Court Okay to Buy 7 More in Salt Lake City

Following on the heels of Loew's Theatres' new theatre acquisitions, National Theatres received permission from Judge Gregory F. Noonan in N. Y. Federal Court Friday (2) to take over seven theatres in and around Salt Lake City from Joseph L. Lawrence.

There was no opposition by exhibitor groups to the action and the Dept. of Justice did not contest the move. Federal attorney Maurice Silverman told the Court that the acquisition of the seven theatres by NT, with certain restricting provisions included at Government insistence, would not restrain competition in the area.

Restrictions imposed include (1) that NT must divest itself of the Rialto Theatre (one of the seven to be acquired) if within a six-year period any responsible individual wanted to start operation of a first-run house in downtown Salt Lake City. The new operators, of course, would have to reimburse NT for its investment in the Rialto; (2) that an indie exhibitor in competition with NT's Southeast house in suburban SLC should be afforded the chance to procure films on the same availability as the NT theatre if it so desired. Presently there is one other opposition house which is operating on an art house policy.

Theatres NT will acquire are the 1,340-seat Uptown and the 825-seat Rialto, both downtown SLC first-runs; 785-car Oak Hills drive-in; 725-seat Southeast in Sugarhouse; 1,300-seat Villa and 680-seat Murray in Murray, and the 752-seat Academy in Provo, Utah.

Loew's 25c Divvy

Board of directors of Loew's Inc., meeting last Thursday (31), declared a dividend of 25c per share on the company's common stock.

Melon is payable Sept. 30 to stockholders of record Sept. 13.

Disney Taking 'Pan' Back For Own (BV) Uses

Walt Disney's "Peter Pan," 1953 release which is near the $7,000,000 mark in domestic distribution revenue—and this via RKO—is switching hands. Film is to be taken over at the end of October by Buena Vista, which is Disney's own releasing organization.

With RKO's distribution rights thus surrendered, Disney becomes free to handle the pic as he sees fit, including a full airing on tv via, perhaps, "Disneyland" on American Broadcasting.

At any rate, the RKO homeoffice has sent out word to the field to turn down theatre datings for "Pan" beyond mid-September.

Ayres to Open Religioso Pic-P.A. Series in Frisco

San Francisco, Sept. 6.

Lew Ayres will open his film series, "The World's Great Religions," at the Geary Oct. 31.

Ayres, booked by the William Morris Agency, will appear with the films of the Middle Eastern and Far Eastern faiths. Paul Spier and Hans Kolmar are promoting the week-long series.

Oakland Theatre Sues N. Cal. Chains for 300G

San Francisco, Sept. 6.

The Rex Theatre, in downtown Oakland, last Tuesday (30) sued three Northern California theatre chains and a film distributor for $300,000, charging they conspired to keep the Rex from getting subsequent-run films.

The suit, filed in Federal Court here, claimed the Rex can't get films until all the houses in the three chains are finished playing them. Defendants are Universal Film Exchanges, and its local manager, Barney Rose; United California Theatres; Golden State Theatre and Realty Corp., and T & D Jr. Enterprises.

Suit was filed by Irvin S. Goldstein, lawyer for the Rex's owner, Arthur Barnett of San Francisco. Suit accuses the defendants of forcing the Rex to take undesirable films in order to get good ones—in other words, of block booking.

The Rex states "major downtown Oakland theatres" get first crack at firstrun films and goes on to say that 76 days later other theatres in the named chains can book the films. Only then, the suit complains, can the Rex book the pictures. Goldstein said it takes his client about 100 days to get films after the first run starts. But, he added, "the primary problem is block booking . . . taking 80 or 85 pictures at a time."

Arnall to Europe For IFPEC Talks

Ellis Arnall, prexy of the Society of Independent Motion Picture Producers and Independent Film Producers Export Corp., flies to London Sept. 12 on the first leg of a Continental tour designed to set in motion the European selling activities of IFPEC.

While in London, Arnall will speak for the indies at the negotiations for a new Anglo-American film agreement, which are skeked for Sept. 15-16. Eric Johnston will be there for the Motion Picture Export Assn. Sir Frank Lee will rep the British Board of Trade.

The IFPEC was set up by SIMPP last year to facilitate indie producers' contact with foreign sales orgs. There was talk also that it might go into distribution abroad, but this idea appears to have been dropped.

New York Sound Track

Frank Sinatra, who was holed in incognito at the Waldorf-Astoria after his "Carousel" shooting walkout, participated in a cloak-and-dagger chase with a couple of skulking characters who, it turned out, were process-servers in the 20th-Fox $1,000,000 damage suit. . . The "chase" resulted from the fact it was still Sunday night, and the pair had to wait until a minute past midnight to effect legal service but didn't want to lost Sinatra, hence a four-hour vigil that assumed proportions of a whodunit. It even took Sinatra into the Capitol Theatre on Broadway to gander "Not As a Stranger," in which he is featured but which he never saw, except for some rushes.

Not generally known that Simon & Schuster editor-in-chief, **Jack Goodman,** has been doing some eastern script scouting for Columbia Pictures, under a special six-month assignment from Coast toppers **Harry Cohn** and **Jerry Wald,** separate and apart from Col's regular eastern story department. It's an informal test arrangement for six months, not especially well defined, but to see what a book editor can pass along to Hollywood in its current quest for story material.

Universal's **Ben Cohn** back from his extended Far Eastern survey trip . . . **Herbert Rosener** of the Rosener circuit on the Coast in N. Y. and huddling with Metro on "Guys and Dolls."

CBS' **Richard S. O'Brien** is the winner of the Society of Motion Picture & TV Engineers' 1955 Journal Award, given to "the author of the most outstanding paper originally published in the Journal of the Society during the preceding calendar year." O'Brien had written in the Journal about "CBS Color Television Staging and Lighting Practices" . . . **Sophia Loren,** forthcoming in IFE's "Neapolitan Carousel" and several other Italo pix, getting a big break in the U. S. mags. Latest is in Collier's . . . J. Arthur Rank's Pinewood and Ealing studios in London report they're close to peak activity, with 14 films in various stages of production. Nine are tinters.

Jean Goldwurm and **Robert Siodmak** will coproduce two films in Europe during the coming year. Both pix will be lensed in dual version—English and French or German. Goldwurm's Times Film Corp. will release in the U. S. Siodmak last did "Die Ratten" (The Rats), which won the Berlin film fest prize.

Audie Murphy, star of Universal's "To Hell and Back," made a personal appearance at the Recruiting Booth in Times Square yesterday (Tues.). Picture dealing with the World War II hero's own experiences follows "Man From Laramie" as the Capitol's next attraction . . . Metro publicity manager **Dan Terrell** back at his desk after a vacation . . . Producer **Sol C. Siegel** returned to the Coast . . . Warner Bros.' publicity department turning cute with an all-French release, followed by an English translation, of **James Stewart's** arrival in Paris for "The Spirit of St. Louis" . . . **John W. Wilkinson,** champion manager of the year of Associated British Cinemas Ltd., in from London for two-week all-expense-paid vacation as his prize. Stanley Warner is acting as his host in the U. S. as part of a reciprocal arrrangement with the British chain which entertains SW's prize-winning manager.

Saga of a Rich, Full Film Epoch Unreeled in Will Hays 'Memoirs'

By FRED HIFT

Few men have achieved as close an identification with an industry as has Will H. Hays with motion pictures. He headed up the Motion Picture Producers & Distributors Assn., forerunner of the Motion Picture Assn. of America, for more than two decades (1922 to 1945) and to this day there are those who will habitually refer to the MPAA as "the Hays office."

In the 600-page "The Memoirs of Will H. Hays" (Doubleday; $7.50) the rich, full life of the man who went from Sullivan, Ind., to become a country lawyer, the Republican party's national chairman, U. S. Postmaster General and, finally, the "boss" of Hollywood, is set down in full—at times almost excruciatingly so—detail. Hays, who died in 1954, was greatly addicted to minutiae and accuracy. The book, culled from his diary and personal files, bears ample testimony to this.

Hays had a dry humor but sans the light touch, and his editors (he credits primarily Ernest B. Chamberlain) didn't improve things any via their selections. The "Memoirs" are crammed full of information and, at least the Hollywood part of it, will be required reading for the oldtimers in the business and the historians. But beyond that, the book sounds like a rather dull and pedantic echo from a tumultuous past; the saga of an ardent politician who rubbed shoulders with presidents, and of the growth of an industry, told with plenty of names and much profundity, and yet curiously little warmth, by the man who had seen it all happen from a great vantage point. Among his friends and acquaintances he numbered some of the great names of his age—Teddy Roosevelt to Will Rogers—and here and there he comes up with a revealing or amusing anecdote.

The "Memoirs" are pretty well divided into two distinct parts. The first half tells of Hays the politician, the second of Hays the administrator who himself lists the appellations bestowed on him as ranging from "czar" to "Hoosier Crusader." He details how, in 1922,

(Continued on page 20)

It Pays

Not unlike today, exhibitor-distributor relations weighed heavily on the mind of Will H. Hays, the MPPDA prexy, in the late '30s, when there were damage suits galore. In his book of memoirs, Hays recalls a presidents meet in the late '30s when Nicholas M. Schenck, Loew's topper, outlined a "very liberal" treatment of exhibs.

Other presidents protested that "it would be giving the exhibitors too much." Replied Schenck: "I never found that it didn't pay."

See Marilyn-Fox Feud Patched Up; 100G Per Film

Hollywood, Sept. 6.

Marilyn Monroe's long-standing feud with her studio, Fox, is expected to end this week when the actress will probably sign a new pact with the Westwood lot.

It's understood Miss Monroe will receive over $100,000 a picture; will be allowed one film annually outside of her 20th commitments, in which she will have story and director approval, so that she can activate her Marilyn Monroe Productions, Inc.

Properties she'll star in for 20th will be specifically listed in her new contract, and they're understood to include "Bus Stop" directors, and their names will be included in the new pact, assuring her director approval on her pix.

Studio had offered the actress a pact hiking her coin to $100,000 a film last January before she did "Seven Year Itch," but she never signed the contract.

Miss Monroe was originally signed by 20th in 1946 at a starting salary of $125 weekly. Prior to the new $100,000 per picture contract handed her last year, she was receiving $1,500 per week, with her next option going to $2,000 per week, to be followed by $2,500 weekly and then $3,500.

Miss Monroe brought the controversy to white heat last January when at a N. Y. press conference she declared herself a free agent, discharged Famous Artists as her agent, and disclosed she had formed her own production company, and planned tv production as well as pix.

Indie company she formed, Marilyn Monroe Productions Inc., named her as prexy and Milton Green, Look fotog, as veepee. N. Y. attorney Frank Delaney drew up the corporate structure.

N. Y. to Europe

Bob Cinader
A. Burke Crotty
Joan Greenwood
J. Walter Kennedy
Robert J. Kingsley
Mark Marvin
David Niven
Ida Ostro
Tom Saxe Jr.
Hans Schwieger
Leonard Sillman
Ross Sobol
Terry Turner
Leo Van Munching

Europe to N. Y.

Jack Anthony
Beulah Bondi
Al Capp
Noel Coward
Fred Finklehoffe
Tamis Fisher
Joan Fontaine
Axel Gruenberg
Morris Helprin
Sol Hurok
Robert Q. Lewis
Margaret Mitchell
Jimmy Neil
Bertha Ricardo
Sax Rohmer
Jimmy Shand
Ninette de Valois
Hal B. Wallis
Jack L. Warner
Robert Wilson

L. A. to N. Y.

Maxine Andrews
G. Ralph Branton
Spring Byington
Emmett R. Callahan
Robert W. Coyne
Jeanne Crain
Morton DaCosta
Alfred E. Daff
Agnes De Mille
Bill Doll
Charles Einfeld
George Fass
Max Factor
John C. Flinn
Milton Goldman
Edmund Gwenn
Don Hartman
George Jessel
Al Jones
Richard Kollmar
Charles LeMaire
Frank Loesser
Joshua Logan
Gordon MacRae
Margo
Sam Marx
Rudy Mate
Robert Newgard
Edith Piaf
Mary Pickford
Otto Preminger
Robert Preston
Philip Rivero
Jane Russell
Richard Sale
Natalie Schaefer
Zadel Skolovsky
Lou Smith
Mark Stevens
Lee Taub
Dorothy Taub
Dorothy Towne
Helen Traubel
Jack Webb
Julie Wilson

N. Y. to L. A.

Xavier Cugat
Gloria De Haven
Robert Emmett
Carl Fisher
Kim Hunter
Jessie Royce Landis
Abbe Lane
Allen Reisner
David Rose
Jerome Robbins
Vincent Sardi Jr.

RKO AIM: INDIE PROD. STABLE

Schism Between Allied, TOA Widens; Martin Answers Shor; Kirsch Hits Out

The schism between Allied States Assn. and Theatre Owners of America appears to be widening. The two major exhibitor organizations differ strongly on (1) the value of the recent joint talks with the film companies, (2) the advisability of appealing to the Government for intervention in the industry over the question of film rentals, (3) the acceptance of an industry arbitration system, (4) organization of new tax fight, and (5) continuation of membership in COMPO.

In a terse communique, issued from his Columbus, Ga., headquarters over the weekend, TOA prexy E. D. Martin declared that he stands on a statement issued on July 22 in which he expressed "surprise and disappointment" at Allied's decision to withdraw from further talks with the film companies. He also stated on July 22 that "TOA has historically taken a dim view of the value to exhibition of governmental intervention, and the results obtained in the past certainly justify our pessimism."

Martin's most recent statement, reiterating the position taken on July 22, was an obvious answer to a letter sent him last week by Allied topper Rube Shor. Latter charged that prior to the joint sessions with the distribs, TOA was fully aware of Allied's position regarding Government intervention and that TOA officials had shown an inclination toward supporting legislative action if the film com-

(Continued on page 16)

'Arm's' Two Versions

Frank Sinatra, who balked at working in both 35m and 55m versions of "Carousel" at 20th-Fox, starts work shortly in Otto Preminger's "Man With the Golden Arm."

Hearing of Sinatra's hassle with 20th, Preminger wired the actor: "Hope you don't mind, but we're doing 'Golden Arm' in two versions—black and white."

Gregory Miffed By UA Handling Of His 'Hunter'

Producer Paul Gregory stated in N. Y. over the weekend that he's miffed with the way United Artists is handling "Night of the Hunter," his first picture effort. Film, said Gregory, is receiving only secondary treatment, while UA pushes its full weight behind Stanley Kramer's "Not As A Stranger."

Gregory said he understands UA's position but is nonetheless "disappointed." He noted that "Stranger" had a negative cost of $1,800,000 and $1,000,000 is being spent on advertising. In contrast, "Hunter" cost between $600,000 and $700,000.

Gregory said that perhaps $50,000 was spent on ads for "Stranger" on the Coast while less than $10,000 was allocated for "Hunter." "As a result," he observed, "my picture was lost in the L. A. papers." UA financed the two pictures 100%. Robert Mitchum has a lead spot in both.

Gregory feels UA has "a good distribution setup" but insisted that if he enters any more pacts with the distribution company he will receive contractual assurances that his pictures will not be sluffed.

Filmmaker's next is to be "Naked and the Dead," for which no distribution deal has been set. He claimed UA, Metro and 20th-Fox have expressed a desire to take it on.

C'Scope Taking Up 50% of Release Sked of 5 Majors

Paced by 20th-Fox, Metro and Warner Bros., CinemaScope this year will make up about 50% of the release sked of five major companies.

Percentage of all of Hollywood's output in C'Scope this year necessarily will be considerably lower with such companies as Paramount, United Artists, Republic, Allied Artists and RKO barely—or in the case of Par not at all—in the running.

Even among the companies that have gone for C'Scope, there's a sharp difference. Whereas 20th, Metro and WB come close to being 100% CinemaScope, Columbia and Universal are considerably more cautious.

Example would be the first half of 1955.

Five companies released 77 features, of which 34 were in CinemaScope. At Metro, 10 of 13 were in the medium; at 20th, 11 out of 14 were C'Scope, and at Warner Bros. the ratio was eight out of 14. Yet, at Columbia, only three of 18 were in CinmaScope, and at Universal, two out of 18 were released in the widescreen process.

Hesitancy of the smaller companies becomes a matter of inter-

(Continued on page 16)

'Fair Share' to Distribs, Exhibs from '54 Tax Cut, Denver's McGee Claims

Pat McGee, head of Cooper Foundation Theatres, Denver, this week stated that exhibitors received 60% of the money accruing to the industry via last year's admissions tax reduction and distributors picked up the balance, which was a "fair share."

McGee made the point via a formal press statement which he issued in rebuttal to the argument pressed recently by Allied States leaders that the film companies grabbed the tax yield in its entirety through upped picture rentals.

McGee further quarreled with Allied on the matter of which exhibitor organization, Allied or Theatre Owners of America, is truly representative, and concerned with the welfare of, smaller theatremen. The Denver chain operator insisted that he played a key role in the campaign that achieved the tax benefits that aided lesser exhibs particularly and he, McGee, is an exec of TOA.

Meanwhile, Trueman Rembusch, national Allied official and head of Allied of Indiana, continued airings of his gripe over the payment of membership money to the Council of Motion Picture Organizations at this time. He stated privately this week that one key exhib (not Boston's Samuel Pinanski) who's been championing COMPO's current dues drive, actually has

(Continued on page 22)

Turner Winging O'seas On Film Import Hunt

Terry Turner flies over to England and the Continent the end of this week on a month's o.o. of the foreign film scene, with an eye to importing one or more "exploitation" pictures. Idea would be for RKO distribution with ultimate usage over the Tom McNeil-affiliated and controlled Mutual Broadcasting System.

Turner, vet film man, has been handling pix packages for MBS, among them "Gang Busters," which he put together and which, despite critical captiousness, has been getting wide playdating in theatres after initially a video celluloider.

SELZNICK TIE SHAPES POLICY

RKO's production modus operandi is taking shape—the studio will be sustained via the activity of independent filmakers whose turnout will be financed and distributed by the company. In the wake of the alignment this week with David O. Selznick, it was disclosed that RKO is now underway with a plan to lure other topname producers to the fold.

Insiders reveal the Tom O'Neal-Daniel T. O'Shea management is taking the "cautious, logical, slow" approach to accleration of production activity. In other words, it's said, there'll be no overnight development of a full-scale program. Instead, there's a long-haul aim of bringing in major calibre production talent as it becomes available and as it fits into the company's overall plans.

Importantly, many in the trade are convinced that O'Neil and O'Shea are in earnest about returning the outfit to its former major-league status, this being particularly mirrored in the Selznick tieup.

The veteran producer will make an indeterminate number of films for distribution by RKO. O'Shea said Selznick will move under way with actual production this winter.

Some months ago Selznick entered a pact to produce two features for Metro release and with M-G financing. This has been called off.

Under terms of the longterm agreement, RKO will finance Selznick productions, with Selznick act-

(Continued on page 22)

New Color System May Ease Costs

New system of color printing, said to hold great possibilities for price reduction, is currently under study by several of the studios that have their own lab facilities.

While very much in the hush-hush stage, the system is said to involve replacing the color-sensitive emulsions on the positive with chemicals, so that the positive rawstock actually consists of clear celluloid. Three separate exposures, corresponding to the three basic tints, are necessary.

With the widespread Hollywood switch to color, the studios are extremely interested in any color printing method that stands to reduce costs. The coat-it-yourself system, while still very much in the "test tube" stage, apparently holds that promise.

Whole idea is said to be originating with Gevaert color in Belgium and the U.S. work is being conducted with the aid of Gevaert reps. Present cost of color printing varies. Eastman Color runs to a little over 6c per foot whereas Technicolor charges 5.25c for its system on a volume order.

IFE Is Expanding With Non-Italo Pix; 'Lease' 1st

What is seen as the start of a permanent association got under way this week with the acquisition by Italian Films Export of the J. Arthur Rank pic, "Lease of Life," starring Robert Donat. It's the first non-Italo film to be taken on by IFE.

Move accentuates Rank's current policy of letting his pix go wherever he feels that they'll get the widest possible distribution. "Lease of Life" is in Eastmancolor and was produced by Michael Balcon from an Eric Ambler screenplay.

According to Seymour Poe, IFE exec v.p., "Lease" is only the first in a series of non-Italian films to be acquired by IFE, with more Rank films to come upon determination of results from the first entry.

IFE will handle "Lease" in the U. S. only.

Anderson Lauds Shurlock in 'Tea' Aid; Sees Okay No 'Triumph' Over Code

Reissue 'Samplings'

Via a study of the public's theatre going which has been completed by an outside agency, and other similar surveys likely in the future, Paramount hopes to come up with specific knowledge of which pictures loom as the best reissue prospects.

The samplings are designed to show what percentage of frequent and infrequent theatregoers saw specific pictures and how many of those who didn't see them would like to.

Role of the Production Code and its administrator, Geoffrey Shurlock, in ironing out problems arising in connection with the filming of "Tea and Sympathy," was praised last week by the play's author, Robert Anderson.

Returning from the Coast and discussions with both Metro and Shurlock, Anderson said he was highly appreciative of the understanding and cooperation shown by the Code head in making the necessary adjustments, and added that the approved script made no concessions that in any way impaired its effectiveness.

In the play, the entire theme evolves around the effects a suspicion of homosexuality have on a boy. Code doesn't allow this topic to be mentioned or implied and Anderson, in preparing the film script, had to find a charge similarly effective.

"It wasn't easy, but I think we've solved it to everyone's satisfaction," Anderson reported last week. "When the film is made, its dramatic ingredients will be all there. It is still a story about what is manhood and what is persecution. And in the end, the wife

(Continued on page 22)

'Scientific' Sell On 'Hours' by Par Based on Survey

Paramount is set to engage in a hard. "scientific" sell with William Wyler's production of "The Desperate Hours," with the approach to press and public based on findings from a new market analysis made by an outside survey outfit in conjunction with Par's own researchers.

The investigation job was completed in June and showed, for example, which part of the public saw, or didn't see but would still like to, "Country Girl" and "White Christmas," these being two of the company's big successes.

It was found that, taking a base of 300, 165 of the "frequent" theatregoers—those who attend a film several times a month—paid to view "Girl." Of the balance of these "frequents," 50% were conscious of the pic and still would like to see it.

Of the "infrequents"—those who visit a film house less than once a month—25% saw "Girl."

As for "Christmas," 66% of the "frequents" and 15% of the "infrequents" saw it, and there is a strong "want to see" among 50% of the balance in each category.

The sampling public pulse-taking yielded reams of such statistics. and the conclusions drawn from

(Continued on page 18)

Youth-Aud Approach To Be Stressed at N.J. AB-PT Get-Together

Homeoffice and field execs on the theatre end of American Broadcasting-Paramount Theatres will throw the spotlight on new approaches to the younger audience in a three-day convention opening today (Wed.) in Spring Lake, N. J.

The circuit men, headed by AB-PT president Leonard Goldenson, will appraise possible admission price changes for youngsters, the development of young players and other talent and how theatremen can work with producers in "new faces" projects. Interstate Theatres, Dallas, AB-PT's major sub chain in the southwest, already has experimented with reduced prices for "in-between" customers, i.e., in the 12-to-17 age bracket, with good results.

Conclusions drawn at the meeting on this and other trade subjects, excluding trade practices, will be made available to the industry in a formal report.

The three-day convention also has on its agenda a screening of William Wyler's "Desperate Hours" to be conducted by Don Hartman, Paramount's production chief.

HARMON'S UA TRIO

Producer-writer Sidney Harmon has finalized a deal to make three pictures, "Men at War" being the first, for United Artists.

Distributor will provide the financing.

See New Lenient Govt. Approach To Picture Biz

In the midst of Allied States Assn.'s move to obtain Government intervention in industry affairs, nixites have noticed an easing of the Government's attitude toward the picture business. The more lenient approach is particularly noticeable in actions involving the former defendants in the antitrust suits which brought about the consent decree, and the separation of theatre and production activities.

Cited as an example is Loew's Theatres' recent acquisitions of additional theatres. On three separate occasions Loew's went to the Dept. of Justice and to the Federal Court for permission to add to its theatre holdings and in each instance received the greenlight from Federal officials. The most recent okay to operate a conventional house near Coral Gables, Fla., was obtained despite the protests of the Wometco circuit. On the basis of the Dept. of Justice's new attitude, Loew's is expected to seek permission to operate drive-ins in New York and New Jersey.

Perhaps a better indication of the Government's position was the approval received Friday (2) by National Theatres in N. Y. Federal Court to acquire seven theatres in and around Salt Lake City. NT will also petition the Government for approval to obtain 1,160 car ozoner in Las Vegas.

Previously, the D. of J. and the Federal Court okayed Stanley Warner's takeover of the exhibition and production rights to Cinerama. NT, it's understood, will seek similar permission for Cine-Miracle, said to be a one-projector Cinerama system.

Rita-Haymes Rift Delays 175G Pact Suit Vs. Col

Los Angeles, Sept. 6.

Her rift with Dick Haymes has caused a postponement of Rita Hayworth's $175,000 breach-of-contract suit against Columbia until Nov. 15. Trial was slated to start last week before Federal Judge Ben Harrison.

Actress' attorney, Sam Zagon, filed a medical certificate that she was suffering from "severe emotional shock," and was unable to procced with the case at that time. She also is seeking a voiding of her two-picture contract with Columbia.

The Quartermass Experiment
(BRITISH)

Typical science fiction meller with good production and Brian Donlevy to provide U.S. marquee appeal; attractive dualer.

London, Aug. 30.

Exclusive release of Hammer production (U.S. distribution by Columbia). Stars Brian Donlevy and Jack Warner; features Margie Dean, Richard Wordsworth. Directed by Val Guest. Screenplay by Richard Landau and Guest from BBC television play by Nigel Kneale; camera, J. Elder Willis; editor, James Needs; music, James Bernard. At London Pavilion, Aug. 22, '55. Running time, 81 MINS.

Quartermass	Brian Donlevy
Lomax	Jack Warner
Judith Carroon	Margie Dean
Victor Carroon	Richard Wordsworth
Briscoe	David King Wood
Rosie	Thora Hird
TV Producer	Gordon Jackson
Christie	Harold Lang
Marsh	Lionel Jeffries
Green	Maurice Kaufmann

Taken from a BBC television play, "The Quartermass Experiment" is an extravagant piece of science fiction, based on the after effects of an assault on space by a rocket ship. Despite its obvious horror angles, production is crammed with incident and suspense. It merits rating as a reliable dualer on either side of the Atlantic.

Production qualities are better than average for this type of picture while the star billing for Brian Donlevy (in the title role), provides useful exploitation for the U.S. He is the scientist, who designs the new rocket that is sent hurtling into space with three men on board. It crash lands in a small English village, with only one survivor. The mystery is what happened to the other two who have disappeared without trace although the rocket ship remained air sealed. The plot is mainly concerned with attempts to restore the one survivor to health. His well-meaning wife has him smuggled out of a clinic, but he breaks loose, causing death, destruction and terror as he changes from man to monster.

This is unrelieved melodrama without any femme interest. It draws its entertainment from a series of wildly improbable happenings. There is an occasional over-plus if horror closeups of the victims. There is a big climax when the monster is trapped in Westminster Abbey while a mobile tv unit is beaming a program.

Donlevy plays the scientist with a grim and ruthless conviction. Jack Warner gives a realistic interpretation of a Scotland Yard detective. Richard Wordsworth, with only one word of dialog, makes a valuable contribution as the survivor. Margie Dean is completely colorless as his wife. Val Guest's vigorous direction is matched by other competent technical credits. *Myro.*

The Woman For Joe
(BRITISH)
(Color—VistaVision)

Stereotyped fairground meller, moderately acted; moderate b.o. hopes.

London, Aug. 30.

Rank Vista Vision production and release. Stars Diane Cilento, George Baker; features David Kossoff, Jimmy Karoubi. Directed by George More O'Ferrall. Screenplay, Neil Paterson; camera (Technicolor), Georges Perinal; editor, Alfred Roome; music, Malcolm Arnold; "A Fool and His Heart" by Jack Fishman. At Gaumont, London, Aug. 25, '55. Running time, 91 MINS.

Mary	Diane Cilento
Joe Harrap	George Baker
George Wilson	Jimmy Karoubi
Max	David Kossoff
Ma Gollatz	Violet Farebrother
Lemmie	Earl Cameron
Butch	Sydney Tafler
Vendini	A. J. Dean
Freddie the Kid	Patrick Westwood
Harry the Spice	Derek Sydney
Princess Circassy	Verna Gilmore
Iggy Pulitzer	Martin Miller
Sol Goldstein	Meier Tzelniker
Gladys	Miriam Karlin
Sullivan	Philip Stainton
Jack Evans	David Gabriel
Franz	Dennis Rosaire
Stephan	Frank Poulo
Doctor (Hospital)	Douglas Hurn
Landlady	Amy Veness
Manager	Edwin Ellis
Manager's Wife	Joan Rickson
Saleswoman	Majorie Stewart
Doctor (Circus)	Terence Longdon

"The Woman for Joe" is a fairground story which breaks little new ground. The melodrama follows a conventional pattern, is devoid of any surprise twist, and limps rather lamely to its inevitable climax. At best it can only be classed as a moderate b.o. candidate.

The high quality lensing, with the VistaVision cameras, captures the atmosphere of the fairground, but the carousels and other sideshows never emerge as an integral part of the yarn. The production suffers from an inadequate script and too leisurely direction. Director George More O'Ferrall rarely takes up the slack in the narrative.

The yarn centres on a traveling fairground showman (George Baker), whose luck changes when he buys an educated midget (Jimmy Karoubi) as a special attraction. The dwarf's own brand of authority puts him in a commanding position and all is fine until he persuades the showman to recruit Diane Cilento to the show. Inevitably, he falls for her and she falls for Baker. A conveniently timed fatal accident provides the solution.

Apart from the personal charm engendered by Miss Cilento (she is going to Broadway this fall in "Tiger At the Gates"), there is little if particular note in the acting side. Baker hardly comes to grips with his role while Karoubi rarely convinces with his apparent authority. Experienced performers of the calibre of David Kossoff, Violet Farebrother, Earl Cameron and Sydney Tafler are restricted by the limitations of their roles. Technical standards are adequate. *Myro.*

Tiger Girl
(Russian)
(COLOR—SONGS)

Artkino release of Leninfilm production. Stars Lena Kasatkina, Peter Kadochnikov; features L. Bykov, P. Sukhanov, K. Sorokin, G. Bodganova-Chestnokova, N. Urgant, Boris Eder. Screenplay, K. Mints, E. Pomeshchikov. Directed by A. Ivanovsky, N. Kosheverova; camera (Sovcolor), A. Dudko; music, M. Weinberg. At Stanley Theatre, N.Y., Sept. 3, '55. Running time, 90 MINS.

Lena	Lena Kasatkina
Fyodor Yermolayev	Peter Kadochnikov
Petya Mokin	L. Bykov
Circus Manager	P. Sukhanov
Bookkeeper	K. Sorokin
His Wife	G. Bogdanova-Chestnokova
His Daughter	N. Urgant
Telegin	Boris Eder
Lena's Mother	T. Peltser
Lena's Father	A. Orlov
Almazov	S. Filippov
Magician	V. Korolkevich

Since Russian films are notoriously lacking in a sense of humor, "Tiger Girl," with a circus locale, comes as a pleasant surprise. It's the Soviet version of a romantic comedy enhanced by fairly good Sovcolor tints. Where they play Russian pix, this ought to be a popular entry.

For those who don't often get to see Soviet productions, "Tiger Girl" should come as something of a revelation. If the Russian claim they invented the film camera (as they probably do), they certainly have far to go in learning how to use it. Apart from the acting, which is quite good, A. Dudko's lensing is stiff and extremely inhibited. Once or twice there are angle shots, but on the whole the camera is a stoic observer of a rather commonplace little story.

In the main it's all about the daughter of a circus vet who gets along well with the tigers. The sailor who loves her wants her to quit circus life. The daredevil rider, who also loves her, just wants her to stay put. In the end, the daredevil boy wins her hand and they embrace, briefly and rather self-consciously, as if kissing just wasn't something for the camera to watch.

Lena Kasatkina is probably the heftiest romantic lead the screen has seen for some time, but she has a dimply smile and is great at displaying flashes of anger. Peter Kadochnikov as the daredevil motorcyclist looks handsome and occasionally emotes. L. Bykov as the rejected sailor has a genuine sense of comedy, and writers K. Mints and E. Pomeshchikov reserve for him their best lines. N. Urgant as the vain Olya is okay and P. Sukhanov does a good job with the part of the fatherly circus manager.

Soviet circusses, at least the one one shown in the film, aren't likely to put Ringling Bros. out of business. Yet there are some exciting scenes involving the girl and the tigers, and there are a couple of pleasant songs woven into the story. Sovcolor, billed as "magnificent," is hardly that except in some of the outdoor scenes when it comes to life. *Hift.*

Refute 'Andersonville' Anti-Southern Slant

Refuting the impression that MacKinlay Kantor's "Andersonville," recently bought by Columbia Pictures, has an anti-Southern slant, Donald Friede, World Publishing editor, last week pointed out that the novel has been made the December selection of the Civil War Book Club.

Club selections are made at the combined advice and counsel of such Civil War historians as Bruce Catton ("A Stillness at Appomattox"), Stanley F. Horn, Allen Nevins, Benjamin P. Thomas, Bell I. Wiley, a Southern historian, etc. "Andersonville" tells the story of a Confederate prison camp during the war of the States.

"Andersonville" is due for issue by World Publishing in late October and, according to Friede, was bought by Col for a flat $250,000, the original asking price.

Metro Readies New 65m Camera for 'Int'l Revue'

Hollywood, Sept. 6.

Metro very likely will first use its new 65m camera on "International Revue," which director George Sidney will film on location in 22 countries. New process is still in the development stage, but studio already has had several satisfactory tests.

Partially an adaptation of the CinemaScope system, it will be competitive to 20th-Fox's new 55m process now being used for "Carousel."

Capsule Foreign Film Reviews

Venice, Sept. 6.

Shuzenji Monogatari (The Mask and Destiny) **(JAPANESE-COLOR).** Shochiku production and release. Directed by Noburu Nakamura. Screenplay, Kido Okamoto; camera (Eastmancolor), Toshio Yasumi; editor, Toshio Ogata. With Telji Takaahhasi, Minosuke Bando, Chikage Awashima. At Venice Film Festival. Running time, 100 MINS.

This is another Japanese film in color and evolving in the 12th Century, with royal intrigue backed by a theme of fate and tragedy as sword fights and thwarted romance culminate in a final wholesale series of deaths. All these types of pix should be compared to their forerunner, "Gate of Hell," and this does not stack up too well enough to succeed it. Too much gratuitous exoticism and swordplay mar the attempted poetics about a monarch who would rather have been a humble man and a maskmaker.

Too Eastern and slow for most Western patrons, this could only have possible U.S. specialized spotting to cash in on the "Gate" appeal; otherwise it is of little value for U.S. situations. Color is lush and lavish; costuming exquisite with technical values tops. However, direction and acting have not been fused well, to the film's detriment. *Mosk.*

Venice, Sept. 6.

Ordet (The Word) **(DANISH).** A/S Film Centralen Palladium production and release. Directed by Carl T. Dreyer. Screenplay by Dreyer from play by Kaj Munk. Camera, Henning Bendtsen; editor, Dreyer; music, Poul Schierbeck. With Henrik Malberg, Emil Hass Christensen, Preben Lerdorff, Cay Christiansen, Brigitte Federspiel. At Venice Film Festival. Running time, 120 MINS.

Here is that arty house paradox, a brilliant, almost monumental film, yet with a stigma of anti-b.o. on it because of its uncompromising, heavygoing style and a touchy religioso theme of faith and miracle involving a conflict between Catholic and Protestant views towards life and religion. Carl Dreyer, responsible for the silent masterpiece, "The Passion of Joan of Arc" and a more recent film, "Day of Wrath," is just as unsparing in this film.

Style is sombre and intelligent, with a shocking scene of a caesarean operation sequence. Acting is perfect as is the direction which makes this a profound study of faith and belief. This is essentially talky. It is definitely a prestige item and may well become a critical gambit for a more daring U.S. exhib. It might be worth the effort in a few special situations. Technical credits are tops. *Mosk.*

La Cicala (The Grasshopper) **(RUSSIAN-COLOR).** Mosfilm production and release. Directed by S. Samsonov. Screenplay, Samsonov from story by Anton Tchecov; camera (Sovcolor), V. Monakhov; editor, F. Dobronvarov. At Venice Film Festival. Running time, 90 MINS.

For a change this Russo film dips back into the rich soil of its turn-of-century writers. A short story of Anton Tchecov is rendered unerringly with its warm interpretation of a pathetic group of flighty, arty butterflys and the too resigned men of science who fritter away their lives in blind pursuits. There is a well paced dramatic feeling in this film. Its acting, mood and technical aspects are tops. Pic looks like a good bet for Russo film situations and might have interest and word-of-mouth potential for some special U.S. spots on its well adapted dramatics, topnotch acting and fine rendition of a nostalgic period.

The director has kept this between satire and drama. Color is fine, with music an asset as is the editing. A mood piece of limited U.S. chances but denoting a change of pace in Russo film-making. *Mosk.*

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year.....17
This Date, Last Year.....18

COLUMBIA
Starts, This Year 28
This Date, Last Year.....20

"GAMMA PEOPLE"
(Warwick Productions)
(Columbia Release)
(Shooting in Austria)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—John Gossage
Dir.—John Gilling
Paul Douglas, Eva Bartok, Martin Miller, Rosalie Crutchley
(Started July 25)

"JUBAL TROOP"
Prod.—William Fadiman
Dir.—Delmar Daves
Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson, Noah Berry Jr., Jack Elam, Robert Knapp, John Dierkes, Juney Ellis, Don Harvey
(Started July 28)

"SAFARI"
(Warwick Productions)
(Shooting in Kenya)
Exec. Prod.—Irving Allen, A. R. Broccoli
Prod.—Adrian D. Worker
Dir.—Terrence Young
Victor Mature, Janet Leigh, Roland Culver, Orlando Martins, John Justin
(Started Aug. 2)

"THE EDDY DUCHIN STORY"
(Shooting in New York)
Prod.—Jerry Wald
Dir.—George Sidney
Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, Jerry Antes, Nat Brandwynne, Shepperd Strudwick
(Started Aug. 8)

"THE WAY WE ARE"
(William Goetz Productions)
Prod.—William Goetz
Dir.—Robert Aldrich
Joan Crawford, Cliff Robertson, Ruth Donnelly, Vera Miles, Lorne Greene
(Started Aug. 29)

METRO
Starts, This Year 13
This Date, Last Year 12

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Debra Paget
(Started July 13)

"LUST FOR LIFE"
(Shooting in France)
Prod.—John Houseman
Dir.—Vincent Minnelli
Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey
(Started Aug. 2)

"MEET ME IN LAS VEGAS"
Prod.—Joseph Pasternak
Dir.—Roy Rowland
Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas, Jim Backus, Cara Williams, Liliane Montevecchi
Guest Stars: Lena Horne, Frankie Laine
(Started Aug. 2)

"TRIBUTE TO A BAD MAN"
(Shooting in Colorado)
Prod.—Sam Zimballst
Dir.—Robert Wise
James Cagney, Stephen McNally, Irene Papas, Don Dubbins, Vic Morrow
(Started Aug. 15)

PARAMOUNT
Starts, This Year..... 9
This Date, Last Year 12

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen
(Started Oct. 14)

"THE BIRDS AND THE BEES"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan, John Daly, Mary Treen, Steven Geray, Bob Carson, Hal Rand, Roscoe Ates
(Started July 11)

"THE PROUD AND PROFANE"
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton, Theodore Newton, Robert Morse, Ray Strickyln, Olive Stacey, Genevieve Aumont
(Started July 16)

"THE MOUNTAIN"
(Shooting at Chamonix, France)
Prod.-Dir.—Edard Dmytryk
Prod.-Dir.—Edward Dmytryk
Spencer Tracy, Robert Wagner, Claire Richard Arlen, William Demarest, Onslow Stevens, E. G. Marshall, Richard Garrick, Harry Townes
(Started Aug. 29)

RKO
Starts, This Year.....12
This Date, Last Year..... 4

"GREAT DAY IN THE MORNING"
Prod.—J. Edmund Grainger
Dir.—Jacques Tourneur
Robert Stack, Virginia Mayo, Ruth Roman, Alex Nicol, Raymond Burr, Regis Toomey
(Started Aug. 15)

REPUBLIC
Starts, This Year..... 9
This Date, Last Year..... 5

20th CENTURY-FOX
Starts, This Year.....15
This Date, Last Year.....10

"THE LIEUTENANT WORE SKIRTS"
Prod.—Buddy Adler
Dir.—Frank Tashlin
Tom Ewell, Sheree North, Les Tremayne, Rick Jason, Rita Morono
(Started Aug. 22)

"CAROUSEL"
(Prod.—Henry Ephron
Dir.—Henry King
Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Rusick, Clara Mae Turner, Audrey Christie, Robert Rounseville, Suzanne Lucky
(Started Aug. 22)

"THE RAINS OF RANCHIPUR"
Prod.—Frank Ross
Dir.—Jean Negulesco
Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield, Eugenie Leontovich, Carlo Rizzo, Paul H. Frees
(Started Aug. 22)

UNIVERSAL
Starts, This Year 22
This Date, Last Year.....20

"PILLARS OF THE SKY"
Prod.—Robert Arthur
Dir.—George Marshall
Jeff Chandler, Dorothy Malone, Keith Andes, Ward Bond, Lee Marvin, Sydney Chaplin, Floyd Simons, Michael Ansara, Olive Carey, Felix Noriego, Glen Kramer, Pat Hogan
(Started Aug. 18)

"THE CREATURE WALKS AMONG US"
Prod.—William Alland
Dir.—John Sherwood
Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Palmer, James Rawley
(Started Aug. 29)

WARNER BROS.
Starts, This Year.....16
This Date, Last Year 12

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor, Monte Hale, Elsa Cardenas
(Started May 19)

"OUR MISS BROOKS"
Prod.—David Weisbart
Dir.—Al Lewis
Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crena, Lenoard Smith, Nick Adams
(Started July 26)

"THE LONE RANGER"
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez
(Started Aug. 1)

"GOODBYE, MY LADY"
Prod.—Robert Fellows
Dir.—William A. Wellman
Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper, Sidney Poitier, Louise Beavers, Vivian Vance, William Frawley
(Started Aug. 8)

"THE SPIRIT OF ST. LOUIS"
(Shooting in Paris)
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

INDEPENDENT

"FOREIGN INTRIGUE"
(UA Release)
(Shooting in Paris)
Prod.-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page, Ingrid Tulean, Inga Tidblat
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Productions)
(UA Release)
(Shooting in Paris)
Prod.—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

"AROUND THE WORLD IN 80 DAYS"
(Michael Todd Productions)
(Shooting in Spain)
Prod.—Michael Todd
Assoc. Prod.—William Cameron Menzies
Dir.—Michael Anderson
David Niven, Cantinflas, Luis Dominguin, Noel Coward
(Started Aug. 9)

"DAN'L BOONE"
(Gannaway-Ver Halen, Inc.)
Prod.-Dir.—Al Gannaway
Bruce Bennett, Lon Chaney Jr., Faron Young, Walter Sande, Kem Dibbs, Gordon Mills
(Started Aug. 15)

"COMANCHE"
(UA Release)
(Shooting in Durango, Mexico)
Prod.—Carl Krueger
Assoc. Prod.—Hank Spitz
Dir.—George Sherman
Dana Andrews, Linda Cristal, Kent Smith, Reed Sherman, Mike Mazurki, Nestor Paiva, John Litel, Henry Brandon, Boyd Stockman, Stacey Harris, Lowell Gilmore, Iron Eyes Cody
(Started Aug. 25)

FILM WRITER GETTING HIS DUE

Ottawa's 'Pix People' Kudos

Ottawa, Sept. 6.

Greeting motion pictures 50th anniversary, Ottawa's femme mayor, Dr. Charlotte Whitton, took space in local dailies last week (3) to extend the city's kudos to "The Motion Picture People of Ottawa." Calling them "an integral part of the life of this city in which your responsible and cooperative sense of citizenship can always be relied upon to further any cause in which your great resources can be used," Mayor Whitton said, in part: "Through these years better partnership of the cinema and the community has progressed just as surely as these marked scientific advances" ("Birth of a Nation" to CinemaScope). "To greater and greater degree, the responsible producer and the responsible exhibitor have worked with the church, the home and the educator to make the movie a developer, not a danger, in individual and community growth."

Reviewing local film history from the city's first house, Harmony Hall, opened in 1908, three years after the first nickelodeon in Pittsburgh, Dr. Whitton added, "Now challenged by radio and tv, the motion picture industry, in all its tremendous and vital impact upon our community living and the national economy, is rising with even greater vigor and vision. The inexpressible value of the tremendous, timeless and spaceless range of the permanency of the film presentation must be preserved."

Mayor Whitton closed by wishing Movie Month (September) all success.

Loew's New Operational Setup For Brit. Subsid With Goetz's Bowout

With the official termination of Ben Goetz's contract as chairman and managing director of M-G-M's British Studios in London, Loew's has established a new operational setup for the British subsidiary. There will be no appointment, it's understood, of a new overall managing director with duties similar to those previously held by Goetz. Operation of the studio at Herts, just outside of London, will be divided between an American and British staffer, depending on the production activity at the studio.

When studio facilities are leased out to British and other production units, Matthew Raymond, a director and chief fiscal officer of M-G-M British Studios, will be in charge and will also supervise the day-by-day operation of the studio. During the production of a Metro picture at the British studio, involving a unit from the U. S., Henry Henigson, who is business manager on special assignments on the Coast, will go to England to oversee the operation.

According to Metro, Goetz terminated his contract to remain in the U. S. because of Mrs. Goetz's health. An M-G executive for 20 years, he began operations at the British Studios with the production of "A Yank at Oxford," "Citadel" and "Goodbye Mr. Chips," and continued at the administrative helm through 21 other films, the last being "Quentin Durward" and "Bhowani Junction."

It's understood that Goetz will receive over $300,000 from the Equitable Life Insurance Co. under Loew's retirement and pension plan.

Minn. School Bd., Schary Tangle (Via Mail) Over Merits of 'Jungle' Pic

Minneapolis, Sept. 6.

Dore Schary, Metro production head, is miffed at the Minnesota School Board Assn. because of an attack by it on "Blackboard Jungle." This became known when two letters from the M-G exec were read at the association directors' meeting here and released to the press. The correspondence, including the copy of a letter from William Wettergren, association's secretary-treasurer, to Schary, was placed on file.

In his letters, Schary protested against resolutions adopted against "Jungle" by the association. He vigorously defended the picture. Resolution which aroused Schary urged M-G to have a more positive approach to educational problems, and suggested that the film company "had failed in its responsibility to the American public" by producing the picture dealing with hoodlumism in a big city public school.

Schary's first letter charged the

(Continued on page 16)

Coast IATSE Sets New Seat Rate for Boothmen

Hollywood, Sept. 6.

IATSE Local 150, Projectionists, has adopted a new standard of 1,200 seats for classifying a film theatre as a one-or two-man booth operation. Union previously used the 1,000-seat figure to determine number of men in a booth.

Local membership also has voted, in another move at standardization, to permit its officers to negotiate and conclude contracts with theatres seating under 1,200 without the new pacts having first to be submitted to full membership.

Cinerama Sees No Competition Via 'Oklahoma!'

Cinerama proponents, particularly as represented by Stanley Warner, tend to dismiss the possibility of facing a potential competitor in the early fall unveiling of the Todd-AO process with "Oklahoma!" Cinerama, with the advantage of a three-year head start and longrun engagements in 15 domestic and six foreign theatres, clings to its statement of uniqueness.

Referring to all the so-called widescreen competitors, a SW executive expressed it thus: "They're in the picture business. We're in the Cinerama business." His statement, he said, meant to convey what he feels is the essential difference between Cinerama and the other processes. There is a tendency among Cinerama followers to view "Oklahoma!" as competing with Samuel Goldwyn's "Guys and Dolls" rather than with Cinerama. Both, it's pointed out, are being sold on the basis of being film versions of two of the best-known properties of recent

(Continued on page 16)

Galvan Quits Voice To Be Lipskin Aide at Col

Fernando F. Galvan has resigned as acting news editor of the Voice of America to become assistant to Lawrence Lipskin, ad-pub chief of Columbia International.

Col thus is further accenting activity in the foreign film field, last week having brought in Jonas Rosenfield as exec aide to Paul Lazarus, company's domestic ad-pub v.p. Rosenfield, as v.p. of Italian Films Export, had acquired wide experience in the U. S. marketing of Italo films.

MANKIEWICZ SEES IT A TEAM AFFAIR

By HY HOLLINGER

In light of the clamor by Hollywood writers for more recognition for their contributions toward a finished film, the views of Don Mankiewicz may be considered somewhat heretical. The 33-year-old author believes the Hollywood screenwriter gets just what he deserves—nothing more or less. To Mankiewicz, film-making is a team project, involving equal efforts by writer, director, producer, actors and technicians. The writer for any film, he feels, only provides the raw material—not the finished product.

Son of the late Herman Mankiewicz and nephew of Joseph Mankiewicz, the newest member of the film-writing family recently completed his first full-fledged screen assignment, converting his own Harper Prize novel, "Trial," to the screen for Metro. "The film writer," he says, "is not unimportant, but his is not a 100% contribution. He's one of a team. If the finished product is a success, he gets his share of the credit."

Mankiewicz points out that the motion picture industry was many years old before it had scripts. If the Screen Writers Guild went out on strike, he maintains that it would not affect production as materially as if the grips and juicers walked out. As another example, Mankiewicz notes that a publisher always insures the life of an author who has received an advance for a book. "It would never occur to a motion picture studio to insure a writer," he says. "They always can get another writer to complete the job."

The Easier Way

In comparing screen writing and novel writing as well as emphasizing the efforts of others involved in the making of a motion picture, Mankiewicz cites a conversation he had with James Michener. Michener,, he recalled, said it took him several weeks to write a description of a naval squadron preparing to enter a battle. For the screenplay, all Michener had to write was "long shot of naval squadron preparing for battle," leaving the rest for the director and the technical crew. "That's why a screenwriter does not deserve all the credit," Mankiewicz notes. "It would be like asking a

(Continued on page 22)

Stereo Sound's U.S. Future Clouded; WB Cutting Down Sharply on Prints

Future of stereophonic sound, at least in the U. S., appears to be dim for the moment, with at least one major distributor — Warner Bros. — cutting down sharply on the availability of magnetic stereophonic CinemaScope prints.

Mere fact that, out of 15,269 U. S. and Canadian C'Scope installations, only 3,605 have stereo sound is seen indicative of the failure to sell exhibition—and the public—on the virtues of the new sound.

One large southern circuit, with stereo sound installations in most of its houses, reportedly has dropped the idea and now is playing pix with optical prints only.

It's pointed out that, in the first flush of CinemaScope, most of the theatres with sterco sound did manage to recoup most of their investment, so that a switch back to optical isn't so serious.

Exhibs generally aren't as down-beat on stereo sound as they are disappointed over the studios' failure to use it. "They made such a lot of noise about it, they sold us on the idea at the start," was one comment. "Today, you can hardly find a picture that bothers with stereophonic sound recording, and there might as well be no fourth track on the film." The fourth track is the one servicing the "surround" horns in the theatre.

There is a feeling that the release of "Oklahoma" in Todd-AO, with stereo sound an important factor, and also the 20th-Fox switch to 55m roadshows (starting with "Carousel" and "The King and I"), in which sound also will be emphasized, may turn the emphasis back to stereophonic effects.

Meanwhile, the companies—and particularly 20th—are "stuck" with

(Continued on page 22)

SIMPP's Alltime High Mark With 40 Members

Hollywood, Sept. 6.

Addition of three indie outfits now gives the Society of Independent Motion Picture Prodoucers an alltime high roster of 40 member companies. Organization started in 1942 with seven founder members.

Joining SIMPP in August were Hall Bartlett Productions, Associates & Aldrich Co., Inc., and Eugene Franke's Eastern Film Enterprices Inc.

Independent Motion Picture Producers Assn., another indie org, is starting to make a strong pitch for new members.

20th Hobbled By GE 'Exclusive' On Tele Plugs

General Electric deal with 20th-Fox, under which the latter is turning out a series of hour-length filmed tv shows to be shown over CBS this fall, is proving a roadblock for the studio's other promotional activity on tv.

In the absence of a specific and detailed agreement, which remains to be drawn up and signed, 20th finds that GE is anxious to preserve its "exclusive" status and doesn't want the distrib to make any tv pitch on any other shows for fear of a conflict with its eventual tv activities for GE.

As visualized, GE will get about 45 minutes of show, the rest to be devoted to plugs and behind-the-scene reports on 20th filming activity. Inevitably, this will involve the showing of film clips and the appearance of 20th stars.

It's now becoming apparent that GE has no intention of allowing 20th to proceed as usual on tv, sidestepping only the behind-the-scenes format. GE already has protested the airing of 20th film clips on forthcoming attractions, and the issue is expected to come to a head when the GE show actually

(Continued on page 22)

Gastonia Okays Film Showings on Sunday; Ask For Religiosos

Greensboro, N. C., Sept. 6.

The Gastonia City Council has voted to permit that city's six moving picture theatres to open for business on Sunday. However, only five will operate. It will be the first time in the memory of most Gastonians that films have been shown there on Sunday.

Roughly, the Sunday schedule will have main features beginning at 2, 4 and 9 p. m. at the walk-in theatres and an 8:45 p. m. show at the city's lone drive-in. The council amended the city's "blue law" to allow the theatres to operate at hours not to conflict with church services. These hours are 2 to 6 p. m. and 8:45 p. m. until closing time.

In the motion to give Sunday pix a six-month trial, the council requested that operators show as many religious films as possible on Sunday and pix which are, in general, "clean and wholesome."

The city's uptown theatres which will operate are the Temple, Webb, Lyric and Palace. The Carolina will not be open. The management there said present plans are to continue on a six-day basis.

The Tower Drive-In's doors were recently closed on Sunday night when the area was taken inside the city.

Abe Blank Day in Ioway

Des Moines, Sept. 6.

Gov. Leo Hoegh has proclaimed Sept. 15 as "A. H. Blank—Bonds for Israel Day" in Iowa. Blank is head of Tri-States and Central States theatre corporations. He will be honored at a dinner on Sept. 15, at which time he will receive a plaque from Dr. Abraham Biran, Israel's consul general in Los Angeles.

In addition to participation and leadership in many civic enterprises in the state, Blank is widely known in the midwest for his philanthropy in establishing the Blank Memorial children's hospital in Des Moines.

Trans-Lux Latest to Go Into Distrib With Own National Releasing Outfit

Trans-Lux Corp., with a large number of arties, is the latest to go into the distribution biz.

Outfit has formed Trans-Lux Distributors Corp. as a national releasing outfit and will primarily handle foreign films. It already has several of the latter, including "Stopover at Orly," a French import; "Dance Little Lady" (British), etc. Trans-Lux reportedly has acquired the Italian "La Strada," for which bidding has been heavy.

George Roth, currently a partner with Munio Podhorzer in Atlantic Pictures, has been picked to head up Trans-Lux Distributors Corp, which, according to Richard Brandt, Trans-Lux circuit topper, may also handle U. S. films and may not necessarily confine itself to the theatrical market.

Entry of Trans-Lux into the field emphasizes the sharp competition in the foreign film sweepstakes this fall, with exhibs increasingly interested in doing their own distributing.

It's pointed out that Harry Brandt, operator of Brandt Theatres circuit, is a prominent figure in Distributors Corp. of America, which is interested in several foreign films. It's indicated that the acquisitions of DCA and Brandt's new outfit won't conflict, in that Trans-Lux Distributors appears to be aimed primarily at serving the specialized houses.

Apart from Brandt, Walter Reade also is buying foreign films. It's understood that a deal has been virtually wrapped up for Reade to distribute his second Alec Guinness picture—"The Lady Killers"—via the Reade-Frank Kassler outfit, Continental Distributing, which is also getting some other British and French pix. Price being paid by Reade for "The Lady Killers" reportedly is $320,000, the same he paid J. Arthur Rank for the last pic, "To Paris With Love." While Reade-Kassler is distributing, coin actually is being put up by a combo of exhibs.

Trans-Lux entry into distribution emphasizes a trend that's become obvious for the past several months, i.e., distribs controlling their own outlets. In N. Y., the Fine Arts, Little Carnegie, Baronet, Paris, World—and now the Trans-Lux theatres—all are owned by men who are distribs as well as exhibs.

While Roth will head up Trans-Lux distributing activities, whole outfit will be under the supervision of Richard Brandt, who had done most of the planning for the new org.

Heat Wilts L.A.; 'McConnell' Bright 45G, 'Weather' Fair 20G, 'Hand' Good 48G, 'Shrike' Strong 20G, 'Kiss' 12G

Los Angeles, Sept. 6.

Torrid heat wave is sending many to seek cooler spots and is contributing to spotty appearance of firstruns currently. Holiday weekend upped trade in some deluxers but under level for corresponding week ot a year ago. Patrons apparently were buying air-conditioning and not the film bills since weekend saw trade at a number of hardtops perk up. Hot nights naturally trimmed some ozoner biz.

Of new bills, "Left Hand of God" is shaping strongest at good $48,000 in four houses. "McConnell Story" looms fancy $45,000 in three situations. "Always Fair Weather" is rated fair $20,000 in two sites.

"The Shrike" is doing nicely with $20,000 or better on showcase date at Warner Beverly. Other newcomers are spotty "Kiss of Fire" looks lukewarm $12,000 in two spots.

Estimates for This Week

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) ($1-$1.50) — "McConnell Story" (WB) and "Road to Denver" (Rep). Neat $45,000. Last week, "Mister Roberts" (WB) (6th wk), $26,300.

State, Vogue (UATC-FWC) (2,404; 885; 90-$1.50)—"Always Fair Weather" (M-G) and "Finger Man" (AA). Fair $20,000 Last week, in different units.

Hillstreet, Egyptian (RKO-UATC) (2,752; 1,536; 80-$1.25) — "Kiss of Fire" (U) and "Strangers" (Indie). Mild $12,000. Last week, Hillstreet with Vogue, "Lady and Tramp" (BV) (2d wk), $15,900; Egyptian, "We're No Angels" (Par) (6th wk), $7,000.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 80-$1.10)—"Naked Amazon' (Indie) and "Man From Alamo" (U) (reissue). Slow $10,000. Last week, in different units.

Warner Beverly (SW) (1,612; $1-$1.75)—"Shrike" (U). Fine $20,000. Last week, "Not As Stranger" (UA) (9th wk), $6,000.

Los Angeles, New Fox, Uptown, Loyola (FWC) 2,097; 965; 1,715; 1,248; 90-$1.50)—"Left Hand Of God" (20th) and "Headline Hunters" (Rep). Good $48,000. Last week, "How Be Popular" (20th) and "Good Die Young" (UA), $23,200.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Night of Hunter" (UA) (2d wk). Good $7,500. Last week, $9,600.

Hawaii (G&S) (1,106; 80-$1)—"Girl Rush" (Par) (2d wk). Mild $3,000. Last week, with Orpheum, $8,800.

Iris (FWC) (816; 80-$1.10)—"Night Holds Terror" (Col) and "Man From Colorado" (Col) (re-

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $710,600
(Based on 20 theatres.)
Last Year $723,200
(Based on 22 theatres.)

'Weather' Hot 10G, Indpls.; M&L 13G

Indianapolis, Sept. 6.

Biz is moderately good at first-runs here this stanza, with long holiday weekend helping offset smash attendance at Indiana State Fair. "Never Too Young" at Indiana is getting the most money, but "It's Always Fair Weather" at Loew's is standout at wickets.. "Girl Rush" at Circle looms oke.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85) — "Girl Rush" (Par) and "Big Tip-Off" (AA). Good $9.000. Last week, "To Catch Thief" (Par) (2d wk), nice $8,500.

Indiana (C-D) (3,200; 50-85)—"Never Too Young" (Par). Strong $13,000 for Martin-Lewis pic. Last week, "Private War Major Benson" (U), $10,000.

Keith's (C-D) (1,300; 50-75)—"Big House, U.S.A." (UA) and "Lay Rifle Down" (UA). Fair $4.000. Last week, "Naked Amazon" (Indie) and "Betrayed Women" (AA), $5,000.

Loew's (Loew) (2,427; 50-80)—"Always Fair Weather" (M-G) and "Robber's Roost" (UA). Trim $10,000. Last week, "Kentuckian" (UA) and "Bullet for Joey" (UA), $12,000 in 9 days.

'Thief' Wow 17G, Leads New Mpls. Films; 'Foys' Sock 12G, 'Blues' 9G, 2d

Minneapolis, Sept. 6.

Continued Minnesota State Fair through Labor Day, with the exposition pulling more than 100,000 people daily its final five days, is tough opposition for Loop first-runs, but the long Labor Day holiday offset this some. Anyway, adverse factors don't seem to bother the holdovers which still outnumber newcomers. Two of fresh entries, "Seven Little Foys" and "To Catch a Thief," are proving fast at b.o. It's the eighth, seventh and sixth weeks, respectively, for "Not As Stranger," "Cinerama Holiday" and "Mister Roberts" and second stanzas for "Pete Kelly's Blues" and "The Kentuckian."

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (7th wk). Helped by State Fair visitors and two additional shows again this week. Nearly every per-

(Continued on page 20)

'LADY' LOFTY $17,000, TORONTO; 'THIEF' 19G

Toronto, Sept. 6.

On extra show Labor Day plus influx of Canadian National Exhibition visitors, major film houses are mainly doing big biz currently. "Lady and Tramp" is topping the newcomers, but best showing is being made by "To Catch a Thief" in second stanza at Imperial.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,357; 60-90) — "Above Us the Waves" (Rank). Nice $10.500. Last week, "One Good Turn" (Rank), $7,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Bullet for Joey" (UA) and "Twist of Fate" (UA). Okay $13.000. Last week, "Chicago Syndicate" (Col) and "Wyoming Renegades" (Col), $13,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"We're No Angels" (Par) (3d wk). Neat $12,000. Last week, $15,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Man From Laramie" (Col) (2d wk). Trim $15,000. Last week, $23,000.

Imperial (FP) (3,373; 60-$1)—"To Catch Thief" (Par) (2d wk). Torrid $19,000. Last week, $21,500.

Loew's (Loew) (2,090; 75-$1.20) —"Not as Stranger" (UA) (3d wk). Wham $25,000. Last week, $27,000.

Shea's (FP) (2,386; 60-$1)—"Lady and Tramp" (BV). Fine $17,000. Last week, "Pete Kelly's Blues" (WB) (2d wk), $8,500.

Uptown (Loew) (2,745; 60-$1)—"Francis in Navy" (U). Oke $10,500. Last week, "Scarlet Coat" (M-G), $6,500.

'LEFT HAND' NEAT 11G, OMAHA; 'LOVE' BIG 7G

Omaha, Sept. 6.

Two new entries are taking advantage of the holiday weekend to rack up hefty grosses at downtown spots while two holdovers are faring okay. "Left Hand of God" is rated smart at the major spot, the Orpheum. "Love Is Many Splendored Thing" is getting a fast play at the State. "Pete Kelly's Blues" is hearty in moveover from Orpheum to the Omaha. "Mister Roberts" is still great in its third week at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1) — "Mister Roberts" (WB) (3d wk). Smash $8,000. Last week, $8,500.

Omaha (Tristates) (2,000; 75-$1) —"Pete Kelly's Blues" (WB) (m.o.). Neat $8,000. Last week, "Cobweb" (M-G), $7,500 at 70c-90c scale.

Orpheum (Tristates) (2,890; 70-90)—"Left Hand of God" (20th). Smart $11,000. Last week, "Pete Kelly's Blues" (WB), $17,500 for 8 days at $1 top.

State (Goldberg) (860; 70-90) — "Love Is Splendored Thing" (20th). Big $7,000. Last week, "Not As A Stranger" (UA) (4th wk), $3,500 at 80-$1 scale.

'Thief' Wham 26G, Det.; 'Weather' 13G

Detroit, Sept. 6.

Most Detroit downtown exhibs are standing pat this round, with only three exceptions for Labor Day. The newcomer to show the most strength is "To Catch A Thief" smash at the Madison. "It's Always Fair Weather" is just fairish at United Artists. "Summertime" is rated good if not big at the Adams. "Love Is Many Splendored Thing" at the Fox and "Mister Roberts" at the Michigan, both in third weeks, pace the strong holdovers.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (3d wk). Great $30,000 or near. Last week, $28,000.

Michigan (United Detroit) (4,000; $1-$1.24)—"Mister Roberts" (WB) (3d wk). Big $20,000. Last week, $28,000.

Palms (UD) (2,961; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Robbers Roost" (UA) (4th wk). Oke $16,000. Last week, $18,000.

Madison (UD) (1,900; $1-$1.25)—"To Catch Thief" (Par). Swell $26,000. Last week, "The Shrike" (U) (3d wk), $10,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Wichita" (AA) and "Finger Man" (AA) (2d wk). Oke $11,000. Last week, $18,000.

United Artists (UA) (1,939; $1-$1.25) — "Always Fair Weather" (M-G). Fairish $13,000. Last week, "Virgin Queen" (20th) (2d wk), $8,800.

Adams (Balaban) (1,700; $1-$1.25) —"Summertime" (UA). Good $14,000. Last week, "Interrupted Melody" (M-G) (4th wk), $7,800.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (30th wk). Strong $26,300. Last week, $31,000.

'Left Hand' Bangup $20,000, K.C. Ace; 'Laramie' Hefty 13G, 'Thief' 12G, 2d

Kansas City, Sept. 6.

Strong newcomers are pitted against sturdy holdovers along theatre row currently. "Left Hand of God" in four Fox Midwest houses shapes standout. "Man from Laramie" at the Midland looms strong. "To Catch a Thief" at Paramount and "Pete Kelly's Blues" at the Missouri are both fancy in second weeks, especially the former. "Never Too Young" holds strong in third session at Roxy. Welcome rain last week cooled off atmosphere.

Estimates for This Week

Glen (Dickinson) (750; 85-$1) — "Seven Deadly Sins" (Indie) (2d wk). Okay $1,700. Holds. Last week, $2,000.

Kimo (Dickinson) (504; 85-$1) — "Innocents in Paris" (Indie). Fat $2,600. Stays on. Last week, "Gate of Hell" (Indie) (6th wk), $800.

Midland (Loew's) (3,500; 60-80)—"Man from Laramie" (Col) and "Bring Smile Along" (Col). Hearty $13,000 or near. Last week, "Wizard of Oz" (M-G) (reissue) and "Moonfleet" (M-G), $4,500 in 5 days.

Missouri (RKO) (2,585; 75-$1) — "Pete Kelly's Blues" (WB) and "Tarzan's Hidden Jungle" (RKO) (2d wk). Nice $12,000. Holds over.

Paramount (United Par) (1,900; 75-$1) — "To Catch a Thief" (Par) (2d wk). Socko $12,000. Stays on. Last week, $17,000.

Roxy (Durwood) (879; 75-$1) — "Never To Young" (Par) (3d wk). Brisk $5,000. Continues. Last week, $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Left Hand of God" (20th) with "Adventures of Sadie" (20th) added at Tower and Granada. Wow $20,000. Last week, "Love Splendored Thing" (20th) with "Life at Stake" (Indie) Tower and Granada, $20,000 in 8 days.

Vogue (Golden) (550; 75-$1) — "Green Scarf" (Indie) (2d wk). Nice $1,600. Holds. Last week, $1,900.

'McConnell' Solid 12G, Cincy; 'Young' Lively $17,000, 'Thief' Tall 8½G, 3d

Cincinnati, Sept. 6.

Holiday-passed weekend is a trade booster this frame at first-runs here. Two new bills, "You're Never Too Young," smart at the big Albee, and "McConnell Story," shaping solid at the Palace, are mainstays in the improved box-office. Another newcomer, "Virgin Queen," appears very thin at Keith's. "To Catch a Thief" is rewarding the Grand with a socko moveover session. "Cinerama Holiday" still is smash in 11th round at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10) — "You're Never Too Young" (Par). Rousing $17,000. Last week, "Catch a Thief" (Par) (2d wk), at 75-$1.25 scale, $15,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (11th wk). Hotsy $31,000 after last week's $30,000.

Grand (RKO) (1,400; 75-$1.25)— "Catch Thief" (Par) (m.o.). Sock $8,500 for third main line stanza. Last week, "Mister Roberts" (WB) (m.o.) (2d wk), $8,000.

Keith's (Shor) (1,500; 75-$1.25)— "Virgin Queen" (20th). Skimming red-black ink border at $6,000 prospect, poorest take here in many months. Last week, "How To Be Popular" (20th) (2d wk), $7,800.

Palace (RKO) (2,600; 75-$1.10)— "McConnell Story" (WB). Solid $12,000. Last week, "Cobweb" (M-G), $11,000.

Key City Grosses

Estimated Total Gross
This Week $2,999,300
(Based on 21 cities and 205 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,240,900
(Based on 20 cities and 203 theatres.)

'Love' Boffo 21G, St.L.; 'Weather' 19G

St. Louis, Sept. 6.

Topper this frame is "Love Is Many Splendored Thing," with "Always Fair Weather" a close runnerup newcomer. "Lady and Tramp" continues to attract swarms to the downtown Orpheum. "Cinerama Holiday" is still maintaining a socko gross level. Biz was hypoed by cool temperature over the weekend.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (29th wk). Sock $17,000. Last week, $17,500.

Fox (F&M) (5,000; 51-90) — "House of Bamboo" (20th) and "Life In Balance" (20th). Opens today (Tues.). Last week, "McConnell Story" (B) and "Eternal Sea" (Rep), solid $19,000.

Loew's (Loew) (3,172; 50-85)— "Always Fair Weather" (M-G) and "Top of World" (Col). Lusty $19,000. Last week, "Kentuckian" (UA) and "Chicago Syndicate" (Col) (2d wk), $11,000.

Orpheum (Loew) (1,400; 75-$1) —"Lady and Tramp" (BV) (3d wk). Swell $17,000 following $23,500 in second.

Pageant (St. L. Amus.) (1,000; 90) —"Carmen Jones" (20th) and "Man On Tightrope" (20th) (reissues). Okay $2,000. Last week, "Marty" (UA) (4th wk), $2,500.

Richmond (St. L. Amus.) (400; $1)—"Marty" (UA) (4th wk). Nice $2,000. Last week, $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Love Is a Many Splendored Thing" (20th) and "Bring Smile Along" (Col). Great $21,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"The Virgin Queen" (20th). Good $3,500. Last week, "Innocents in Paris" (Indie) (2d wk), $2,500.

'LOVE' BRIGHT $14,000, BALTO; 'YOUNG' 12G

Baltimore, Sept. 6.

Pleasing grosses prevailed over Labor Day weekend but perfect resort weather is preventing any record totals. "The Kentuckian" is nice at the Century. "Left Hand of God" looms healthy at the New. "Love Is Splendored Thing" is brisk at the Town. "You're Never Too Young" shapes nice at the Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Kentuckian" (UA). Tall $15,000. Last week, "One Desire" (U), $7,500.

Film Centre (Rappaport) (960; 50-$1)—"Summertime" (UA). Starts tomorrow (Wed.). Fifth week of "The Shrike" (U) was nice $3,500.

Hippodrome (Rappaport) (2,100; 50-$1)—"Never Too Young" (Par). Pleasing $12,000. Last week, "Lady And Tramp" (BV) (8th wk), $5,500.

Keith's (Fruchtman) (2,400; 35-$1—"Girl Rush" (Par). Slow $7,500 despite personal by Rosalind Russell. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col), $11,500.

Mayfair (Hicks) (980; 20-70)—"Francis In Navy" (U). Fairish $4,000. Last week, "Last Command" (Rep) (2d wk), $3,000.

New (Fruchtman) (1,600; 25-$1.25)—"Left Hand of God" (20th). Nice $13.000. Last Week, "Virgin Queen" (20th), $8,000.

Playhouse (Schwaber) (320; 50-$1)—"We're No Angels" (Par). Fancy $6.000. Last Week, "Marty" (UA) (11th wk), $2,200.

Stanley (WB) (3,200; 35-80-$1.25) —"Mister Roberts" (WB) (8th wk). Boff $9,500 following $8,500 in seventh round.

Town (Rappaport) (1,400; 35-$1.25)—"Love Is Splendored Thing" (20th). Brisk $14.000. Last week, "Not As Stranger" (UA) (7th wk), $6,000.

'Love' Splendid $25,000 In D. C.; 'Kentuckian' Hep 15G, 'Shrike' Stout 8G

Washington, Sept. 6.

The long Labor Day weekend, which sent Washingtonians vacationing by the thousands, slowed up mainstem picture business but not too much. "Love Is a Many Splendored Thing" leads the newcomers with a sock session at Palace. The "Kentuckian" is also solid at the Columbia. "The Shrike" shapes nice at Trans-Lux but "Girl Rush" is rated only fair. Third week of "Catch a Thief" very handsome.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Mister Roberts" (WB) (7th wk). Big $6,000. Last week, $6,500.

Capitol (Loew) (3,434; 85-$1.25)— "To Catch Thief" (Par) (3d wk). Fine $21,000. Last week, $27,000.

Columbia (Loew) (1,174; 60-85)— "Kentuckian" (UA). Fancy $15,000. Last week, "Came Beneath Sea" (Col) and "Creature Atom Brain" (Col), $5,800 in second week.

Dupont (Lopert) (372; 75-$1.10) —"Summertime" (UA) (2d wk). Solid $5,500 after $8,000 opener.

Keith's (RKO) (1,939; 70-95)— "Girl Rush" (Par). Fair $8,000. Last week, "Lady and Tramp" (BV) (8th wk), $7,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Mister Roberts" (WB) (7th wk). Big $11,000. Last week, $12,000.

Palace (Loew) (2,360; 70-95)— "Love Is Splendored Thing" (20th). Socko $25,000 at regular prices. Last week, "Not As Stranger" (UA) (5th-final wk), $12,000 at tilted scale.

Playhouse (Lopert) (435; 75-$1.10) —"Summertime" (UA) (2d wk). Great $6,500 after $9,500 opener.

Trans-Lux (T-L) (600; 70-$1) — "Shrike" (U). Shapes smash $8,000 or over.. Last week, "Man From Laramie" (Col) (6th wk), $4,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (95th wk). Climbing to tall $22,000 with 17 shows a week. Last week, $21,000.

'Blues' Wow $17,000 In Port.; 'Weather' Fair 7G

Portland, Ore., Sept. 6.

Extreme heat here is sloughing firstrun biz generally. Only newcomers apparently to combat this downbeat is "Pete Kelly's Blues," which is smash at Orpheum. "Female on Beach" is only fair at Liberty while "Love Is Splendored Thing" shapes fine in second round at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "Always Fair Weather" (M-G) and "Headline Hunters" (Indie). Mild $7,000 or close. Last week, "Mister Roberts" (WB) (5th wk), $7,000.

Fox (Evergreen) (1,536; $1-$1.25) —"Love Is Splendored Thing" (20th) and "Life In Balance" (20th) (2d wk). Stout $8,000. Last week, $14.200.

Guild (Indie) (400; $1)—"Marty" (UA) exclusive second run after

(Continued on page 20)

'Female'-Patti Page Socko 73G, Chi.; 'Thief' Huge 42G, 'Love' Tall 40G, 'Laramie' Nifty 25G, 'Kiss' Hot 12G

Chicago, Sept. 6.

Windy City boxoffice turned out hefty this round hypoed by tourist coin and the long Labor Day weekend.

"Female On Beach" should do a socko $73,000 for first week at the Chicago, with Patti Page topping vaude. "To Catch A Thief" is snatching a huge $42,000 in first frame at United Artists. "Love Is Splendored Thing" is getting a tall $40,000 also opening week at the Oriental.

"Man From Laramie" shapes nifty $25,000 in first round at the McVickers while "Kiss of Fire" and "Bring Smile Along" combo looks smash $12,000 in first week at the Grand.

"Land of Pharaohs" and "Santa Fe Passage" twinner is hefty in second Roosevelt stanza. "Court Martial" is big in second week at the World. "One Desire" is nice in second at the Monroe.

"Mister Roberts" is holding sturdy in third stanza at State-Lake. "Summertime" is still hot in seventh frame at the Loop. "Phenix City Story" continues strong in same frame at the Woods. "Cinerama Holiday" is again near sellout in 12th week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"Female On Beach" (U) with Patti Page heading stageshow. Great $73,000. Last week, "Never Too Young" (Par) (2d wk), with Howard Miller topping vaude, $63,000.

Grand (Nomikos) (1,200; 98-$1)—"Kiss of Fire" (U) and "Bring Smile Along" (Col). Hot $12,000. Last week, "Night Holds Terror" (Col) and "Gun That Won West" (Col) (2d wk), $4,500.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA) (7th wk). Nifty $11,000. Last week, $12,500.

Monroe (Indie) (1,000; 80-$1.25)—"One Desire" (U) (2d wk). Nice $7,000. Last week, $12,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Man From Laramie." (Col) Swell $25,000. Last week, "Foxfire" (U), $13,000.

Oriental (Indie) (3,400; 98-$1.25)—"Love Is Splendored Thing" (20th). Tall $40,000. Last week, "How Be Popular" (20th) (2d wk), $17,500.

Palace (Eitel) (1,484; $1.25-$3.40) "Cinerama Holiday" (Indie) (12th wk). Big $51,000. Last week, $52,400.

Roosevelt (B&K) (1,400; 65-98)—"Land of Pharaohs" (WB) and "Santa Fe Passage" (Rep) (2d wk). Hotsy $21,000. Last week, $26,000.

State-Lake (B&K) (2,400; 65-98)—"Mister Roberts" (WB) (3d wk). Smash $32,000. Last week, $34,000.

Surf (H&E Balaban) (685; 95)—"Great Adventure" (Indie) (5th wk). Oke $3,000. Last week, $3,900.

United Artists (B&K) (1,700; 65-98)—"To Catch Thief" (Par). Wow $42,000. Last week, "Not As Stranger" (UA) (9th wk), $17,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA) (7th wk). Steady $16,500. Last week, $18,000.

World (Indie) (697; 98)—"Court Martial" (King) (2d wk). Lusty $4,800. Last week, $5,100.

'McConnell' Smash 15G, Prov.; 'Thief' Lusty 12G, 'Foxfire' Happy $9,000

Providenee, Sept. 6.

With the long weekend to draw on, all stands report hefty biz. Majestic packing them in with "The McConnell Story." "Catch Thief" also is sock at Strand. "Summertime" looms good at State. RKO Albee's "Foxfire" is rated pleasing.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Foxfire" (U) and "Abbott and Costello Meet Mummy" (U). Happy $9,000. Last week, "Pete Kelly's Blues" (WB) and "Seven Angry Men" (AA) (2d wk), $8,000.

Majestic (Fay) (2,200; 65-85)—"McConnell Story" (WB) and "Life In Balance" (20th). Sock $15,000. Last week, "Love Is Many Splendored Thing" (20th), $17,000.

State (Loew) (3,200; 50-75)—"Summertime" (UA) and "Scarlet Coat" (M-G). Strong $12,000. Last week, "Man From Laramie" (Col), same.

Strand (Silverman) (2,200; 50-75)—"To Catch Thief" (Par). Smash $12,000 or over. Last week, "Girl Rush" (Par), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Left Hand' Trim $12,000, L'ville

Louisville, Sept. 6.

Biz at downtown houses is moving at a fairly even pace this week. Cooler temperatures are a help, but pix are not shaping too produetive. Shaping okay this week are "Left Hand of God" at the Rialto and "To Catch A Thief" at the Kentucky. Latter is essentially big. "Summertime" at State opened slowly while h.o. of "Pete Kelly's Blues" at the Mary Anderson is healthy.

Estimates for This Week

Kentucky (Switow) (65-85)—"To Catch A Thief" (Par). Looks unusually strong as single feature at $7,000. Last week, "We're No Angels" (Par) (2d wk), $6,500.

Mary Anderson (People's) (1,200; 50-75)—"Pete Kelly's Blues" (WB) (2d wk). Okay $5,500 after first week's $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Left Hand of God" (20th). Good $12,000 or near. Last week, "Love Is Splendored Thing" (20th) $10,000.

State (United Artists) (3,000; 50-75)—"Summertime" (UA). Off to rather sluggish opening. Fair $9,000 is in sight. Last week, "Kentuckian" (UA), $13,000.

'Thief' Terrif $24,000, Frisco; 'Weather' Fair 15G, 'Blues' Big 27G

San Franciseo, Sept. 6.

Biz is a bit uneven here this session, with earthquake tremors and hot weather not ealeulated to help trade. However, "Kelly's Blues," "To Catch Thief," "Kentuckian" and "Cinerama Holiday" loom soeko. "Private War of Private Benson" also shapes good.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Private War Major Benson" (U) and "High Soeiety" (AA). Good $12,000. Last week, "Female on Beach" (U) and "Double Jeopardy" (Rep), $15,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (2d wk). Fair $13,000. Last week, $21,500.

Warfield (Loew) (2,656; 65-90)—"Always Fair Weather" (M-G). Fair $15,000. Last week, "King's Thief" (M-G), $10,000.

Paramount (Par) (2,646; 90-$1)—"Pete Kelly's Blues" (WB) and "Seminole Uprising" (Par). Great $27,000. Last week, "We're No Angels" (Par) and "Trouble in Store" (Indie) (2d wk), $10,000.

St. Francis (Par) (1,400; $1-$1.25)—"To Catch Thief" (Par). Terrifie $24,000. Last week, "Mister Roberts" (WB) (7th wk), $13,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (5th wk). Wow $37,700. Last week, $37,800.

United Artists (No. Coast) (1,207; 70-$1) — "Kentuckian" (UA) and "Bullet for Joey" (UA). Giant $18,000 or over. Last week, "Not as Stranger" (UA) (9th wk), $7,300.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts, Coronets" (reissue) (10th wk). Big $4,200. Last week, $4,000.

Larkin (Rosener) (400; $1)—"Flamenco" (Indie) (4th wk). Big $2,800. Last week, $3,100.

Clay (Rosener) (400; $1)—"Green Scarf" (Indie) (3d wk). Tall $2,600. Last week, $2,900.

Vogue (S. F. Theatres) (377; $1)—"Wages of Fear" (Indie) (3d wk). Okay $3,200. Last week, $5,500.

'Kentuckian' Huge 16G, Seattle; 'Thief' 10G, 2d

Seattle, Sept. 6.

After five sock weeks at Music Hall, "Mister Roberts" still is big on moveover to Blue Mouse for continued run. "Marty" shapes very stout at Music Box. Music Hall's "McConnell Story" is rated good. Standout neweomer, however, is "The Kentuckian" whieh is terrific at Coliseum. Paramount is holding "Cateh a Thief" following a great opener.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Mister Roberts" (WB) (m. o.). Great $6,000 in 6th downtown week. Last week, "Pearl South Pacifie" (RKO) and "Sakambo" (RKO), $3,100.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Kentuekian" (UA) and "Break To Freedom" (UA). Huge $16,000. Last week, "Man From Laramie" (Col) and "Red Monkey" (Col) (3d wk), $8,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (2d wk). Fine $9,000. Last week, $9,800.

Music Box (Hamrick) (850; 90-$1.25)—"Marty" (UA). Big $6,000 or over. Last week, "Not As Stranger" (UA) (9th wk), $3,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"McConnell Story" (WB) and "Road to Denver" (Indie). Good $9,000. Last week, "Mister Roberts" (WB) (5th wk), $8,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Private War Major Benson" (U) and "Glass Tomb" (Indie). Fairish $7,000. Last week, "Kelly's Blues" (WB) and "Dam Busters" (WB) (3d wk), $6,600.

Paramount (Evergreen) (3,039; $1-$1.25)—"Catch a Thief" (Par) (2d wk). Solid $10,000. Last week, $13,200.

'To Hell' Mighty 55G Tops Philly

Philadelphia, Sept. 6.

Long holiday weekend plus crowds drawn here by big airshow along with new product and uncertain weather is combining to launch new season here in smash fashion. "To Hell and Baek" is standout with sueh a mighty figure that it seems sure of toppling the old house mark at the Mastbaum. Pic hit alltime high for first four days.

"Pete Kelly's Blues" also is smash at Goldman while "Night of Hunter" is rated big at Midtown. "McConnell Story" shapes trim at Randolph. "To Cateh Thief" continues fancy in fifth round at Trans-Lux. "Love Is Many Splendored Thing" is heading for a smash take in third Fox round.

Estimates for This Week

Arcadia (SW) (625; 99-$1.40)—"We're No Angels" (Par) (7th wk). Fine $9,000. Last week, $7,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (29th wk). Great $17,000 with SRO for weekend shows. Last week, $14,700.

Fox (20th) (2,250; 99-$1.49)—"Love Is Splendored Thing" (20th) (3d wk). Smash $23,000. Last week, $22,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Pete Kelly's Blues" (WB). Terrifie $34,000. Last week, "Female on Beach" (U) (2d wk), $13,000.

Green Hill (Serena) (750; 65-99)—"Bells St. Trinian's" (AA). Neat $3,500. Last week, "Green Searf" (25th wk), $3,200.

Mastbaum (SW) (4,370; 999-$1.49)—"To Hell and Back" (U). Heading for huge $55,000, alltime high for house. Last week, "Mister Roberts" (WB) (7th wk), $12,500.

Midtown (Goldman) (1,200; 65-$1.49)—"Night of Hunter" (UA). Big $17,000. Last week, "King's Thief" (M-G), $8,500.

Randolph (Goldman) (2,500; 75-$1.49)—"McConnell Story" (WB). Trim $18,000. Last week, "Summertime" (UA) (4th wk), $9,500.

Stanley (SW) (2,900; 74-$1.40)—"Phenix City Story" (AA). Fair $13,000. Last week, "Girl Rush" (Par) (2d wk), $11,000.

Stanton (SW) (1,483; 65-99)—"Road To Denver" (Rep) and "Double Jeopardy" (Rep). Okay $8,500. Last week, "Scarlet Coat" (M-G) and "Tarzan's Hidden Jungle" (RKO), $7,000.

Studio (Goldberg) (400; 90-$1.49)—"Marty" (UA) (12th wk). Tidy $5,000. Last week, $4,400.

Trans-Lux (T-L) (500; 80-$1.80)—"To Cateh Thief" (Par) (5th wk). Fine $12,500. Last week, $13,000.

Viking (Sley) (1,000; 74-$1.80)—"Not As Stranger" (UA) (10th wk). Okay $8,500. Last week, $9,500.

Trans-Lux World (T-L) (604; 99-$1.50—"Lady and Tramp" (BV) (10th wk). Stout $8,300. Last week, $7,200.

B'way Booms Over Holidays; 'Phenix' Terrif 64G, 'Laramie' Lofty $63,000, 'Kentuckian' Hot 40G, 'Love' 75G, 3d

Ideal theatre weather, with a strong array of produet, is spelling a bullish Labor Day week for Broadway film theatres. Trade is running almost even with last year, some 20 firstrun theatres showing a total gross of $711,000 for the week as compared with $723,200 for 22 houses in corresponding period of 1954.

Outstanding neweomer is "Phenix City Story," whieh is heading for a terrifie $64,000 or near at the State. "Man From Laramie" also is smash with $63,000 or close opening week at the Capitol. This is rated unusually big in view of how westerns have been neglected on Broadway in recent months.

"The Kentuckian" likewise shapes great at around $40,000 on initial session at the Mayfair. "One Desire" with vaudeville is headed for socko $36,000 opening round at the Palace.

"Mister Roberts" with stageshow continues as ace coin-getter, soaring to a smash $154,000 or over in eurrent (8th) week at the Radio City Music Hall. It stays a ninth stanza. Second frame of "Never Too Young" looms lofty with $28,000 in second week at the Criterion.

"Love Is Many Splendored Thing" is pushing up to smash $75,000 or thereabouts in third session at the Roxy. Third round of "Ulysses" still is very big at $25,000 at the Globe.

"To Catch Thief" is holding staunchly with a great $60,000 in fifth stanza at the Paramount, same as last week. It continues on. "Pete Kelly's Blues" is heading for a sturdy $18,000 in current (3d) week at the Vietoria.

"Summertime" is edging up to a smash $24,500 for its 11th week total at the Astor, and stays on until late this month. "Cinerama Holiday" continued in great fashion with $48,500 for 30th session ended last Saturday at the Warner. Current (31st) week should show an even larger total since covering a near-capaeity Sunday and Labor Day plus an extra show Monday (5).

"Sheep Has Five Legs" amazed its most enthusiastie boosters by climbing to a wow $16,400 in fourth round at the Fine Arts. This tops any previous Labor Day week by a healthy margin. "Marty" also continued to show its stamina by pushing to a sockeroo $13,600 in 21st round at the Sutton.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (12th wk). The 11th round ended last night (Tues.) perked to great $24,500 after $20,500 for 10th week. Continues on.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"I Am Camera" (DCA) (5th wk). Fourth stanza completed Sunday (4) was rousing $14,100 after $15,200 in third week.

Capitol (Loew's) (4,820; 85-$2.20)—"Man From Laramie" (Col) (2d wk). Climbed to soeko $63,000 in first week ended last night (Tues.). In ahead, "Not As Stranger" (UA) (9th wk), $19,000.

Criterion (Moss) (1,700; 75-$2.20)—"Never Too Young" (Par) (2d wk). First holdover round ending today (Wed.) is heading for great $28,000 or over after $34,500 opening week. Stays on.

Fine Arts (Davis) (468; 90-$1.80)—"Sheep Has Five Legs" (Indie) (5th wk). Fourth session ended Monday (5) pushed up to wham $16,400, taking in sensational Labor Day weekend. Third week was $15,300, a record for a third round here. Fourth session topped all previous Labor Day weeks and was a record fourth week here.

Globe (Brandt) (1,500; 70-$1.50)—"Ulysses" (Par) (4th wk). Third frame concluded last night (Tues.) was still very big $25,000 after $32,000 in second week.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (39th wk). The 38th week ended Monday (5) held at big $8,000 same as 37th stanza. Continues.

Mayfair (Brandt) (1,736; 79-$1.80)—"The Kentuekian" (UA). First round winding up today (Wed.) looks to hit great $40,000. Holds, natch! In ahead, "Land of Pharaohs" (WB) (6th wk), $11,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Divided Heart" (Rep) (6th wk). Fifth stanza finished last night (Tues.) was okay $4,000 after $3,800 in fourth week. Stays on for another week or two.

Palace (RKO) (1,700; 50-$1.60)—"One Desire" (U) and vaudeville. Week ending tomorrow (Thurs.) is heading for smash $36,000. Last week, "Female on Beach" (U) (2d wk), with new vaude, $31,000.

Paramount (ABC-Par) (3,664; $1-$2)—"To Cateh Thief" (Par) (5th wk). Current frame ending today (Wed.) looks to reaeh soek $60,000 same as fourth week. Holds, with "Blood Alley" (WB) due in next.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Who Loved Redheads" (UA) (7th wk). Sixth round ended Sunday (4) was solid $6,500 after $7,800 in fifth week. "Othello" (UA) opens Sept. 12.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Mister Roberts" (WB) and stageshow (8th wk). Current session ending today (Wed.) is headed for smash $154,000, aided by Labor Day weekend, an improvement over the $143,000 registered in seventh week. Holds. "It's Always Fair Weather" (M-G) is set to open next week. "Roberts" is now heading for alltime money record here.

Plaza (Brecker) (556; $1.50-$1.80)—"Private War Major Benson" (U) (6th wk). Fifth round ended Monday (5) was nice $7,000 after $8,000 in fourth.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) "Love Is Many Splendored Thing" (20th) (3d wk). Present round winding today (Wed.) is heading for socko $75,000 or close after $70,000 in second week. Holds again.

State (Loew's) (3,450; 78-$1.75)—"Phenix City Story" (AA). Soaring to wow $64,000 or thereabouts in initial stanza finishing tomorrow (Thurs.). Holding, of course. In ahead, "Cobweb" (M-G) (4th wk), $12,000, being aided by preview of "Story" on Thursday (1).

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (22d wk). The 21st session winding up Sunday (4) was sock $13,600 after $12,000 in 20th week. Continues in.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Court Martial" (King) (6th wk). Fifth round ended Sunday (4) was sockeroo $5,000 same as fourth week. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"Pete Kelly's Blues" (WB) (3d wk). Current session ending today (Wed.) is heading for sturdy $18,000 after $22,000 in seeond week. Holds again.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (31st wk). The 30th stanza eompleted Saturday (3) was great $48,500, with holiday influence felt somewhat on Saturday. The 29th week was $48,600. Holds indef. Current (31st) week looks to pick up some since both Sunday (4) and Labor Day were virtually capacity and an extra show was added Labor Day.

'Holiday' Smash $30,000, Hub; 'McConnell' Brisk 20G, Lancaster Big 27G

Boston, Sept. 6.

Pieture biz is booming here this frame with holiday priees and influx from out-of-town. Extension of sehool opening for two weeks beeause of polio epidemic is seen as boost to biz. "Cinerama Holiday" is leading the town with a smash total. Two newcomers, "Kentuekian" in two spots and "McConnell Story," in two others, shape solid. "You're Never Too Young" at Met is niee.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"To Catch Thief" (Par) (2d wk). Hotsy $20,000. Last week, $26,000.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25)—"Game of Love" (Indie) (6th wk). Fine $6,000. Last week, $6,200.

Cinerama (Cinerama Produetions) (1,354; $1.25-$2.85)—"Cinerama Holiday" (Indie) (2d wk). Sockeroo $30,000. Last week, $26,000 in 5 days.

Exeter (Indie) (1,300; 60-$1)—"Dam Busters" (WB) (2d wk). Hot $9,000. Last week, $9,500.

Fenway (NETA) (1,373 60-$1)—"McConnell Story" (WB) and "Double Jeopardy" (Col). Neat $7,000. Last week, "Pete Kelly's Blues" (WB) (2d wk), $5,000.

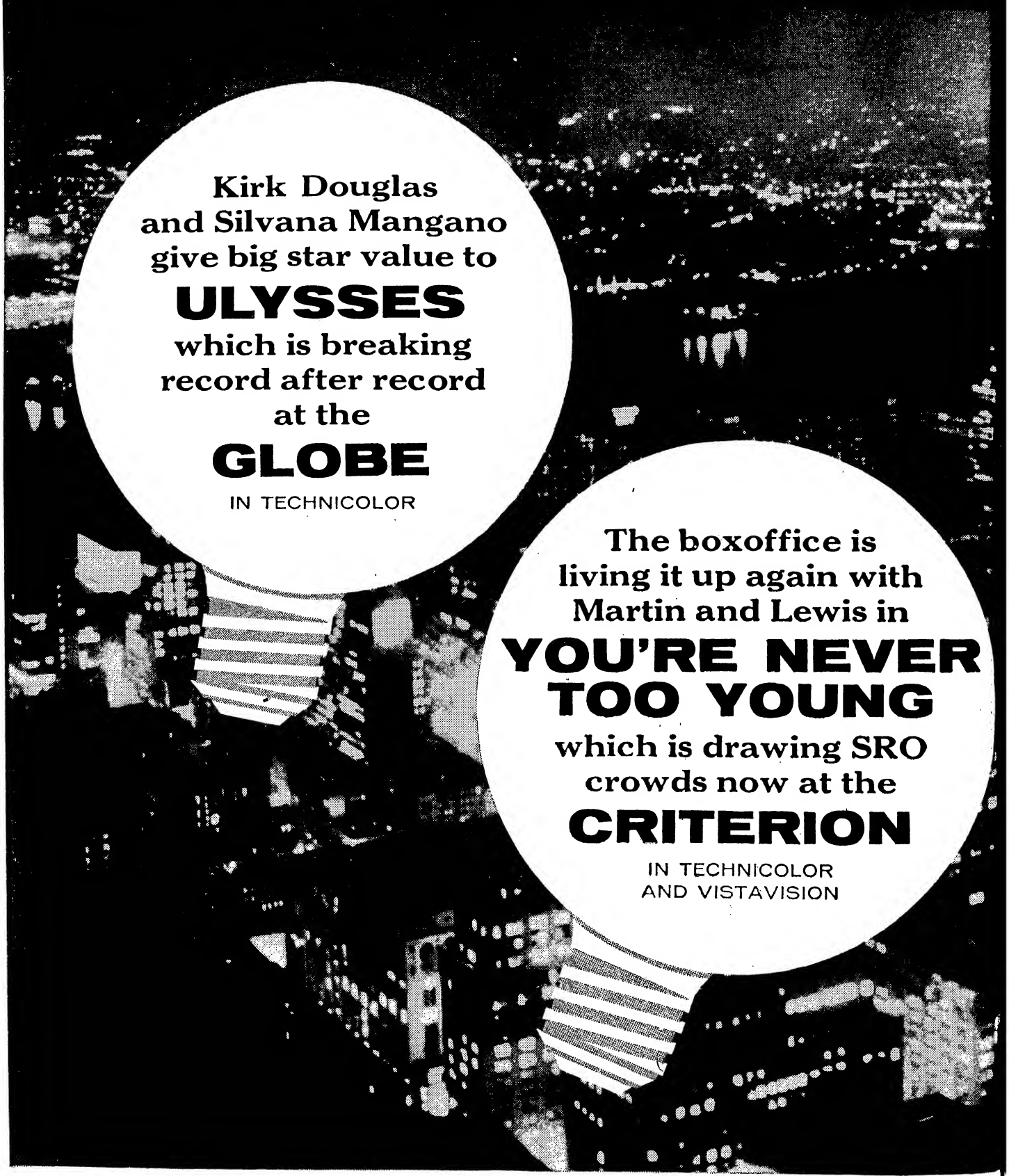
Kenmore (Indie) (700; 85-$1.25)—"Marty" (UA) (5th wk). Sock $13,000. Last week, $14,000.

Memorial (RKO) (3,000; 60-75-$1)—"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (3d wk). Smash $18,000. Holding a fourth. Last week, $19,500.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Never Too Young" (Par) and "Adventures of Sadie" (20th).

(Continued on page 20)

NEW YORK'S ALL LIT UP



Kirk Douglas
and Silvana Mangano
give big star value to
ULYSSES
which is breaking
record after record
at the
GLOBE
IN TECHNICOLOR

The boxoffice is
living it up again with
Martin and Lewis in
YOU'RE NEVER TOO YOUNG
which is drawing SRO
crowds now at the
CRITERION
IN TECHNICOLOR
AND VISTAVISION

And Paramount Will Continue to

THE GIRL RUSH
IN TECHNICOLOR AND VISTAVISION

LUCY GALLANT
IN TECHNICOLOR AND VISTAVISION

Keep The Boxoffice Bright With

ALFRED HITCHCOCK'S **THE TROUBLE WITH HARRY**

IN TECHNICOLOR AND VISTAVISION

Edinburgh Festival Winding to Close On Even Keel; Lack of Gaiety Stressed

Edinburgh, Sept. 6.

Opening here last night (5) of the Azuma Kabuki Dancers & Musicians, from Tokyo, and of French actress Edwige Feuillere, from Paris, marks the highlight of the third and last week in the ninth International Festival.

Already, a post-mortem is being held on the annual arts junket, with general viewpoint that choice of plays, etc., has been too much centered on the gloom angle. A note of gaiety will be sought next August.

Gloom angle is noted in such plays as "Julius Caesar," "The Conspirators," "Life in the Sun," "Act of Madness," "Hedda Gabler" and the French group in "La Dame aux Camelias." Even the Film Festival, running concurrently, features pix about Hitler and Hiroshima and murder.

Major ballet event was a performance of "Romeo and Juliet" by the Royal Danish Ballet at the Empire Theatre, attended by Prince Georg and Princess Anne of Denmark, with other royalty. It was first time this new full-length ballet has been seen outside of Denmark, where it was warmly preemed in May. Festival reaction here was similarly good.

A serious setback has been struck at unofficial "fringe" events in the Festival by news that the Oxford Theatre Group has been refused the renewal of let of premises in the ancient Riddle's Court.

When the Festival winds Saturday (10), there will have been performances by eight orchs, seven choirs, the Sadler's Wells Ballet, six chamber orchs, five dramatic companies, the Glyndebourne Opera, and more than 27 soloists, with $390,000 worth of tickets sold.

"Julius Caesar," at the Lyccum Theatre, has been fairly well received in Michael Benthall's production, with the Old Vic players doing a competent job. Wendy Hiller's Portia has been singled out, plus the Mark Anthony of John Neville.

The Festival, as a whole, has been undistinguished by any marked controversy, although the crix still disagree on many productions. Absence of a toprate modern play is one talking point.

Already, the incoming Festival director, Robert Ponsonby, is turning his eyes to the 1956 junket. A leading Continental opera company, as yet unnamed, will replace Glyndebourne Opera, which will return in 1957. Carl Ebert, chief producer and artistic director of the Glyndebourne group, has planed to Berlin to ready the fourth Berlin Festival.

Advance Bookings For 'Lola' Put Producers On Spot as Costs Soar

Frankfurt, Aug. 30.

Interesting controversy is raging now in West Germany over the advance blind bookings on the Union film, "Lola Montez," starring Martine Carol, Anton Walbrook, Peter Ustinov as well as the ultimate outcome since it may set a precedent for other pix involving advance bookings.

A Franco-German coproduction, the pic will probably stack up as the costliest CinemaScoper ever shot in Germany, with some figures on the just-finished production set at about $1,500,000. Unofficial estimates show the true figure to be much higher, or about $2,000,000.

When plans for the film were originally drawn up, it was scheduled to be only a normal color film instead of C'Scoper. And the blind bookings with exhibitors were set at the customary price for the usual color film.

Now that it has been completed in C'Scope at a much higher budget, the producers have been trying to break the old contracts with exhibs and set new ones at a higher film rental. Producers maintain that selling the film on the world market is no longer profitable enough to amortize the costs of the C'Scope spectacle. As yet, the decision as to whether the rentals can be legally increased on the advance contracts has not been reached.

Iron Curtain Tinge To Next Edinburgh Fest?

Edinburgh, Aug. 30.

Will the Edinburgh International Festival have an Iron Curtain flavor next summer?

That's the question being asked here as the new artistic director, Robert Ponsonby, readies his plans for the 1956 junket, which will include a visit by the Hamburg State Opera.

On a recent trek to the Continent, Ponsonby was impressed by the talent of Russian soloists in the instrumental field in Iron Curtain lands. In Prague he heard the Czech Philharmonic Orch and the Leningrad Orch, and declared them both as "wonderful."

"I don't care about politics, and the artists I met were most certainly not interested in politics," says Ponsonby.

The Hamburg State Opera, due here next August, first visited the Edinburgh Festival in 1952.

More Film Product For Buenos Aires But Stray Bullets Bop Business

Buenos Aires, Aug. 31.

Boxoffice product is more plentiful in Buenos Aires since the American distributors here were issued four release certificates each by the new Press Secretary, Leon Bouche, but the tense political situation and occasional shooting frays in the heart of the film-theatre area make for something of a slump at firstruns. A corresponding sock boxoffice tone has been noticed in neighborhood and suburban situations, thus reversing the conditions which prevailed just before the revolt of June 16. Evidently, film patrons still want entertainment, but think it safest to avoid the stray bullets and patronize the neighborhood or suburban houses close to their homes.

Distributors and exhibitors are highly pleased with the new saturation release system, whereby after a couple of firstrun weeks, the important material is splash-released in one of three neighborhood lists. Some readjustment of the theatres included in each list is still necessary, and a few independent centrally located houses are claiming they should be firstruns. In the long run, however, the system is satisfactory to everybody.

Boxoffice champion so far this year is now "Lili" (M-G), which wrested the palm from "Bread, Love and Fantasy" (Italsud), by marking up $370,000 for 17 weeks in firstrun at the 1969-seat Ideal (Lococo circuit), where it still continues. Blanket release in the suburbs this week should bring another $50,000 or so. "Bread" ran 32 weeks with a total firstrun gross of $336,168.

"Greatest Show on Earth" (Par) is now in third spot, with a gross of $211,651 in nine weeks, and returns yet to come in on the neighborhood situations.

Paramount's "Sabrina" had the tough luck of hitting release the same date as the Naval Revolt, of June 1, and the subsequent slump in theatre attendance was a difficult thing to crack. Nevertheless, in spite of this unusual type of opposition, "Sabrina" ran six weeks firstrun in three houses, with an aggregate capacity of 6,886 seats, and grossed around $90,000.

Soviet Director Wins Honor at Scot Pic Fest

Edinburgh, Sept. 6.

Mark Donskoi, Soviet filmmaker, was given the Richard Winnington Award for director whose film is reckoned "of highest social and artistic integrity." Award, made at the Film Festival here, is for his three films known as the Maxim Gorki trilogy. It was initiated this year to perpetuate the high standards set in film criticism by Winnington.

Film qualifying for award is chosen by a committee representing the various arts. Award is independent of the Edinburgh Festival, but presented at it.

Fan Dancer Talks a Walk

London, Sept. 6.

Frances Grayson, a fan dancer in "Bedtime Beauties" at the Camberwell Palace, London, walked out of the show after the second performance opening night (29) because she objected to being spotlighted while doing her act. The stage was darkened for the first house, but as customers complained, the spots were turned on for the second show.

After saying "It's bad enough daneing about with no clothes, without having a spotlight on you," she added, "No more, I'm leaving." She was, however, back in the east the next night.

Yank Musicals Flop on German Cinema Screens

Frankfurt, Aug. 30.

U. S. musicals concerning world-renowned classical composers, although hits in America, are rather consistent floppos in Germany. Latest on the non-success, Reich scoreboard is "Magic Fire," the Republic film which Gloria is releasing here. Based on the life of Richard Wagner and starring Yvonne DeCarlo as his wife, this pic supposedly had several plus-values calculated to drag in German patrons. It was directed by William Dieterle, who was born in Germany and it was filmed in Munich, a popular German locale.

Hypoed by a suggestive German title "Frauen um Richard Wagner" (Women Around Richard Wagner), the film is proving a dud here. It was cited as "valuable" by the German Film Classification Board, which means that it is eligible for a reduction in the amusement tax in some of the German states. Nevertheless, crix have been most harsh in criticizing it. And some exhibs, in violation of contracts, have been attempting to speed it up by doing their own cutting.

Interesting sidelight is that during the production in Germany, Rep gave a gift to the Society of Friends of Bayreuth, the German organization which underwrites the two grandsons of Richard Wagner, Wieland and Wolfgang, in their modern styled presentation of Richard's operas at the annual Bayreuth Festspiele, the oldest festival in Germany.

Since the film has come out, however, the Wagner brothers gave out an interview which has appeared to date only in East German (Russian controlled) newspapers, claiming that they have no connection with the film and are unhappy over its presentation of their grandsire. Although the East German papers played the story heavily, it has not been printed in the West.

Other B.O. Flops

Another longhair musical to drag in the Reich is Columbia's "Song to Remember," about Chopin, which did sock biz in the U. S. and around the world. It meant no business at all in Germany. Likewise, Metro's story about Schuman, "Song of Love," did fairly well in the U. S. Released by MPEA in Germany in 1949, it was a nothing.

Many popular U. S. stage musicals likewise do not prove draws here despite this hugh successes in the U. S. One reason advaneed for this is that the Germans are still back in the light operetta era, which the U. S. has outgrown. The German opera houses do big business with Johann Strauss, Franz Suppe, Emmerich Kalman, and the music season is heavy with stoek European operettas. These, when filmed, are popular with the German viewers. Recent example is Metro's second filming of "Merry Widow," the Lana Turner-Fernando Lamas vehicle released here in 1953. This was a huge draw.

The straight classics, or the pop modern musicals, are apparently either way behind or way ahead of the German film patrons.

New Unit Shoots in Germany

Frankfurt, Sept. 6.

A new company, Fehse Film, has just started its first picture here. Titled "Dorothee," the pic is being shot in an emergency studio, and is both scripted and directed by Walter Christian.

Erik Schiel and Ralf Schober have the leads.

Bouche Seeks Improved Arg. Prod., Better Setup for Exhibs, Foreign Pix

Buenos Aires, Aug. 30.

Leon Bouche, Argentina's new Press Secretary, has interviewed all the sectors of the picture industry, and there is hope here that he will solve the three main problems facing him and that under his regime conditions will improve generally.

The three main problems the new showbiz czar must solve are: The form which Protectionism is to take in regard to the bankrupt native pix production industry; the extent to which foreign films may be imported and the prices at which they may be exhibited, especially the various new wide-screen systems and the stormy question of the obligatory vaudeville law.

Since his talk to producers several weeks ago, Bouche has continued making it clear that he is determined to clean up the industry. However, although many charges against specific producers have reached his desk, as a practical man it is felt that Bouche is more inclined to let the past bury itself and go on to something constructive, rather than waste time probing for dirt. Nevertheless, there has been talk of inspecting some producers' books to determine how they have been able to build costly mansions, purchase expensive foreign cars and stash coin away in the U. S., when all their productions were boxoffice flops.

One thing is certain. State credits to produeers have been suspended, and will be allowed in future only in outstanding cases of productions likely to enhance national prestige. Some estimates are that industry loans in the past, mostly non-recoverable, at something like $4,000,000.

Only 2 Prod. Units Normal

Despite this government generosity, only two production units are currently producing normally: Argentina Sono Film, and Artistas Argentinos Asociados (AAA). The latter is organized somewhat like United Artists. The great Emelco studios is bankrupt and shuttered; San Miguel and Libertador are closed except when independents lease the studios and staff. Lumiton is elosed down and the staff suspended without pay. EFA has just leased its studios and is in arrears to the staff for wages. Mapol is reported near bankruptcy. Some 20 produeers hire these studios, and save for minor exceptions turn out product which harms the native industry.

Bouche has intimated he favors helping the industry via a system of prizes of up to $100,000 for the best productions. He feels that apart from this, the producers should be prepared to risk their own and not the taxpayers' coin.

As regards Protectionism, the new Press Secretary is likely to promote a system of classification of the native production, granting the first category protection and

(Continued on page 13)

Dialect Problems For 'Marty' in German Keys

Frankfurt, Aug. 30.

"Marty" (UA), which opens at 30 key theatres in Germany Sept. 2, presented unusual dialect problems in its dubbing into German here. Film, concerning a butcher from the Bronx, is a modified Bronx accent in the original. Translating it into German meant special difficulties since it is hard to adequately convey the particular dialect of any one region of the U.S.

Final decision was to give Marty and the other eharaeters a German speech broken by an Italian accent, while the schoolteaoher with whom he falls in love, speaks the excellent Hannover aceent. Film has refrained from art-house bookings here all openings being in regular firstruns in the key German cities.

MPEA Leads Fight Vs. Austrian Tariff Aimed At Dubbed U. S. Films

Frankfurt, Aug. 30.

MPEA officials are now in Vienna to spearhead a fight in the Austrian parliament against a proposed discriminatory tariff which would adversely affect U. S. film producers. Tariff, as it is set up, would impose a high duty on any foreign films to be shown in Austria which are dubbed into the native tongue in any country other than Austria.

This would be particularly detrimental to U.S. produeers, who generally dub their films for Germany and Austria in Germany, where the work is expertly done. In addition, while the German speech is acceptable in Austria, the Austrian dialect which would be used in dubbing in cities in Austria, is rated not acceptable to the German audienee, who because of the much greater number of theatres and population, represent a greater market for the films than do the Austrians.

The legislation, if passed, would also be against French, Italian, and English films, most of which are dubbed in Germany for showings in Austria. It would not, on the other hand, affect the films produced in Germany either by Germans or by U.S. firms producing in Germany, since those films are shot in the German language and hence are not dubbed.

Mex Censors at Last Give 'Serenade' Okay

Mexico City, Aug. 30.

Mexican censors finally have granted authorization to WB to start production here of "Serenade," Mario Lanza starrer, as soon as singer is available. Filming is scheduled to start Sept. 7 in San Miguel Allende and Taxco if the star can get set by that time. Varied script irregularities in the eyes of the Mexican authorities looked like they might also push back filming date.

Censorship problem here is difficult, even though all films made by foreigners must earry a local government eye with them during filming and on the payroll. Censor stays with production and ehecks all dialogue, action, costuming and final cuts, even though the script has had okay in advance, checking any deviations daily from the strict line of what is best for Mexico. Nationalistic feeling runs high south of the border and most "documentary" material is taboo, particularly scenes whieh might in any way carry old time attitude that Mexico is a backward, pulque-swigging land of bandits and lazy peons.

Galvan Joins Col

Fernando F. Galvan, formerly acting chief news editor of the Voice of America, resigned that post last week to join Columbia Pictures International Corp. as assistant to ad-pub-exploitation head Lawrence Lipskin.

Prior to his Voice of America post, Galvan was with CBS and the United Press.

Sweden's Censors Pass 15 Yank Pix in July

Stockholm, Aug. 30.

In the report upon its aetivity in July, the state eensorship board showed no films were banned during that month. A total of 31 features passed through, of which 15 were U. S. imports, five were British, three eaeh came from Germany and Sweden, two from Italy and one each from France, Russia and Czechoslovakia.

A total of 14 features were in work in Sweden studios at the start of August, with 25 other films in the cutting rooms or waiting for preemings. Two of them are being made abroad or in cooperation with foreign produeers. They are "Schwedenmadel" (Girl from Sweden), a co-production being done by German Melodie-Film and Swedish Sandrew-Produktion. The film gets its German title from the tune, "Swedish Rhapsody." Maj-Britt Nilsson is starred with German aetor Karlheinz Bohm. The second film has no title so far, being tabbed "The Africa Film" since exteriors were shot in Africa at the end of the spring. Swedish producers now foresee a top season this year. However, they have asked for greater financial help if and when regular tele cuts into their cinema biz.

Dollar Curb in Aussie Looms With Name Acts, Legit Likely to Be Hit

Sydney, Aug. 30.

Depletion of the Aussie dollar pool—vital to the commercial trading field—may see the government's Monetary Control Board realigning the dollar outward flow as an economic necessity within the next month or so. Understood that the major talent impresarios here are viewing with some alarm the possible dollar curb since it would halt top U. S. talent from coming Down Under. Regulations now permit the taking out of $10,000 after contract completion.

Indicative of the current dollar downbeat is the fact that local treasury officials are classing a vaude team of two or more performers as a "single" act and therefore only entitled to leave the country with the $10,000 limit. David N. Martin, chief of the Tivoli loop, is presently huddling with the government's monetary toppers for a revision of this ruling. Martin's move follows a threatened walkout of certain American performers from his current success, "Colored Rhapsody," because of the dollar limit covering a single act or a troupe.

Martin, who has brought vaude-revue to a high peak here via a constant flow of highclass U. S. and British talent, it's understood will point out to monetary control officials that a dollar curb would make it impossible to operate a major chain such as the Tivoli without top U. S. boxoffice names.

In the legit field, J. C. Williamson Ltd., key operators here, import mainly solo stars, backing them up with local talent. This also goes for indie operator Garnet Carroll. The only vaude-revue opposition to Martin is Harry Wren's Celebrity Theatres, currently playing the Harlem Blackbirds on a set-dollar basis, fixed in the U. S. beforehand.

Another to be affected by a coin takeaway curb would be Lee Gordon, Yankee importer who brought out here such names as Artie Shaw, Betty Hutton, Bob Hope, Frankie Laine, Johnnie Ray and Abbott and Costello.

Bouche

Continued from page 12

the lower bracketed material left to the discretion of the exhibitors, who might include it on double bills.

Foreign Pix Question Vague

The second problem is on the number of foreign pictures allowed into Argentina. Bouche has stressed that he is an advocate of free competition, but the snag is the exchange situation, and his dependence on the rulings of the economic and finance ministers. He himself favors free importation of all quality foreign product as a competitive spur to the native producers. He firmly believes that they can only achieve greatness when they have to fight to compete on free terms with the foreign product.

Bouche has no illusions about Argentine films conquering foreign markets for the time being. For a beginning, he is setting his sights on reconquering the ground lost in the Latin-American market. In the meantime, holding International Festivals, for which the taxpayer foots the bill, as a means of trying to persuade other nations that a film industry does exist here, are to be given up.

Obligatory Vaudeville Law

On the problem of obligatory vaude, he agrees with his predecessor, who never supported this law. He considers it harmful to all parties, particularly the entertainers it is designed to help, since they are forced to work under conditions totally devoid of showmanship, to the extent that no vaudeville players who value their own prestige will accept cinema bookings. Although this is Bouche's opinion, he has made it clear that his hands are tied, as vaudeville was imposed on the film theatres by virtue of a bill passed through Congress, and Congress must revoke the law or re-enact it. So far the law has not been implemented in entirety because to book vaudeville talent in all the country's 2,000-odd film theatres, would mean an array of talent which is lacking even for the metropolitan theatres.

Plane Travel to Brit. Most Popular Transport

London, Aug. 30.

For the first time, transatlantic travel by air has outstripped transportation by sea, according to an analysis prepared by the British Travel & Holidays Assn. for the first half of the year. Of the 97,450 Americans who landed in Britain between January and June, 52% came by plane.

Although the recent shipping strike resulted in a number of cancellations, British tourism is heading for another record year. There is a likelyhood that for the first time ever the influx of foreign visitors will top the 1,000,000 mark. Last year's total was 901,000.

Mex Govt. Solving Tourist Tangles

Mexico City, Aug. 30.

Determined to keep tourist business here big (it's at a new high of 2,000 visitors daily), the government's tourist department is unsnarling one of the worst tangles in the tourist trade, hotels which refuse to honor reservations made well in advance. A local inn was fined $400 for informing a Miami, Fla., mother and daughter that it had never heard of them, had no reservations and could not accommodate them, because it was filled to capacity. This happened when they appeared late, their plane having been delayed, and asked for reservations made a whole month in advance.

Besides fining hotels which act this way, the department threatens to make them pay extra expenses of visitors whose reservations they dishonor. The local Cuban consul complained of the experience of a party of his compatriots—the hotel broke its promise to hold their rooms for them while they were on a brief out-of-town jaunt. The Cubans failed to find any hotel accommodations here after a long search and were obliged to hire a cab and go to Cuernavaca, 50 miles away, to spend the night.

Tourist traffic tops that of last August by more than 50%. Most top hotels here are 100% filled until the end of this month. Hotelmen and the tourist department hope soon to provide more accommodations for visitors by building and expanding. Only recently tourists have started complaining about hotels dishonoring their reservations, the department revealed. It attributes this mainly to an upbeat in tourist trade.

The department is spending $800,000 on tourist-catching publicity in the U. S. and in Canada, Europe, the Near East and in Latin America and it is paying off big. Tourists are now coming from as far away as Egypt.

Mexico attracted 55,600 adult tourists during July, higher even than the 42,000 average per month last year. Travel experts agree that the higher monthly average number of visitors will at least continue throughout 1955. The tourist department is particularly pleased with the trend which finds visitors going to several places, instead of concentrating on just a few resorts.

'Busters' Director Set For 'World' Brit. Work

London, Sept. 6.

Michael Anderson, director of the record-breaking "Dam Busters," who has just finished work on the Anglo-American production of "1984," has been assigned to handle the British scenes in Michael Todd's "Around the World in 80 Days." These sequences are now being lensed at the Metro-British studios at Elstree.

Many prominent British artists have been recruited for the scenes now being filmed here. In addition to Noel Coward, whose signing was announced recently, they include John Gielgud, Trevor Howard, Basil Sydney, A. E. Matthews and Robert Morley.

Andy Russell-Morris Plan Mex Color Shorts

Mexico City, Aug. 30.

Andy Russell and William Morris of Los Angeles have combined for the production here of a series of tinter shorts, starting at the rate of five weekly, but ultimately upping the week's capacity to 15.

Pedro Vargas, Ariadne Welter (Linda Christian's sister), Rebeca Iturbide, Eva Garza and the Reyes Bros. have been inked for the first short, a two-reeler to cost $7,500. This lineup of performers may be inked for a revue of exclusive Latin talent now being readied for New York.

Two Operas For Ireland Fest

Wexford, Aug. 30.

Thomas J. Walsh, prexy of Fifth Wexford Festival skedded to open Oct. 30, has announced two opera productions instead of one for this year's fest. Glyndebourne producer Peter Ebert, currently directing at the Edinburgh Festival, will direct Puccini's "Manon Lescaut" and Albert Lortzing's "Der Wildschutz," the second being a first for Ireland.

Walsh has signed principals from Vienna and Munich State operas for festival. He has also lined up the Radio Eireann orch and group of recitalists including pianist Cor de Groot, violinist Campoli, London String Quartet and the Amsterdam Duo. Philips Records is picking up part of the tab for de Groot and Amsterdam Duo who both cut disks for the Philips label.

Films set for the fest, which has Scot Sir Compton Mackenzie as honorary topper, included two Russian-lensed operas, "Aleko" and "Sadko," and two other Russian films not previously imported, "Trio Ballet" and "The Composer Glinka." No U.S. pix are on the sked, the balance being made up by "Umberto D" (Italy) and "The Seven Samurai" (Japan).

W. German, Austrian Pix Producers Seeking New Pact on Film Distrib

Frankfurt, Aug. 30.

Exchange of films between Germany and Austria, which ended with the expiration of the current agreement between the two nations Aug. 31, is open for new negotiations. Both the Germans and Austrians are anxious to come to some agreement regarding the exchange of films, since bookings for the 1955-56 season have already begun in other parts of the world and with other nations. The producers of the two countries have been restricted from making any deals on films for later than Aug. 31 between the two countries.

German government and industry leaders are going to Salzburg Sept. 2 and 3 to talk to the Austrian government and film heads regarding terms of the new deal. There is a strong undercurrent of resentment on the part of the Germans, however, who dislike the pressure being applied by the Austrians. Latter are seeking a better bargaining position because of their newly-arranged rights for production at the huge Rosenhugel studios.

The Studios, formerly under Russian control, have been returned to the Austrians for picture production, and the Germans resent having to accept the Rosenhugel product as they consider the territory a part of Germany which has been unfairly seized. And they do not want added Austrian competition thru the Rosenhugel films which can compete on the German market with their home-made product. The Austrians, who speak the same language, require no dubbing for the German pictures, and hence are considered an excellent foreign market for German films.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Threatened Hike in Interest Rates Would Boost Brit. Pix Prod. Costs

London, Sept. 6.

Forecasts that the bank rate is to be advanced to 6% within the next few weeks is causing new anxiety in British producing circles. The additional burden of interest, which will inevitably follow, will add a sizeable sum to the cost of production, but cannot be reflected in what is eventually shown on the screen.

The anticipated increase in the bank rate stems from the government's anti-inflationary measures, which also will call for limitations of bank loans to industry and for private use. The announcement is likely to follow the publication of the next monthly accounting on gold and dollar reserves, which are expected to show a serious deterioration in the nation's financial position.

According to banking sources who are closely connected with film financing, there is not likely to be any serious restrictions on new production loans, particularly to reputable and established producers. Coin will continue to be available for production, provided producers are prepared to face the higher interest charges. It's pointed out that as banks usually demand more than the official bank rate, the interest charges may be hiked to at least 7%. At that rate, interest charges payable by the producer over the average 15-month borrowing period on a production costing about $560,000 would be around $50,000.

Any change in the bank rate would also hit indies who rely on the National Film Finance Corp. for some of their end money. Since they exhausted most of the original $16,800,000 authorized under two Acts of Parliament, the NFFC has been borrowing from private banking sources and would be obliged to pass on any additional interest charges.

On the average first feature, the new interest rates would add about $6,000 to the budget. Although a comparative small item on a production scheduled to cost around $420,000, it would follow recent wage increases negotiated with two of the studio unions, plus the continually rising charges for all essential services.

German-French-Italo Pix Pool Pact Nearly Set

Venice, Aug. 30.

While the exact date for signing prelim papers of the German-Franco-Italian pic pool is being kept under wraps, it's understood that the agreement will be finalized either in Venice during the Sept. 5-6 meetings of the three-country committee, or at Varese, where an international film conclave is slated to discuss problems regarding a European Film Community. The Varese meeting starts Sept. 11.

Reports from the German side indicate that one of the main clauses of the agreement would be for a maximum of 26 feature pix made as triple (Franco-German-Italian) productions, enjoying nationality in each of the three countries.

1,000 Players For Berlin Fest

Berlin, Aug. 30.

Nearly 1,000 performers from all parts of the globe will take part in the forthcoming Fifth Berlin Cultural Festival which runs from Sept. 17 to Oct. 4. Program includes every type of entertainment with the exception of films. (Berlin Film Festival was held earlier this summer).

Several international traffic offices are arranging special trips to West Berlin for visitors to attend the fest. Under the label "Berliner Festwochen-Reise" (Berlin Festival Journey), Transatlantic Passenger Service Home Lines and Krueger's Travel Service have arranged a trip from N. Y. to Berlin, the festival committee has announced.

Ticket sale for the festival events has already started here as well as outside Berlin. Main interest in the musical portion centers on the appearance of Dimitri Mitropoulos with the New York Philharmonic and the Milanese Teatro della Scala.

The most important foreign plays include the presentations of the Shakespeare Memorial Theatre Stratford-on-Avon, the Viennese Burgtheater and the Paris Theatre de L'Atelier. As in former years, local theatres will feature a number of Berlin and world preems of several plays. Dances include the guest performances of the Singhalese Temple Dancers of Ceylon as well as Antonio and his Spanish Ballet. The Ballet of the Municipal Opera Berlin and other local groups will also come along with a number of new creations.

Last third of this year, incidentally, will be a busy one in German festivals, including the Munich Opera Festival Aug. 12-Sept. 11, the Operetta Festival Play in Coblence and the German Mozart Festival in Hannover, Sept. 2-6.

Limited Entry Plan For Command Film Dropped

London, Sept. 6.

The original plan for limited entries for this year's Royal Command film gala has been dropped, and submissions must be in by next Friday (9). The viewing committee, headed by Lord Radcliffe, and including representatives of the industry and a nominee of the Critics Circle, are expected to announce its decision within a fortnight.

When the revised panel was set up, following the storm over last year's selection of "Beau Brummell" (M-G), it was stated that the Motion Picture Assn. and the British Film Producers Assn. would each get entries, and submit short lists of two American and two British pix. The viewing committee, however, decided it must take full responsibility for selection and rejection, and nixed the proposal.

About eight or nine films are expected to be submitted.

Long List of Legiters For New Swiss Season; 'Cat' Among U.S. Hits

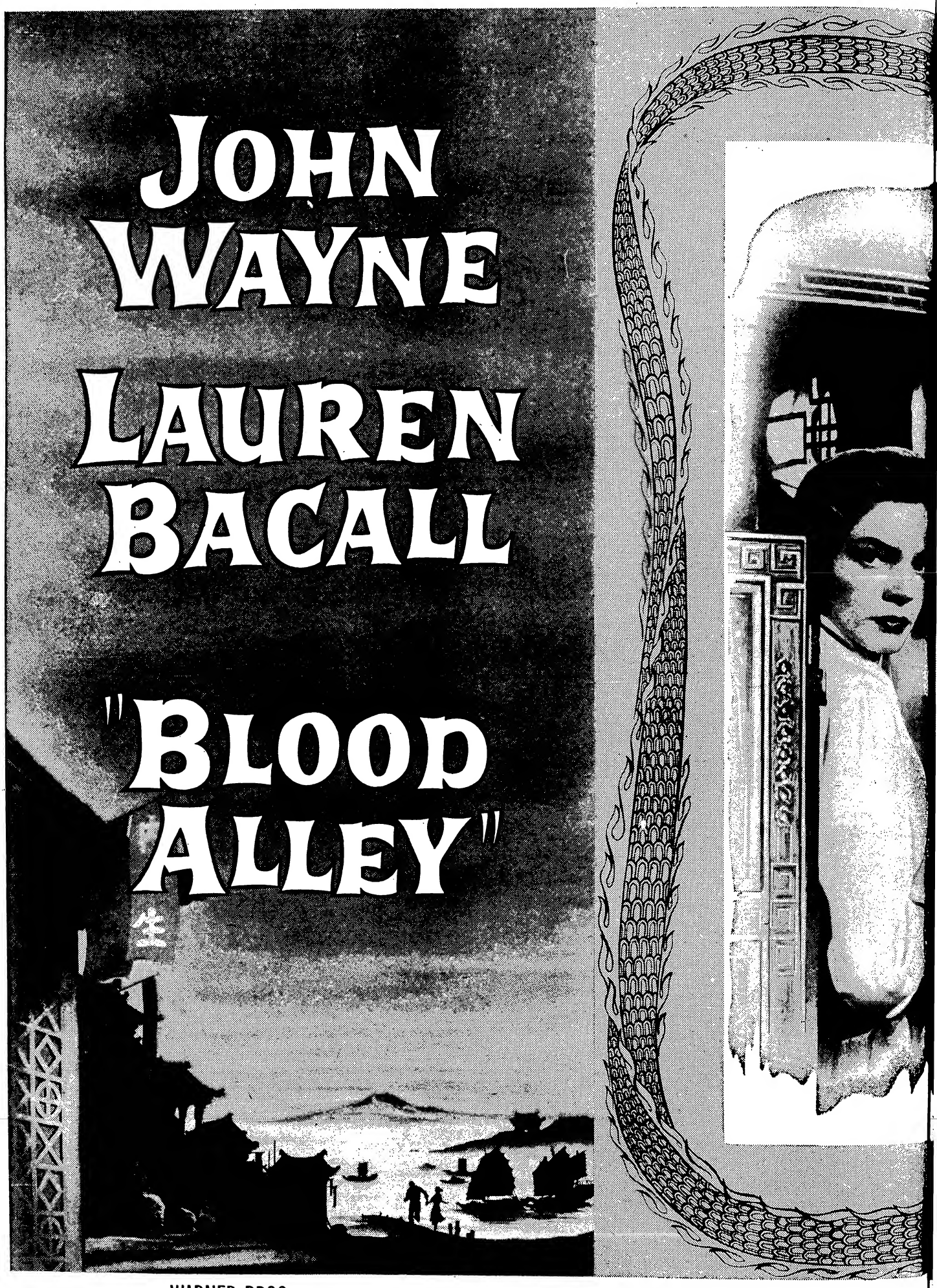
Zurich, Aug. 30.

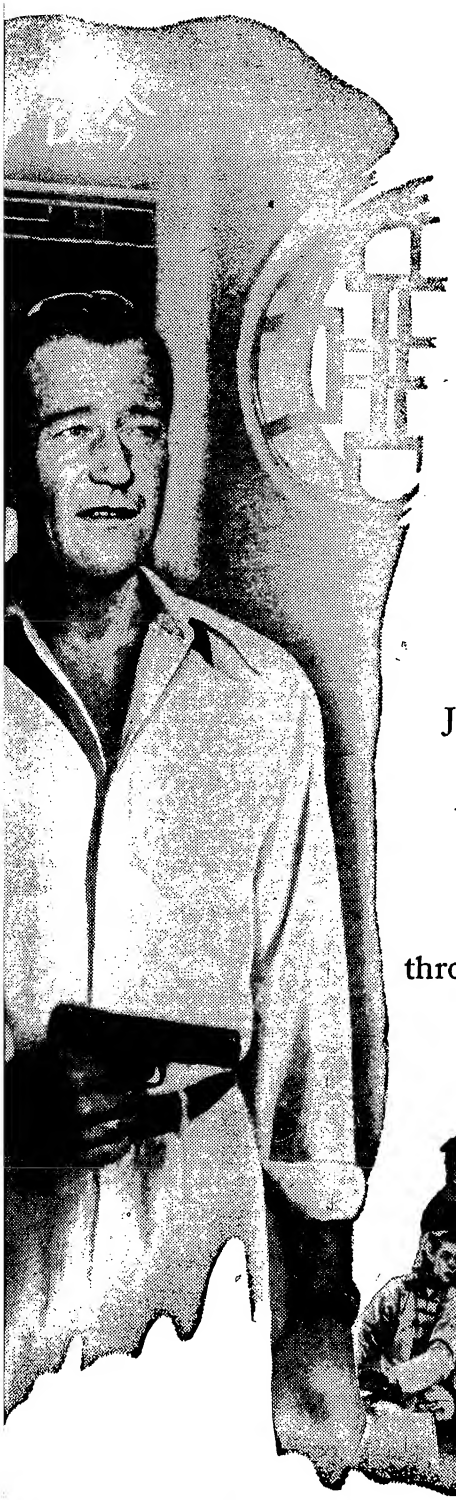
Schauspielhaus and Stadttheatre, city's two leading houses, have announced their 1955-'56 plans. New season opened Aug. 27 at Stadttheatre with a rarely-performed Mozart opera, "Titus." It was followed Aug. 28 by a revival of Franz Lehar's "Land of Smiles." Swiss preem of a contemporary German opera by Werner Egk, "The Magic Violin," opens Sept. 3. First performances here of the Peking Opera are skedded Sept. 4-5.

Highlight of the opera house's upcoming program will be the initial Zurich presentation of a ballet-version of Gershwin's "American in Paris" by its own troupe, as part of a triple-bill also featuring "Swan Lake" and a new Swiss ballet by Nico Kaufman, "Le Prisme." Remainder of the opera and operetta lineup will include revivals of standard works by Mozart, Verdi, Wagner, Richard Strauss, Leoncavallo, Mascagni, Borodin, Lehar, Johann Strauss, Offenbach and Sullivan as well as a new opera by Mihalovici, "The Homecoming."

Schauspielhaus, leading Swiss legit house, opens Sept. 3 with Shakespeare's "As You Like It," which will be followed Sept. 8 by a Jean Giradoux comedy, "Intermezzo," and the first Swiss production of Carl Zuckmayer's new drama about atomic spies, "The Cold Light." A considerable portion of the new legit lineup is devoted to U. S. plays. Tennessee Williams' "Cat on Hot Tin Roo." will be Swiss-preemed. Maxwell Anderson's "Winterset" is set for a German-language preem. William Faulkner's "Requiem for a Nun" will have it's world preem here. Thornton Wilder's "Matchmaker" is also scheduled.

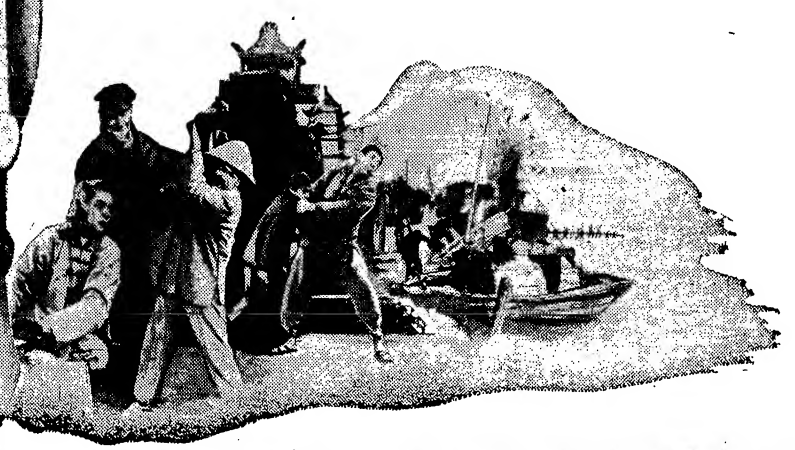
A new satirical comedy by Curt Goetz, "Hollywood," is lined up for a Zurich world-preem


JOHN WAYNE
LAUREN BACALL
"BLOOD ALLEY"
POWERFULLY PRESENTED BY WARNER BROS. IN CINEMASCOPE WARNERCOLOR AND STEREOPHONIC SOUND • with PAUL FIX • JOY KIM • BERRY



IT HAPPENS IN CHIKU SHAN, CHINA...

Unexpectedly an American sees another American!
Just the slightest signal. Later, a tense rendezvous. And then the strange bargain, sealed with a desperate kiss...
Two people, with their backs to the ancient wall. And the only way out — through the dead-end of the Formosa Straits — Blood Alley!



WB

• MIKE MAZURKI • ANITA EKBERG • STORY AND SCREEN PLAY BY A. S. FLEISCHMAN • A BATJAC PRODUCTION • DIRECTED BY **WILLIAM A. WELLMAN**

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

Hot Industry Issues Facing TOA, Allied As Orgs Prep for Fall Meets

With the summer season coming to an end, convention time for the two major exhibitor organizations —Theatre Owners of America and Allied States Assn. — is fast approaching. The issues facing the atremen this year shape as the hottest to come off the industry griddle in years.

Of foremost importance to the picture business as a whole will be the decision the exhibitors will take on the subject of Government intervention in industry affairs, particularly relating to the regulation of film rentals. It's almost a foregone conclusion that Allied's board will succeed in getting its membership to support the Government move, the campaign for which has already started in the behind-the-scenes maneuvers.

Effect of Allied's campaign will depend largely, it's felt, on the policy of TOA. Latter has been generally opposed to "calling in the cops," but on the basis of statements by TOA leaders prior to the joint Allied-TOA meetings with the distributors, observers noticed a less harsh attitude toward this policy. However, following the joint confabs, TOA did an about-face and its leaders again condemned any action that would lead to the intervention of the Government.

Industryites, particularly Alliedites, feel that the TOA position just prior to the meetings with distribs, may have been a calculated move to influence the film companies in giving theatres more suitable terms. With the spectre of the Government moving in, however, TOA appears to have reverted to its former policy of no Government intervention.

TOA meets in Los Angeles at the Biltmore Hotel Oct. 6-9. Its agenda is loaded with hot industry issues. In addition to a definite decision on the Government question, it will weigh action on film rentals, the 16m antitrust suit, arbitration, a new campaign for total elimination of the Federal admission tax and toll-tv. Convention will also mull TOA's position with reference to COMPO. TOA is expected to support the all-industry public relations group while Allied, burned at COMPO's refusal to support the toll-tv fight, has indicated that it will withdraw from the organization.

TOA leaders will also consider action relating to the recent talks with the distribs. Convention will hear a report on the sessions and will decide if further meetings will be worthwhile in bringing about concessions on film rentals and other trade practices.

Allied meets in Chicago at the Morrison Hotel Nov. 7-9. Foremost subject on its business roster will be a report of its Emergency Defense Committee. This group has played a key role in the talks with the distribs and in setting up the machinery for an appeal to the Feds. For the most part the subjects to come before the Allied convention will be similar to those that will be presented at the TOA meet.

A TOA project, not involving Allied, will be discussed at the L.A. session. This concerns the future of the Exhibitors Film Finance Corp., a TOA-backed unit aimed at obtaining financing "to cause" additional films to be produced.

TOA coordinator and office manager Joseph Alterman leaves for the Coast next week to work on arrangements for the L. A. confab.

C'Scope Taking

Continued from page 5

est, considering that over 15,000 U.S. and Canadian houses now are equipped to show CinemaScope. Cost factor on some of the low-budgeters may be one retarding factor. Also, at least in the case of U, the studio is playing the field and making pix in all media, including VistaVision (favored by Par).

For the second half of 1955, with release skeds incomplete, Metro has skedded eight, including six C'Scopers, up to October; 20th has 15, including 13 in C'Scope, on its list, and WB has set two, both in C'Scope, up to Sept. 1. Col expects to release 14 (three in C'Scope), and Universal, up to October, will have 10, with only two in C'Scope.

Film Row Clips

NEW YORK

Columbia whipped up a set of 13 cartoon teasers for its upcoming "My Sister Eileen," which will be used in newspaper ad campaigns as well as for direct mail within the industry.

Al Sherman named Washington sales rep for Jack Hoffberg's "Khamishia," an English dialog film produced in Israel.

Managers and executive personnel of Stanley Warner's 35 theatres in its Newark zone attended a homeoffice showmanship meet last week presided over by zone manager Charles A. Smakwitz.

LOS ANGELES

J. R. Grainger, RKO distribution chief, has set David Butler's "Glory" as the company's Christmas release. Film starts Margaret O'Brien, Charlotte Greenwood and Walter Brennan.

American Releasing Corp. acquired distribution rights to Milner Bros. Productions' "Queen of Hell's Acres," to roll in November.

CHICAGO

Balaban & Katz flack Dave Arlen, publicist for United Artists and State-Lake theatres, off for a California rest with his family.

"McConnell Story" (WB) goes into Chicago Theatre, Sept. 16 for two weeks, "Night of the Hunter" (U) segues into United Artists after "To Catch A Thief" ends its run.

ST. LOUIS

William Dean, West Plaines, Mo., sold his ozoner near Mountain Grove, Mo. to John Castner who served as manager of House.

The Shelby, Shelbyville, Mo., dark since last February, relighted. Operating on a week end policy.

John Hammock, son-in-law of W. Harry Dillon, owner of the Dillon, Morehouse, Mo., took over management of the house.

Stanley Boryska returned to manage the Publix Great States ozoner near East St. Louis.

PHILADELPHIA

Audie Murphy made personals at Mastbaum Friday (2) to exploit "To Hell and Back."

Kathryn Grant in town several days for "Phenix City" promotion.

York Theatre, York, Pa., taken over by Charles McDonald

Jack M. Cohen, former Warner Brothers Theatres counsel and National Screen Service exec, appointed state deputy attorney general.

Fred Goldman, president of Exceptional Films (art reruns), recovering from short illness.

Herman Rush named veepee in charge of sales for Official Films Inc.

MINNEAPOLIS

Morning Tribune columnist Will Jones slapped local loop State for showing Ford Auto travel short. He asked, sarcastically, "why sit at home and watch commercials on a tiny screen when you can go downtown and see them in C'Scope for $1?"

After being closed for 10 months, lone film theatre at nearby Norwood, Minn., reopened under new owner, Harold Case, who also operates a house at Shakopee, Minn.

During engagement of Hallmark's "Monika," story of a bad girl, St. Paul Tower selling no children's tickets and thus maintaining a single admission; allowed youngsters under 16 to attend if accompanied by parents.

Northwest Variety club's annual theatre collections for its Minnesota U heart hospital now under way.

Minnesota Amus. Co. sending its largest delegation ever to United Paramount Theatre's annual meeting. Off this week to Spring Lake, N.J., this week are president Harry B. French, John Branton, Ev. Seibel, Charles Perrine, Charles Zinn, Woodrow Praught and Ray Niles.

Mrs. Bennie Berger, wife of North Central Allied proxy and circuit owner, profiled in the Minneapolis Star's "Women Behind the Men" series devoted to wives of the community's prominent men.

Herb Baschman, promoted from Denver salesman, took over as local United Artists' branch manager, succeeding Abbott Swartz.

Schism Widens

Continued from page 5

panies did not grant exhibitors the necessary relief from harsh sales terms.

Martin again stressed that "TOA's policy has not been changed regarding governmental intervention or control." He said his organization will continue to seek solutions to exhibitor problems through negotiations with the film companies. He said this approach is based on the "progress made to date with the film companies and the encouraging reports received from the field of an easement of film selling policies."

Allied, on the other hand, charges that little, if anything, was achieved in gaining better sales terms from the distribs as a result of the recent talks. Shor, in his letter to Martin, said the "ink was scarcely dry on the joint committee's report" when Warner Bros. and United Artists placed a "must" 50% tag on "Mister Roberts" and "Not As a Stranger."

New Campaign

TOA, as a result of constant negotiations with the distribs, is ready to accept an arbitration system. However, Allied had refused to take part in the negotiations because of the film companies' refusal to include the arbitration of film rentals.

TOA, sparked by Sam Pinanski, is preparing to launch a new campaign complete elimination of the Federal admissions tax. Support for this drive has come from other TOA leaders, including Pat McGee and Mitchell Wolfson. However, many Alliedites are opposed to a tax elimination campaign on the ground that the distribs would confiscate the benefit of any relief obtained from the Government and that it's unwise to appeal to the Feds for rental regulation and tax relief at the same time.

There is a growing movement among Allied groups to pull out of COMPO because of the all-industry group's failure to support the exhibs' fight against toll-tv. However, TOA units have been announcing their support of COMPO.

In a pitch for attendance at Allied's national convention in Chicago Nov. 7-9, Jack Kirsch, general chairman of the convention, rapped industryites for criticism of actions taken by Allied. "The obvious purpose of these attacks," he said, "is to make it appear that Allied is completely out of step with the entire industry on many current issues. Independent exhibitors do not take these barbs seriously, because whenever the National Allied organization has taken a stand on an important industry problem in the past, these critics have always cried out loud and hard, desperately trying to convey the impression among independent exhibitors that they, and not Allied, are the ones the exhibitors should heed and listen to."

Kirsch added that any "doubting exhibitor" can clear "these doubts from his mind" by attending Allied's convention where "he will see and learn for himself how National Allied functions and how very democratically the issues of the day affecting his daily operations are debated and decisions reached."

Minn. School Bd.

Continued from page 7

association with "a shocking disregard of the facts."

In the second letter, replying to another from Wettergren, Schary pointed out that "'Jungle' doesn't purport to depict the Minnesota school system, but does claim to represent 'circumstances in some cities in some states'."

The Metro topper answered Wettergren's assertion that he, Schary, isn't qualified to urge the school board to show greater cooperation in making the public aware of problems in education.

"This remark begs the question, much as if I were to say to you that you are not qualified to discuss motion pictures for their impact on audiences," wrote Schary. "I can in turn ask you to reappraise your position. I hope by the time your 1956 convention goes into session some of our juvenile delinquency problems will be diminished. I am convinced that the picture, 'Blackboard Jungle,' will aid in the diminution of those circumstances."

Inside Stuff—Pictures

Bill Kelly, when he retires from its post as the Metro studio liaison in the east this week, will have rounded out very close to 50 years in the business: He started in February, 1906, as a reel boy and assistant operator at the Nickolette on 125th St., N. Y. After a turn at the Kalem Co. and World Film, he joined the Goldwyn Co. in 1919 and has been with M-G ever since. During World War II, Kelly did work for Army Intelligence and the O. S. S. He was also chairman of the committee that furnished 16m prints to the Armed Forces during World War II. Kelly noted this week that, despite the passage of years, nothing very much had changed in the industry.

"If there is anything that's missing it's the intimate touches in our films," he said. "They are huge, but most of them don't have quite the entertainment value they used to have." Kelly intends to settle down in Miami.

After three weeks touring the Soviet Union a group of 10 Yugoslav newspaper editors returned home. As by an order, all of them started writing their impressions on the Russian way of life. The editor of leading daily Politika of Belgrade, Danilo Puric, writing on the Russian arts, theatres and pix, said among other things:

"We noticed that very few foreign films are on the programs of Russian movies, except, of course, the films produced in the countries of the eastern block. Lately, however, some French, Italian, Indian and even Argentina films are shown, but only in Moscow. The American films are completely unknown, and an intellectual from Ukraine, with whom I had chance to discuss various questions told me quite seriously that the Americans are producing only westerns. I tried very hard to persuade him that it was not true, that America produces other films too, and that great number of them are excellent."

Over the years, pix crix have been alternately panned or lauded by trade executives. In June, 1933, a VARIETY banner story noted that pic reviewers are "easier on the screen than the legit boys are on the stage. Compared to sports writers, they are pressagents." Another excerpt from the same story: "The industry's private record shows that time and time again producers who burned over pannings admitted after the first six or eight weeks of the picture's release that they were a little hasty on the critics . . . No more than a mother could be expected to accept adverse criticism of an offspring, can a producer ever have the slant, at least initially, that his brainchild is anything except a success."

Thus, a 22-year-old story provides a footnote to the recent VARIETY piece on how distributors were miffed over critical raps given three new pictures.

Catholic Church members who attend the exhibition of "indecent" motion pictures drew criticism from the Very Rev. James E. O'Neil, rector of Mater Christi Seminary, Albany, N. Y. and moderator of the First Friday Club, in a brief talk (2) at the unit's monthly luncheon in the De Witt Clinton Hotel. "Catholics who disregard the advice of their church in such matters fail to set a good example to follow communicants and to non-Catholics," commented Father O'Neil, in introducing the main speaker, the Rev. Joseph P. Conway, vice-chancellor of the Albany Diocese. Father Conway declared that "What is morally right for a Catholic is just as right for a non-Catholic."

"Trial," the Metro filmization of the Don Mankiewicz Harper prize novel, is being backed by a hefty national magazine and billboard ad campaign. Total circulation of mags selected is said to be over 21,000,000. An offbeat insertion includes space in the American Bar Assn. Journal, aimed at luring lawyers to see the courtroom action of the film. The billboard campaign, first for Metro in many years, calls for the posting of 855 24-sheets a month in advance of openings in 18 territories. As a promotion tie-in for the film, M-G has arranged with Grosset & Dunlap for a special hardcover edition of the novel priced at $1.79, with each copy featuring a paper band calling attention to the Metro production. Special advertising displays for bookstores are being sent out by the publisher.

Some kind of record has been chalked up by freelance writer Max Weinberg, who specializes in writing scripts for dubbing. In the last several months, Weinberg has written English dialog scripts for 11 feature films—one in current release—the other 10 upcoming. Now running on Broadway is "Ulysses," for which Weinberg wrote English dialog. Others include the recently-completed "Heidi and Peter," scheduled for Christmas release by United Artists; "Lucretia Borgia," "Grimm's Fairy Tales," "Rossana," "Midnight Lovers," "The City Stands Trial," "A Husband for Anna," "Mother Holly," "Manon" and "The Queen's Lover." Last three are for television showing. Languages of originals were French, Spanish, Italian and German.

Raymond Dilloway, projectionist at the Strong Theatre, Burlington, Vt., for the past 30 years, has been cited in local newspapers as an inspiring example of what a courageous person can accomplish despite physical handicaps. Although he has suffered from the disease of multiple sclerosis for 20 years, he has worked steadily at his regular job, as well as studying art at the U. of Vermont and exhibiting his paintings. His wife, Lena, was recently named as city chairman in the Chittenden County drive to raise funds to aid MS victims.

Walt Disney repeats with another creation as one of the four 1955 Christmas Cards which the Motion Picture Relief Fund is offering this year to raise coin for its activities. His is tagged "Christmas Portrait." The other three are "Noel," by Charles deRavenne; "The Backdrop," Edward S. Haworth; and "Camera Caper," Gene Johnson. Disney's card last year was one of the best sellers.

'Okla.' No Rival—C'rama

Continued from page 7

years, while Cinerama continues to stress a new experience for the audience.

Of course, there are neutral observers who feel that the public will accept and pay for all forms of new entertainment and that none of the attractions will necessarily be in a competitive position.

Meanwhile, Cinerama has substituted "Cinerama Holiday" for "This Is Cinerama" in 11 of its 15 domestic situations. The initial Cinerama pic enjoyed runs of from nine months to two and half years in the 11 spots, playing two and half years in New York, one year and 11 months in Detroit, one year year and 11 months in Chicago, one year and five months in Philadelphia, one year and one month in Pittsburgh, one year and eight months in San Francisco, one year and eight months in Boston, one year in St. Louis, one year and three months in Minneapolis, one year in Cincinnati, and nine months in Dallas.

The Los Angeles engagement of "This Is Cinerama," which began April 29, 1953, will continue to Nov. 16 of this year, when "Cinerama Holiday" will be substituted. In Washington, "Holiday" will be brought in on Sept. 28 with "This Is Cinerama" winding up after running since Nov. 5, 1953. No dates have been set as yet for "Holiday" in Buffalo or Montreal, where "This Is Cinerama" opened on March 16, 1955 and Dec. 12, 1954 respectively.

The initial picture will continue its foreign engagements, having opened in London Sept. 30, 1954; Tokyo, Jan. 4, 1955; Osaka, Jan. 14, '55; Milan, April 9, '55; Paris, May 17, '55, and Rome June 28, '55.

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1st Legit House in Champ Fight Setup; Canada Also Joining in Event

For the first time in the history of the closed-circuiting of championship fights to theatres, a legit house will be included in the Theatre Network Television lineup of the Rocky Marciano-Archie Moore title bout on Sept. 20. In a unique deal set by Nate Halpern, TNT prexy, and Fred Waring, arrangements have been concluded for the presentation of the fight at the Nixon Theatre, 1,710-seat Pittsburgh legiter, in conjunction with the Waring unit show, "Hear! Hear!" The Waring show is due in New York Sept. 26 at the Ziegfeld Theatre.

The two-for-one combo of musical attraction and fight at the Nixon will be scaled at a $7.20 top including tax. The Waring offering will be presented at 7:30 p.m., with the fight, originating from Yankee Stadium, N. Y., scheduled to go on at 10:30 p.m. A mobile large-screen tv projection unit, provided by TNT, will be installed at the theatre.

Addition of the Nixon to the closed-circuit fight network gives Pittsburgh a total of four theatres which will carry the event. The three picture houses—Penn, J. P. Harris, and Stanley—are already sold out at a $5 top, which includes a picture and the bout. Interest in the fight in Pitt, four theatres being a high for a closed-circuit event, is indicative of the manner in which the attraction is being received throughout the country.

May Hit Peak 120 Theatres

TNT has signed contracts for 102 theatres in 75 cities, a new record, and expects the lineup to hit 120 theatres by fight time. The 102 total far surpasses the 86 theatres in 59 cities which carried the Marciano-Don Cockell bout last May. The enlarged hookup has been made possible by the use of mobile units which TNT has been renting to theatres. On the basis of the current tabulation. It's figured that over 300,000 seats will be available. If a sellout or near is achieved at an average admission price of $3.50, it'll be possible to hit a $1,000,000 gate from theatres alone. Included in the lineup are seven drive-ins. Admissions around the country will run from a minimum of $2.50 to a high of $7.20, with $3.50 generally considered the average.

Upcoming event will be first closed-circuit fight to reach Canada. Deal was set with Loew's Upton in Toronto after TNT worked out technical and customs problems before allocating the house a mobile unit. A line clearance was arranged with the cooperation of the Canadian Broadcasting Co. and the American Telephone & Telegraph Co. At first, Canadian customs officials ruled that the projection unit could not enter the country without meeting tariff regulations, even though it was only on a loan.

Atlanta's 1st Glance

Atlanta, Sept. 6.

Fight fans are going to get their first look at theatre television Sept. 20 when Rocky Marciano and Archie Moore do their stuff on the screens of the Roxy and Royal Theatres. Roxy, operated by Wilby Theatres, will accommodate 2,500 white patrons, while Royal, a Negro house operated by Bailey Theatres, will seat 1,000. Royal put tickets on sale at $3.10, including tax, while Roxy stated they planned to charge "around $3."

Atlanta has a large Negro popdlation and the title fight has generated a great deal of interest, hence the debut of Nate Halpern's TNT (Theatre Network Television) should be an auspicious one, and profitable to both Royal and Roxy managements.

Hub Drive-In Exclusive

Boston, Sept. 6.

ATC Theatres has inked the Rocky Marciano-Archie Moore fight for the North Reading Drive-In on Sept. 28, which will be the only spot showing the closed circuit telecast.

No Hub picture houses are carrying and no other New England drive-in will have it, according to ATC. Special equipment is now being installed for the largest telecast picture ever shown in the area.

Brink's Strike Gives Ill. Robbers Big Haul

Chicago, Sept. 6.

Two masked bandits robbed the Sunset Drive-in Theatre in Skokie, Ill., just outside Chicago, of $16,800 last Monday. The gunmen pulled the job an hour before a Skokie police car was to have picked up the manager to deposit receipts in a bank. The sum represented an accumulation of more than a week's receipts.

Ordinarily Brink's Inc. would have handled deposits daily but Chicago area Brink's employes have been on strike for almost a month. It's first instance of large theatre receipts, accumulated because of the strike, being stolen since the walkout started.

Top Mexican Producers Luring H'wood Partners Via Joint Film Setups

Hollywood, Sept. 6.

Top Mexican producers are making a pitch for co-production deals with Hollywood producers, with a big spurt in below-border production, according to agent Paul Kohner, who returned recently from an annual visit. Pedro Gallindo is due this week for talks. Gregorio Walerstein, who has already signed to make "Living God" jointly with Albert Lewin, is due in shortly.

Five Mexican producers in all are opening negotiations, including Ollalo Rubio, who has "Four Horsemen of the Apocalypse," and owns all Ibanez works; Miguel Zacarias, angling Vicki Baum's "Headless Angel," and Roberto Galvaldon, who megged Disney's "Littlest Outlaw" in Mexico. Hefty move is also on for Hollywoodites to location in Mexico. Kohner also reports a big Mexican theatre-building program, with six in Mexico City last year.

15,269 U.S.-CAN. HOUSES NOW SET WITH C'SCOPE

Latest compilation of CinemaScope installations in the domestic market shows that, as of Aug. 27, there were 15,269 houses equipped, including 11,732 indoor situations and 2,941 drive-ins.

Of the 15,269, the possibilities, i.e., theatres that any one picture can play without repeats, ran to 12,727.

Breakdown, compiled by 20th-Fox, showed the Canadian count at 934 C'Scope installations, with 770 possibilities. According to 20th, there are 2,133 theatres in Canada, with 1,343 possibilities.

In the U. S., with 21,017 theatres and 14,374 possibilities, 20th counted 14,335 C'Scope installations with approximately 11,957 possibilities. C'Scope installations are still being reported at an average rate of 100 a week.

Rowley Stock to UATC

Dallas, Sept. 6.

All of the Class A stock of Rowley United Theatres Inc. here was acquired last week by United Artists Theatres Circuit Inc. The Rowley circuit operates eight theatres in Oak Cliff, and 102 in Texas, Oklahoma and Arkansas.

George P. Skouras, prez of UATC, said the stock was acquired from members of the Rowley family. The United Artists organization owned 50% of the Southwestern's circuit's stock prior to the transaction. Members of the Rowley family received UATC Inc. common stock in return for the Rowley stock.

Lease Rochester Ozoner

Rochester, Sept. 6.

Midwest Drive-in Theatres Inc. of Boston, headed by Phil Smith, took the 1,000-car Empire Drive-in Theatre near here on longterm lease. New lessee plans to increase the site's capacity to 1,500 cars.

Built and opened in 1950, the Empire has been operated since then by H. Graden Hodges. Lease to Midwest was consummated through Berk & Krumgold, theatre brokers.

Scientific Sell

Continued from page 5

the data have cued the attack on the b.o. blueprinted for "Hours."

For one, Par is convinced that word-of-mouth is the most potent selling factor, and the way to start it in motion is to reach opinion makers at all geographic points, not just the big population centres.

Advertising is rated an adjunct to the word-of-mouth campaign, being a "conditioning factor." But Par nonetheless is not giving paid-for space the brush, having earmarked $500,000 for the "Hours" media budget. This is believed highest in the company's history in ad expenditure for a dramatic pic.

An unusually extensive schedule of screenings is Par's way of stirring that word-of-mouth. As a means of underscoring the "event" nature of the showings, participants at these will include Wyler, production chief Don Hartman, board chairman Adolph Zukor, Joseph Hayes (who wrote the original novel, then the legit dramatization and now the "Hours" script), and whichever personalities are available.

First unveilings are to be in N. Y. and L. A., these being regarded as the major penetration areas. At the Criterion Theatre in Gotham, and with Hartman, Hayes and Zukor hosting, "Hours" will be screened three times tomorrow (Thurs.), each to be accompanied by a breakfast, luncheon, cocktail party or dinner. Hartman and Wyler will be at two Coast showings Sept. 12 at the Hollywood Paramount Theatre.

On the invite lists for both are press, radio-tv and magazine reps and bookers from all principal theatre chains.

Hartman, incidentally, is in Spring Lake, N. J., today to show the film to the 80 execs attending the annual United Paramount Theatres convention.

'Master' Showings

Second wave of screenings follows shortly after. These are to be "master" showings in N. Y., L. A., Chicago, Toronto and Washington. Guests of Par at these will be critics, editors, publishers, etc., from 201 selected areas around the country, for the most part cities of 100,000 or over in population. There are exceptions, though, for although Galveston has about 85,000 population, its surrounding area is taken into consideration.

Par is stressing that the junketeers will be asked to do nothing but see the pic and receive a copy of the book, the script, stills and promotional material.

Wave No. 3 will be screenings in all key cities one month before the local playdates, with similar "opinion makers" invited and this is to be followed by still another round of unreelings 10 days to two weeks in advance of the opening at the theatre that has booked "Hours."

Disk Clubs

Continued from page 1

guarantee $500,000 annually for 12 LP releases. (It's understood that Record of the Month made the offer.) The N. Y. Philharmonic doesn't earn that much in record royalties in seven years, Conkling stated, but with the Col disk club plan it's now possible that the half-million annual take may be matched.

Other Col pactees who have received record club offers are Rudolf Serkin, the Philadelphia Symphony, the Boston Symphony, the Cleveland Symphony and Andre Kostelanetz. Conkling claimed that Serkin was offered a $25,000 guarantee for only two LP releases. That would be hard figure for Col to match unless it, too, went into the record club biz.

Although the record club overtures thus far have been confined to classical artists, Conkling believes that it would spread to the jazz and pop field.

The raidings, Conkling believes had to be nipped in the bud to protect his company as well as the dealer. If the disk clubs hadn't been stymied in their efforts to win over top names, Conkling states, Col's catalog would have been hurt and dealers' inventory of disks cut by artists who had moved over to a record club would lose their original value.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (6)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	141	30¼	29⅝	30	+ ⅛
32	25	CBS "A"	35	26¾	25⅝	26¾	+1⅛
31	24½	CBS "B"	35	26	25¼	26	+ ⅜
25⅞	24⅛	Col. Pix	21	25⅞	25	25⅛	—
18½	14⅝	Decca	98	16⅜	16	16	— ⅜
82¾	67	Eastman Kdk	85	80½	79½	80¼	+1¼
5⅜	3⅝	EMI	70	3⅞	3⅝	3⅝	— ⅛
24⅝	17½	Loew's	169	23⅞	23	23⅝	+ ½
12¼	9	Nat. Thea.	84	10⅜	10⅛	10	+ ¼
44⅝	36	Paramount	21	41¼	40	41	+1
43⅜	35	Philco	59	36⅞	35⅝	36¼	— ⅜
55⅜	36¾	RCA	297	50⅞	47⅝	48¼	—1⅞
10⅜	7	RKO Picts.	176	8⅜	7¼	7⅝	+ ¼
12	8½	RKO Thea.	37	1	10⅞	10⅞	— ⅛
11⅞	5⅞	Republic	111	10½	9⅛	10⅛	+1⅛
15¾	13¾	Rep., pfd.	20	15⅝	15½	15⅝	+ ⅛
22⅝	18¾	Stanley War.	22	19½	19¼	19⅜	+ ⅛
31⅝	25⅛	20th-Fox	73	28⅞	28⅛	28½	+ ⅜
31	26¾	Univ. Pix	8	29½	28¾	28¾	— ⅛
91	82¼	Univ., pfd.	*30	81	81	81	—
21¼	18¼	Warner Bros.	27	21	20¾	20⅞	+ ⅛
134	86	Zenith	22	124½	122	123¼	+1¾

American Stock Exchange

6⅛	4	Allied Artists	144	6	5½	6	+ ⅜
13½	9¾	Alld Art. pfd.	23	13⅛	12	12¾	+ ⅝
17⅛	13¼	Du Mont	49	15	14⅝	14¾	+ ⅛
8	3⅝	Skiatron	17	4½	4	4	—
16⅜	13¾	Technicolor	43	14⅞	14¾	14⅞	—
4½	3⅜	Trans-Lux	20	3¾	3⅝	3¾	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4⅜	5	—
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4¾	5¾	+ ⅜
Official Films	2¾	3¼	—
Polaroid	65	67	—
U. A. Theatres	16½	18	+ ¾
Walt Disney	38	42	+1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

One World of Show Biz

Continued from page 3

a deal set with CBS-TV, the latter paying $350,000 for rights to present the play as a spectacular upon the conclusion of its Broadway run. He added his deals with talent for the legiter will include participation in the tv airing.

Rather than the bare stage which Gregory used for "Don Juan in Hell" and "John Brown's Body," the producer will set up a novel treadmill which will revolve around the stage, carrying backdrop scenery and players for "Banjo." It will be electrically operated, but ostensibly two boys on stage will be keeping it in motion with a handwheel device.

Helen Deutsch, now winding up a Metro contract, is putting a fund of newspaper, poster and other minstrel material into story form. Gregory said he did considerable research on this bygone entertainment form in New Orleans. Walter Schuman will do the music, catalog tunes will be used to punctuate time periods and a couple of pop writers will be retained for new cleffing. Director is as yet not set.

Gregory plans to open "Banjo" on the Coast next May, run six weeks, switch to Chicago for September-October and bow in N.Y. in November. Somewhere in between he wants a portion of it televised. And following the CBS spectacular, a Hollywood adaptation is not inconceivable.

Gregory's "Three for Tonight," with Marge & Gower Champion, Harry Belafonte and the Schuman Voices, was televised following its Gotham run, and after tv there was a booking at the Greek Theatre, L. A. According to Gregory, a guarantee of $25,000 for the Coast engagement was withdrawn because of the tv outing. He agreed to stage the entry anyway and an advance of $71,000 was rung up.

Left Wanting

Gregory said he believes tv in such instances is great if the audience is "left wanting—feeling that they haven't seen the whole show and wanting to in its original form."

His immediate concern is "Fahrenheit 451." Ray Bradberry is due to deliver the script by Sept. 15 or shortly after and then 'I'll get going immediately," commented Gregory. He'd like to have Lloyd Nolan or John Hodiak for the play, he added.

Gregory, who has numerous projects underway, or at least in some stage of development, has penciled in "Bleak House" as the play to follow "Naked," with production sked yet to be mapped. John Patrick is adapting the Dickens tale.

For February, 1956, Gregory has on his calendar the production of "The Day Lincoln Was Shot," as a spectacular on CBS-TV. He'll follow this with a picturization of the Jim Bishop book, he said.

Gregory also noted he recently acquired stage-screen rights to Thomas Wolfe's works and of these "Web and the Rock" figures as the first show business venture for him, initially as a pic.

Pulitzer Prize

Continued from page 1

motion picture industry, agreeing that the Committee's non-recognition of films has "substantial justification." "The creative control of pictures has been wrested from the writers and has been vested in the director and producer. In only the most scattered and sporadic cases has creative writing been recognized or encouraged.

"Television is young—scracely eight years old—yet in that time it has encouraged more original, more creative, and more courageous thought than pictures have in half a century. But it is in a critical position; strong forces are being mustered to dampen that creativity and courage to enforce conformity, not with the standards of a national press or a free and vigorous theatre, but with the emasculated standards of motion pictures. Nothing could mare effectively oppose the pressures exerted on television today than a recognition by the Pulitzer Prize Committee of the best that television has to offer."

Miner cited such television works as Rod Serling's "Patterns," Paddy Chayefsky's "Marty," Reginald Rose's "Twelve Angry Men," Michael Dyne's "Pontius Pilate" and Joseph Liss' "Death of Socrates." These, he declared, "were in no instance the output of high-priced hacks. But the pressure is already on to turn them into just that—to buy them at a high salary to become adaptors of creative output, not the creators they have been."

In the field of radio-tv reporting, Miner pointed to Edward R. M[illegible]w, Eric Sevareid and Howard J[illegible]h as cases where "recogni[illegible] these men need carry no ta[illegible] of a patronizing attitude toward a new medium."

A Picture You'll Hear A Great Deal About....

TELLING THEM ABOUT IT!

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Giant posting campaign of the 24-sheet below in:

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Baltimore	Omaha
Boston	Philadelphia
Buffalo	Portland, Ore.
Chicago	Richmond
Dallas	St. Louis
Memphis	Salt Lake City
Nashville	San Francisco
New Haven	Seattle

Newspapers!

Sock campaign, teasers and display nationwide!

Magazines!

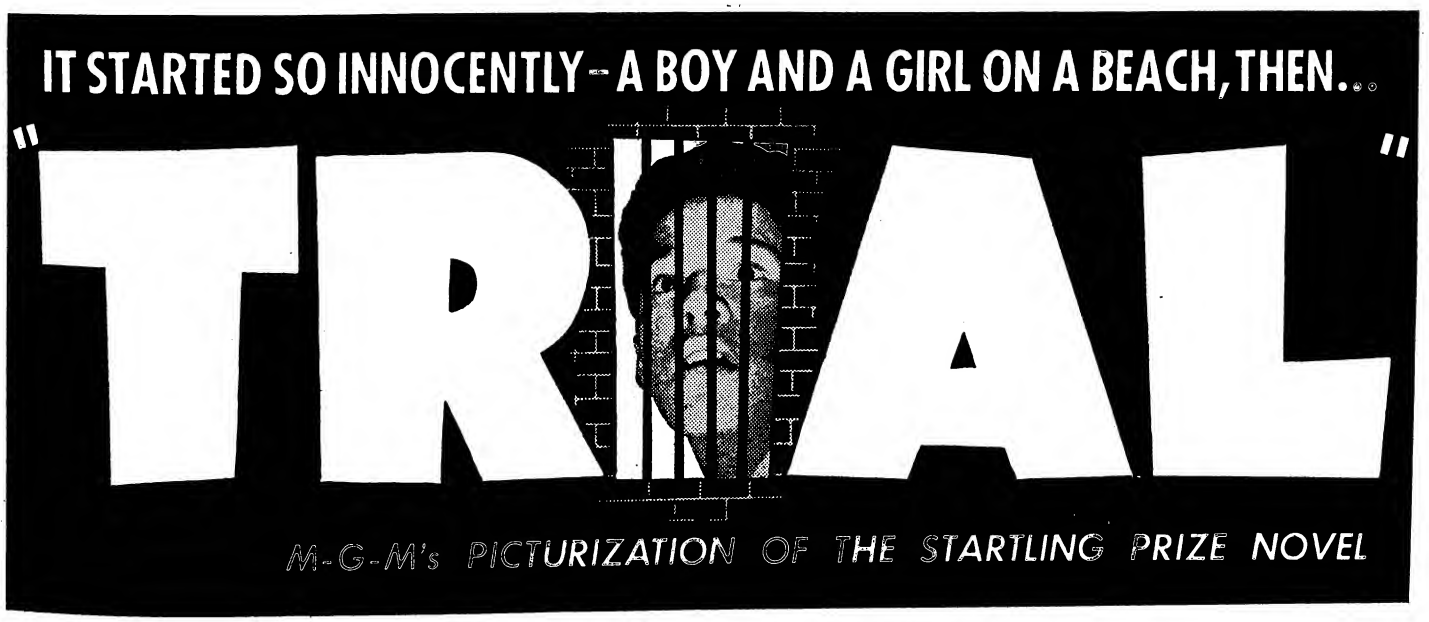
Dramatic ads in the following publications:

Life	Time
Look	Parents' Magazine
Collier's	The Saturday Review
Saturday Evening Post	
American Bar Assn. Journal	

Also "Lion's Roar" column in top national magazines and ads in all fan magazines. Total readership more than 150 millions.

Radio! TV!

Exciting radio spots and TV footage add countless millions to the record penetration for a great attraction.



Will Hays' Says of Films

Continued from page 4

Saul Rogers and Lewis J. Selznick had handed him a round-robin letter, signed by 10 producers, inviting him to head up a new association. He notes that, except for newsreels, "I had never been identified with any phase of motion pictures." And he recalls how he posed to himself the question "Why me?" The moment he accepted the post, he was charged with having been "bought."

'Growing-Up' Stage

The film biz part of the "Memoirs" hold fascination not only for what it reveals about the nature of Hays, but more importantly because it spans the crucial "growing-up" stage of the industry, an era beset with myriads of problems and difficulties ranging from the internal to the external and centering, at least in Hays' narrative, primarily on the attempt to bring decency to the art of the screen in its transition to sound and thereafter.

Outlined here are the moves leading to the formation of the association and the establishment of the industry's Production Code; the depression; the play of pressure and counter-pressure as Hollywood tossed atop the turbulence created by changing social and economic patterns and the oncoming of the war years. Internally, too, there was trouble a-plenty for Hays to attend to until, in 1945, he handed over his scepter to Eric Johnston (he mentions him only once and without a comment).

It is curious, reading Hays' outline of immediate problems confronting him as he took over in March, 1922, that these difficulties seem to parallel the ones faced today by Johnston and his staff—internal disorder — censorship — Mexican diplomatic crisis over films—improving picture quality—improving quality of advertising. The names of the men who grappled with these problems have changed (at least some), but the problems themselves still are shy of solution.

Hays probably fought as hard for self-regulation and the Code as any man and he gives elaborate credit to Martin Quigley and Father Lord for putting its basic premise on paper. Hays expresses the highest regard for Quigley and, later in the book, relates how he used him and Joseph I. Breen to placate the Catholic Bishops' Committee on Motion Pictures at its 1934 meet in Cincinnati.

That was the same year when the National Legion of Decency was formed and Hays, himself an inveterate crusader for "clean" pix, who in this respect frequently sided with the industry's critics, says he welcomed its cooperation "with open arms." He added:

"To this day, the majority of people probably consider the Legion's work an 'attack.' I saw it as a 'defense' of the moral standards we had ourselves adopted. We actually created a 'mutual defense' pact that finally made the Code a working reality." Hays, who in the '30s named Breen head of the Code, didn't live to see the day when the Legion would castigate the Code's "deteriorating" values and would openly clash with its new administrator, Geoffrey Shurlock.

Press As Instrument

Throughout his administration, Hays used the press as a convenient instrument rather than a medium of communication with supposedly free access to the news. He must have thought highly of his own speeches, and those of his contemporaries, for he quotes from them at length. VARIETY is mentioned on several occasions, but Hays quite obviously was not in the cheering section of this paper, which was frequently critical of his policies. When VARIETY did approve, he quotes it with relish.

With the rise of dictatorship in Italy, Germany and Japan, the problems of the film biz abroad multiplied. There is a vivid description in the book of a visit Hays had with Mussolini. It ended with the dictator making a concession (later partially withdrawn). As the interview ended, Hays wrote: "He squared away, put his right hand on my shoulder as he said with a proud blend of joviality and authority, 'Well, Hays, we fixed it!'" In another chapter, Hays describes a visit with Father Coughlin on the basis of a report that the priest would extend his alleged anti-Semitic slant to Hollywood. Hays apparently talked Coughlin out of his plan, all the while describing Father Coughlin with a degree of restrained approval.

Having spent considerable time outlining Catholic and Protestant objections to film content, Presbyterian Hays has an effective "scene" detailing his conversation with Pope Pius XI in which the late Pope expressed admiration for Hays' work. "It was an inspiring experience for which I shall never cease to be thankful," he wrote. Towards the end of the book, he devotes some rather dry pages to the Presbyterian Pension Fund and then makes reference to his last act for the industry (after his retirement), i.e. the divvying up of accumulated French coin, a cumbersome proceeding that took close to a year.

"The Memoirs of Will H. Hays," checked for accuracy by his son and his widow, recall an industry chapter that is vital to anyone seriously trying to understand the rise of the screen to its present dominance. The book may lack the color to go with the welter of names and events, but it conveys the steadfastness of its author and his abilities as an arbiter of men and ideas.

Lawyers' Biz

Continued from page 3

a position where he asked for a release from his contract which guaranteed him $1,000 weekly for life.

Adding It On

Producer Frank Ross has filed a complaint against 20th-Fox for breach of contract. He's seeking $470,116 in damages on the claim that 20th made improper charges on "The Robe," alleging that some of the costs of the development and exploitation of CinemaScope were charged against the gross of the film, although such items were not connected with the production of the picture.

Failure of 20th-Fox and Columbia to reach an agreement on the takeover of Rita Hayworth's contract saw Miss Hayworth commence her $175,000 breach of contract suit against Col. A $50,000 plagiarism suit was filed last week by writer Charles K. Geary against Joseph Mankiewicz, Figaro Inc. and United Artists. Geary charges that Mankiewicz copied the story of "The Barefoot Contessa" from a scenario Geary wrote in March, 1943. Hall Bartlett Productions filed a $400,000 suit in N. Y. Federal Court on the claim that it was dissatisfied with the way its picture "Crazylegs" was distributed by Republic. Bartlett charges Rep breached its contract by refusing to give an adequate accounting and by rendering inaccurate and misleading statements on the distribution of the film.

In addition, a group of southeastern exhibitors added to the amount of outstanding antitrust litigation, by filing suits against the majors totalling $9,000,000. In the midst of the new suits, there were a couple of settlements during the week. Order for a stipulated dismissal was signed in Ring Lardner Jr.'s breach of contract suit against 20th-Fox and a stipulated dismissal was granted in the $75,000 suit brought by Kenneth Noyes against NBC for assertedly "pirating" his proposed tv show "Flight Log."

Scott to Appeal

Los Angeles, Sept. 6.

Attorneys for Adrian Scott, former RKO producer, will appeal a Federal Court decision favoring the studio in a suit brought by Scott for firing him after he refused to testify before the House Un-American Activities Committee in 1947.

Ring Lardner Jr., who brought suit against 20th-Fox on similar charges, dropped his case via a stipulated dismissal, after attorneys for both sides had agreed on action. Writer asked that the case be dismissed with prejudice, meaning it cannot be tried again on the facts of the original filing.

Both Lardner and Scott, members of the so-called Hollywood "Unfriendly 10" who refused to testify before the Government committee investigating Communist activities, served prison terms for contempt of Congress. Both were discharged by their respective studios on the "morals clause" in their contracts.

Scott originally filed a $1,314,200 breach-of-contract suit against RKO in 1948, and was awarded a $106,644 judgment in a trial ending Feb. 19, 1952. On April 28, 1952, Federal Judge Ben Harrison, who had heard the first case, granted RKO a motion for a new trial, heard last week.

Lardner, granted a judgment of $25,789 in February, 1952, had this decision reversed by the U. S. Court of Appeals in 1954, which sent case back to the lower court for a new trial, also starting last week and ending with a stipulated dismissal.

Old Film Stars

Continued from page 1

"Strategic Air Command." It's taken for granted that practically anything Stewart appears in these days makes money. And the actor has been cashing in big on some percentage deals.

Surprise hit on Broadway at the moment is "Female on the Beach," starring Joan Crawford, who was a star back in the silent days. She's playing opposite Jeff Chandler. "Female," incidentally, is outdrawing "Foxfire," in which Chandler was paired with a "new" face, Jane Russell.

Doing The Decades

Humphrey Bogart, the screen's (and b.o.'s) "old reliable," has a starring part in "My Three Angels." He made his debut in pix in the early '30's. Katharine Hepburn carries practically the entire picture in "Summertime." She was first seen on the screen back in 1933 and has made pix steadily since. Hoofer Fred Astaire, whose latest is "Daddy Long Legs," appeared in his first film, "Dancing Lady," also in 1933. He's still going strong. So is that "old reliable, Gary Cooper.

List is practically endless. It includes names like Clark Gable, Bette Davis, John Wayne, Betty Grable, Spencer Tracy, Ginger Rogers, Fred MacMurray, Ray Milland, Bob Hope and Bing Crosby, Lana Turner, Rita Hayworth, Dick Powell, Susan Hayward and Edward G. Robinson.

While it's acknowledged that the industry's b.o. rests almost four-square on these durable personalities (at least when it comes to names), execs are also aware of the fact that a new generation of filmgoers is growing up and that a new set of screen idols hasn't developed with it. With the exception of Marilyn Monroe and Marlon Brando, few young performers have managed to reach any b.o. stature that can equal that of the long-established players.

On the other hand, within recent years, there's been a tendency to play down the marquee and play up film content. Pix like "Marty" are the result.

Companies are aware, of course, that the passage of years is beginning to whittle away at the appeal of the stars of yesteryear. The group that still holds b.o. magic on its palm, and who will command an audience for their own sake, is shrinking steadily. Result is Hollywood's current and considerable casting problems, with top players scarce and expensive. Fact that a Clark Gable can still command a percentage of the gross is indicative of the extent to which the select few are able to name their own figures.

Plugging Films

Continued from page 3

ently have stopped worrying about the free ads.

In the case of several of the companies, the reel today is counted as a standard promotional side, much as would a tv clip. Feeling now seems to be that, while it's true that exhibs pay for the reel, this is no time for quibbling, and anything that will serve as an advance "sell" for a pic should be accepted for the good of both theatre and distrib.

Quiie often the plugs are tied to a legitimate event. For instance, the current Universal newsreel has shots of Audie Murphy putting in an appearance at a VFW affair. Tied in are extensive shots of the coincidental opening of "To Hell and Back" for which Murphy was present, with the camera lingering lengthily on the theatre marquee and the pic's title.

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

formance a sellout. Terrific $30,000. Last week, $31,000.

Gopher (Berger) (1,000; 85-$1)—"The Kentuckian" (UA) (2d wk). Good $6,000. Last week, $9,000.

Lyric (Par) (1,000; 85-$1)—"Mister Roberts" (WB) (6th wk). Undoubtedly could stay on, but must depart because it becomes available to neighborhood houses in early 28-day slot. Strong $6,000. Last week, $6,000.

Radio City (Par) (4,100; 85-$1)—"To Catch Thief" (Par). Sock $17,000. Last week, "Love Splendored Thing". (20th) (2d wk), $8,000.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Pete Kelly's Blues" (WB) (2d wk). Moves to RKO-Pan after this stanza. Robust $9,000. Last week, $17,500.

RKO-Pan (RKO) (1,600; 65-85)—"7 Angry Men" (AA) and "Big Tip Off" (AA). Fair $5,000. Last week, "Man From Laramie" (Col), (4th wk), $5,500 at 85-$1.

State (Par) (2,300; 85-$1)—"Seven Little Foys" (Par). Bob Hope a local favorite and they like this one. Strong $12,000. Last week, "Private War of Major Benson" (U), $11,000.

World (Mann) (400; 75-$1.20)—"Not As Stranger" (UA) (8th wk). Winds up sensational run with neat $4,800. Last week, $4,600.

Pix Biz Brisk

Continued from page 4

vehicles. It got as high as fifth place one week.

"We're No Angels" (Par) wound up eighth, being among the top nine films three weeks during August. "Seven Little Foys," another from Paramount, finished ninth. It was fourth-place winner in July. "Cobweb" (M-G), inclined to be uneven nationally, rounds out the Top 10 list.

"The Shrike" (U), which was a bit slow getting around on its playdates, paced the runnerup pix for the month. "How to Be Popular" (20th), "Marty" (UA) and "Cinerama" (Indie) were the other runnerup films in that order. Last-named was showing in only four or five keys much of the month, having been supplanted by "Cinerama Holiday" in many keys in August.

'Thief' Looms Big

"To Catch a Thief" (Par) was not included in the month's listings because only out on release for two weeks. It looks like a big comer, winding up near the top as the month closed. Cary Grant-Grace Kelly starrer shapes as Paramount's latest b.o. tall grosser.

"Private War of Major Benson" (U), also new, showed enough to cop 10th place one week and finish a runnerup production in another stanza. "Summertime" (UA), rather backward in getting started around, shows real promise, as predicated on placing 10th one week and seventh another.

"Love Is Many Splendored Thing" (20th) also shapes as a big grosser, based on the lone week it was out in distribution. It wound up fourth that one week. "Kentuckian" (UA), slowly getting around late in the month, came through with enough big engagements to indicate strong potentialities. "Female on Beach" (U), new Joan Crawford starrer, started out with some solid to great dates.

"Wichita" (AA) showed some surprisingly stout biz on its initial playdates. "Phenix City Story," from the same company, is doing great on its extended-run in Chicago. "Ulysses" (Par) started out big on its preem engagement in N.Y.

"McConnell Story" (WB), also new, was big in Buffalo and San Francisco. "Night of Hunter" (UA) was rated hefty on its L.A. teeoff.

"It Came From Beneath Sea" (Col) finished in the 12th place one week during August. "House of Bamboo" (20th) wound up eighth another stanza. "Pearl of South Pacific" (RKO) was inclined to spottiness but racked up a fair amount of coin. "King's Thief" (M-G) on its playdates the final week of month was very disappointing. "Francis in Navy" (U) copped 10th place one week.

'Left Hand' Lusty 24G, Denver; 'Weather' 10G

Denver, Sept. 6.

"Left Hand of God" is filling the Centre Theatre to a holdover figure and is best money-getter here currently. "McConnell Story" shapes good at the Denver while "Always Fair Weather" is barely okay at the Orpheum. "Pete Kelly's Blues" shapes fancy in second round at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"I Am a Camera" (DCA) (4th wk). Good $3,000. Last week, $4,000.

Centre (Fox) (1,247; 60-$1)—"Left Hand of God" (20th). Great $24,000. Last week, "Mister Roberts" (WB) (6th wk), $14,000.

Denham (Cockrill) (1,750; 60-$1)—"Never Too Young" (Par) (2d wk). Good $8,000. Stays 2 more days. Last week, $16,000.

Denver (Fox) (2,525; 60-$1)—"McConnell Story" (WB). Good $13,000. Last week, "Private War Major Benson" (U), $13,000.

Orpheum (RKO) (2,600; 60-$1)—"Always Fair Weather" (M-G). Good $10,000. Last week, "King's Thief" (M-G) and "Scarlet Coat" (M-G), $7,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Pete Kelly's Blues" (WB) (2d wk). Fancy $15,000. Last week, $27,000.

Tabor (Fox) (1,967; 60-75)—"King Dinosaur" (Lip) and stageshow. Good $3,500. Last week, "Naked Amazon" (Indie), $3,000.

LOS ANGELES

(Continued from page 8)

issue) (2d wk). Okay $4,000. Last week, with State, $19,800.

Chinese (FWC) (1,908; $1-$1.80)—"Love Many Splendored Thing" (20th) (3d wk). Nifty $20,000. Last week, $22,400.

Fox Wilshire (FWC) (2,296; $1.50-$2) — "Summertime" (UA) (3d wk). Okay $15,000. Last week, $15,800.

Four Star (AUTC) (960; $1-$1.50)—"Man Who Loved Redheads" (UA) (3d wk). Thin $2,000. Last week, $2,300.

Warner Downtown (SW) (1,757; 90-$1.50) — "Pete Kelly's Blues" (WB) and "Five Guns West" (Indie) (4th wk). Good $22,000. Last week, with Hollywood, $13,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"To Catch Thief" (Par) (5th wk). Smart $15,000. Last week, $16,000.

Fine Arts (FWC) (631; $1-$1.50)—"Marty" (UA) (8th wk). Sharp $7,000. Last week, $6,600.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (123d wk). Into current frame Sunday (4) after good $22,000 last week, but heat hurt.

BOSTON

(Continued from page 9)

Okay $16,000. Last week, "Mister Roberts" (WB) (6th wk), $11,000.

Mayflower (ATC) (689; 75-90-$1.25)—"Virgin Queen" (20th) (3d wk). Slow $3,500. Last week, $5,000.

Paramount (NET) (1,700 60-$1)—"McConnell Story" (WB) and "Double Jeopardy" (Col). Nice $13,000. Last week, "Pete Kelly's Blues" (WB) (2d wk), $10,000.

Orpheum (Loew) (3,000; 60-75-$1)—"Kentuckian" (UA) and "Top of World" UA). Torrid $17,000 for Burt Lancaster starrer. Last week, "Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), $14,000.

State (Loew) (3,500; 50-60-70-$1)—"Kentuckian" (UA) and "Top of World" (UA). Fat $10,000. Last week, "Man Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), $6,000.

PORTLAND, ORE.

(Continued from page 8)

slim firstrun at deluxer. Oke $3,000. Last week, "Innocents In Paris" (Indie) (2d wk), $1,700.

Liberty (Hamrick) (1,875; 75-$1)—"Female On Beach" (U) and "Heat Wave" (U). Fair $6,000. Last week, "Last Command" (Rep) and "Double Jeopardy" (Rep), $5,800.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Dam Busters" (WB). Hot $17,000 or under. Last week, "Man From Laramie" (Col) and "Chicago Syndicate" (Col) (3d wk), $9,000.

Paramount (Port-Par) (3,400; 75-$1)—"We're No Angels" (Par) and "Turn Key Softly" (Indie). Slow $10,000. Last week, "Never Too Young" (Par) and "Shotgun" (AA) (2d wk), $8,000.

Another chapter in the UNBELIEVABLE BUT TRUE story of

"TO HELL AND BACK"

Print by TECHNICOLOR

HISTORY MAKING OPENING DAYS BECOME HISTORY MAKING RECORD WEEKS!

BIGGEST OPENING DAY* IN ENTIRE 37 YEAR HISTORY
OF CENTER THEATRE, ATLANTIC CITY

BIGGEST OPENING DAY* IN ENTIRE 32 YEAR HISTORY
OF MAJESTIC THEATRE, HOUSTON

BIGGEST OPENING DAY* IN ENTIRE 30 YEAR HISTORY
OF ARCADIA THEATRE, HARLINGEN

BIGGEST OPENING DAY* IN ENTIRE 28 YEAR HISTORY
OF WORTH THEATRE, FORT WORTH

BIGGEST OPENING DAY* IN ENTIRE 26 YEAR HISTORY
OF MAJESTIC THEATRE, SAN ANTONIO

BIGGEST OPENING DAY* IN ENTIRE 25 YEAR HISTORY
OF TEXAS THEATRE, SAN ANGELO

BIGGEST OPENING DAY* IN ENTIRE 25 YEAR HISTORY
OF UPTOWN THEATRE, VICTORIA

BIGGEST OPENING DAY* IN ENTIRE 25 YEAR HISTORY
OF ARCADIA THEATRE, TEMPLE

BIGGEST OPENING DAY* IN ENTIRE 20 YEAR HISTORY
OF CENTER THEATRE, CORPUS CHRISTI

BIGGEST OPENING DAY* IN ENTIRE 9 YEAR HISTORY
OF VILLAGE THEATRE, PORT ARTHUR

BIGGEST OPENING DAY* IN ENTIRE 3 YEAR HISTORY
OF ECTOR THEATRE, ODESSA

also ALL-TIME RECORD WEEKS: Arlyne, Longview; Jefferson & Liberty, Beaumont; Brunson, Baytown; Crim, Kilgore, Texan, Greenville; Morley, Borger; State, Galveston; Plaza, Laredo; Yucca, Midland.

*Biggest non-holiday week

Universal-International

Divvying of Italo Import Licenses Now Seen Up to Company Prexies

Inability of the companies to get together on an allocation of the 190 Italian import licenses for the year starting Oct. 1 has led the Motion Picture Export Assn. board to refer the matter to the company presidents.

It's understood, however, that attempts will continue to clear up the matter prior to submitting it to the top brass. Should the prexies be unable to crack the Italo nut, the question of divvying up the licenses may be referred to the Italian government for final solution. Several of the companies wish to avoid such a course of action.

Difficulty arises primarily from the insistence of Universal that its Italian permit allocation be upped. Two years ago, U gave up some permits which, it claims, were never restored. It's U's contention that it has been "stuck" with its reduced allocation ever since. Last year, U collected some additional licenses from Republic. Latter has made it clear that this year it won't shed any licenses for U. Nor do any of the other distribs show any inclination to even up the split.

Griffith Johnson, MPEA v.p., is currently in Italy and has met with Eitel Monaco, ANICA topper. It's likely that they discussed the permit stalemate with a view of some additional permits forthcoming.

Johnson also huddled on other U. S. problems in Italy. One concerns the holdup of a batch of dubbed American films, estimated at 35 features. Delay, if it continues, could have serious effects on the U. S. distribs' release sked. The Italians have explained that pix have been held up because the censorial group is on summer vacation.

It's recalled, however, that last winter similar means were used to hold back big U. S. productions, to provide screening time during the Christmas season for the strong Italo product.

Buena Vista Sets 4-Pic Push O'seas

Buena Vista, Walt Disney's distribution subsid, is set for a European push with a sales program mapped for four pictures.

"Vanishing Prairie," second in the producer's True Life Adventure series, is to be released abroad beginning in early fall and running through the first two months of 1956. "20,000 Leagues Under the Sea," now in distribution in the United Kingdom, goes into release on the Continent in the fall.

"Lady and the Tramp," cartoon feature, has been earmarked for Christmas release from Disney throughout Europe, and this is to be followed by "Davy Crockett—King of the Wild Frontier."

3 More Months to AB-PT To Wind Up Divestiture

Washington, Sept. 6.

With the approval of the Antitrust Division, the Federal Court will give American Broadcasting-Paramount Theatres an additional three months, from Sept. 3 to Dec. 3, to complete divestiture of theatres, in accordance with the Paramount antitrust decree.

Only 38 houses remain to be unloaded and these are the so-called "problem" situations which are difficult to sell. Included are 26 theatres in which AB-PT has a joint interest with indie partners and must buy or sell. PT has already gotten rid of nearly 240 theatres required to be divested under the decree.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA • JAMES CAGNEY
WILLIAM POWELL • JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

Plitt Named Prez-G.M. In Paramount Gulf Shift

New Orleans, Sept. 6.

Shuffle in Paramount Gulf Theatres' executive echelon finds v.p. Henry G. Plitt named president and general manager of the company as of Jan. 1. He succeeds Gaston J. Dureau Jr., who will remain with the firm in a consultative and advisory capacity. Starting his industry career with the Paramount International organization, Plitt later served with Paramount Gulf in various capacities.

Maurice F. Barr, secretary of Paramount Gulf, will replace Plitt as v.p. in charge of advertising and public relations. T. J. Howell, the circuit's buyer and booker, will assume the post of corporate secretary in addition to retaining his present duties. Carl F. Dixon remains as treasurer.

'Insider' Trade In Rep Common Livens Summer

Washington, Sept. 6.

The month from July 11 to Aug. 10 saw considerable "insider" trading in Republic Pictures common stock. Associated Motion Picture Industries added 1,800 shares and now has a total of 191,884, according to the latest monthly report of the Securities & Exchange Commission.

Douglas T. Yates bought another 5,000 shares for his Tonrud Inc. He now holds 3,005 in his own name, plus 196,536 in the Tonrud corporation. Herbert J. Yates bought 7,800 shares for his R.P.I. Inc., which now owns 22,800 shares. Herbert Yates also owns 11,600 in his own name.

Associated Motion Picture Industries, itself, saw little insider activity. Albert M. Newman, one of its officers, added 100 shares and now has 200.

Robert E. Kintner, of AB-PT, bought another 500 shares of the company's common; he owns 3,500. E. Chester Gersten acquired his first 500 shares of the common.

Harold J. Mirisch divested 100 shares of Allied Artists common, but still owns 28,440. Jerry Wald unloaded 200 shares of Columbia Pictures common stock, which left him with 209.

Edward W. Avery purchased 1,000 shares of RKO Theatres, giving him a total of 3,000. Harry Brandt, of Trans-Lux Corp., cleaned out his H. Brandt and G. Brandt Foundations by getting rid of 2,900 shares of T-L common. However, Brandt owns 125,115 in his own name; his wife has 17,700, and Brandt has another 200 shares in a holding company.

Ely A. Landau reported acquisition of 200 shares of National Telefilm Associates last month. He has a total of 80,450 shares in his own name, and controls 20,000 more as a voting trustee. Frank Stanton sold 30,000 shares of Columbia Broadcasting Class A stock in July. He retained 104,058.

Liz Franklin to Coast After Cataloging Stint

Washington, Sept. 6.

Elizabeth Franklin, Librarian of the Academy of Motion Picture Arts & Sciences, has just returned to the Coast after spending another summer at the Library of Congress to complete cataloging its collection of paper prints of early motion pictures (1894-1912).

The Library disclosed that 2,980 titles are complete 35m paper prints of motion pictures; 16 are 70m paper prints, and seven are Mutoscope rolls. In addition, the Library has 730 titles represented by sample scenes printed on 35m paper strips; 304 titles represented by sheets of paper to which nitrate clips of original film were formerly stapled, and 97 titles represented by sets of enlarged stills from the motion pictures. There are 11 films which are still unidentified.

Anderson Lauds

Continued from page 5

of the housemaster still gives herself to the boy in a sacrificial gesture that resolves his own doubts about himself. It'll be told in flashback, with the boy—now an adult and a father — returning to his alma mater."

Pic is due for lensing next March and Anderson is skedded to go to the Coast in the spring to make some revisions on the script, which now runs too long. Film can be released as of Sept. 1, 1956. It'll star Deborah Kerr and John Kerr, recreating their original parts on the stage. However, Elia Kazan won't direct the film version.

"Like myself, Kazan hates to do something for the screen that he's done for the stage. He feels he's already given everything in him to create the stage version," Anderson commented. No director has as yet been assigned by Metro.

Financial arrangements involved an original Metro payment of $100,000, with another $300,000 following Code approval of the script. Anderson also shares in the profits over a certain earnings level.

Had to Be Tough

Anderson deplored what he called a general industry tendency to consider the "Tea" case as an instrument "to beat the Shurlock office with. Actually, he said, the Code couldn't have been more cooperative or helpful. "It's foolish to call our okay a 'triumph' over the Code," he declared, "If we fight the Code, it should be along intelligent lines."

Playwright also thought that he wouldn't have had half the trouble with fashioning a Code-approved screenplay, had it not been for the publicity spotlight thrown on the case. "It put Shurlock on the spot," he explained. "They almost had to be tough."

Anderson said that, when in London recently, the press there was trying hard to use him as an argument against censorship and, when he refused to cooperate, he found himself frequently misquoted. This became such a source of embarrassment to him that, finally, he had to write a letter to the censor (in this case the Lord Mayor) explaining the position into which he had been put. "Tea" has been having censor trouble in Britain.

As for the eventual attitude of the U. S. Catholic Legion of Decency vis-a-vis the "Tea" film, Anderson said he couldn't worry about it. "The main thing is, we got the industry's okay," he said. "We'll cross the other bridges when we get to them."

Survey Pinpoints

Continued from page 3

000. Taking the Politz study as a base, it's doubtful that, even with repeats, a 50,000,000 weekly attendance would be reached).

Breaking down attendance by people who have—or haven't—a tv set, Politz found that 21.2% did have video in their homes, whereas 23.1% (only 1.9% more) did not. Taking the same breakdown via location, Politz found that tv ownership in non-metropolitan areas apparently cut down theatre attendance more than in metropolitan areas. Former showed a weekly attendance of 17% whereas the latter registered 21.2%. Non-tv owners who attended in the non-metropolitan centers ran to 24.2%, whereas their counterparts in the metropolitan keys were put at 23.1%.

Femmes Dragging

Female attendance during the week was slightly less than male attendance, the study found. Total male was 13,400,000, or 20.8%. Sharpest difference comes in the 20 to 29 age group, where the male contingent attending rang up 37% whereas the female group lagged behind with 28.7%.

Broken down by education, and taking in people 20 years or older, the survey found the highest percentage of filmgoers among college people (22.8%), with highschool students (20.4%) and gradeschoolers (20.3%) next. Geographically, attendance was highest in the northeast (23.2%), followed by the south (22.7%), the west (21.1%) and North Central (20.4%).

Going by occupation (full time) of people of 15 years or older, the poll established the highest percentage of film patrons among students (48.7), followed by clerical and sales help (30%). In the lowest categories were housewives (15.7%) and farmers and farm laborers (8.9%).

Finally, broken down by marital status, the figures showed that 16.2% of those who attended during a week in late 1954 were married, as against 39.8% who were single. The low attendance of married people is traced to tv and other problems, such as baby sitters, etc. Total of married people with tv who attended ran to only 14.2%. Yet the percentage of married people without tv came to little more (17.5%).

It's slightly different when it comes to people with children. In the "have tv" class, the attendance percentage is 15.8% whereas in the "don't have tv" group it's 22.2%.

Stereo Sound

Continued from page 7

a gadget that is costing them millions a year via prints. Particularly hard hit is 20th, which pioneered stereo sound. Distrib is putting out over 500 prints (including opticals) per feature, and the costs are skyrocketing. What hurts is that the expensive magnetic prints aren't being used anywhere near capacity and, to a large extent, are being wasted.

There is a feeling that this situation cannot continue for very long, almost regardless of the loyalty 20th may feel for its customers. Company is now trying to sell exhibs on the idea of a mixer that would allow CinemaScope-equipped theatres with only optical sound facilities to play magnetic prints, using only a single channel. So far, the manufacturers have failed to come up with a package that would look attractive to exhibs price-wise.

Other distribs aren't in quite the same position as 20th which, at the start, literally forced exhibs to take magnetic stereo sound with the C'Scope wide screen. WB move is seen influencing distrib thinking generally. Printing of the magnetic versions has caused the distribs great difficulties, since making the magnetic prints available simultaneously with the opticals constitutes a lab problem. 20th will soon start printing its opticals off a dupe negative.

RKO Aim

Continued from page 5

ing as either personal producer or executive producer on each film. The agreement also states that Selznick's company will produce exclusively for RKO distribution.

Selznick will headquarter at the RKO-Pathe Studio in Culver City, which will once again be called the Selznick Studio, the name it carried when such Selznick hits as "Gone With the Wind," "Rebecca," "Duel in the Sun" and "Spellbound" were made there. The producer has kept his offices at that studio for the past 20 years, even during the seven-year period of his retirement from active production.

Selznick will assemble his own production staff and operate in much the same way as he did before quitting the production field. Principal execs are Frank I. Davis, president; Victor J. Hoare, v.p. for distribution; Earl R. Beaman, treasurer. Selznick will continue offices outside of Hollywood, including those in London and N. Y.

A. Morgan Maree Jr., business manager, was associated with the Selznick execs in the negotiations with RKO's O'Shea and Thomas F. O'Neil, chairman of board of RKO.

The Selznick deal is the first major step towards theatrical film production by the new management since the studio was acquired by General Teleradio Co., owner and operator of Don Lee and Mutual Radio Networks.

O'Shea revealed that under the terms of the agreement, RKO will re-release a number of previous Selznick pictures domestically and in certain foreign countries. Those slated for immediate reissue are "Rebecca," "The Adventures of Tom Sawyer," "The Third Man," and, as a double-feature, a pair of Gregory Peck starrers, "Spellbound" and "The Paradine Case." The films will get saturation tv and advertising campaigns.

Selznick expects to introduce and develop a group of new stars as part of his production plans.

Film Writers

Continued from page 7

motion picture critic to review a screenplay in written form."

Although he has labored on screen treatments before, "Trial" is Mankiewicz's first screenplay. He maintains that he would not have been able to accomplish his job had it not been for the help of producer Charles Schnee and production chief Dore Schary, both writers. Metro apparently is satisfied with his first effort, since he has been offered a one-picture per year contract. He's currently working on the film version of "The Big Sin," a novel by Jack Webb (not the "Dragnet" one).

Chacun A Son Gout

Upon completion of "Sin," Mankiewicz will begin work on a stage version of "Trial." He also plans to start another novel, having clicked with "Trial" and previously with "See How They Ran." He is somewhat surprised that "Trial" was accepted for a film property. "When I was writing it," he said, "I couldn't see it as a movie. As a result, I strove for scenes that would read rather than play. I was convinced it had no motion picture value." On the other hand, he said he wrote "See How They Run" with a film sale in mind. "But no one seems to agree with me that there's a motion picture in it."

Despite the subject matter of "Trial," a probing study of how Communists move in, distort and use to their own purpose an instance of local bigotry, Mankiewicz says he experienced little difficulty from left-wing pressure groups. The Communist press either ignored the book or criticized it on its literary merits. To some extent, the book and film are based on actual incidents and trials involving Communists.

Mankiewicz works in the east except for occasional visits to Hollywood. He writes seven days a week from about 1 to 6 p.m. He has an unorthodox view toward his profession, looking at it as an easy way to make a living. He works without interruption except when the Giants are in town, which causes numerous excursions to the television set to check the score.

'Fair Share'

Continued from page 5

never contributed to COMPO's treasury—either this, or he paid less than his full share.

In a followup statement issued over the weekend, Rembusch attacked both McGee and COMPO, using unrestrained language particularly concerning the latter. "It (COMPO) has become," said Rembusch, "the tool of and dominated by distribution; as such is it worthless to exhibition and the industry."

Rembusch labelled as untrue claims made by McGee that he (McGee) was a key factor in winning last year's tax battle. The joint efforts of many exhibitors, mainly Col. H. A. Cole, were responsible for the successful campaign, Rembusch insisted.

He also restated his argument that the distribs have grabbed all benefits of the tax saving via upped rentals.

20th Hobbled

Continued from page 7

goes on, with GE repped as feeling that—at the moment—there is nothing to prevent 20th from spotting a film clip on an opposition NBC show.

While 20th gets a generous nine minutes to sell its films on the GE stance, distrib nevertheless does not want to feel completely tied to that show alone, and is expected to fight the GE contention that its exclusivity claim extends that far.

THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

'MONITOR' OFF TO THE WARS

SRA: 'What's 'Monitor' Doing to Us?'

Timing itself to hit stations before the NBC affil meeting, Station Representatives Assn., always an enemy of the networks and their alleged infringements on national spot biz, mailed this memo to members:

"As you all well know, radio is far from being dead, but the National Broadcasting Co. will make another try at killing it again when they attempt to sell their affiliates on a broad expansion of 'Monitor' . . . Whether or not such programming is good, bad or indifferent is not for us to quarrel about. Nor is there any need to point out again the economies of a station's income via network channels vs. its income from network, spot and local business.

"The most basic point, and one that everyone of us in this business has to consider very carefully, is that if the advertiser is going to be able to buy radio at the low costs indicated by current 'Monitor' plans, the individual station's rate card is due for a drastic revision downward. It will affect not only NBC affiliates, but evenutally every other radio station in the country."

SRA report continues with a breakdown of network vs. local profits for a station. It points out that a "Monitor" bankroller pays a base rate of $1,000 per one-minute spot, an average of $5.07 per station on the network. SRA matches this income against the each NBC station's hourly rate of $132. It totals, according to SRA, less than 4% of the station's hourly rate charges.

SRA called for NBC stations to match this against its own one-minute rate to find that "the national advertiser is buying radio . . . at between one-quarter and one-third of what he would have to pay on the station's rate card."

'Big Story's' Inside Big Story

Grauer As Editor; Kilgallen, Kupcinet, Matthews Yarns Set in Format Change

Longrunning "The Big Story," which returns to NBC-TV for the eighth season Friday night (9), is changing its format for the first time in a move that will feature Ben Grauer as the "Big Story editor," the use of live remotes from the city covered in the story, appearance of the reporter himself on the show, the use of more integrated film and an emphasis on the more famous among the newspaper clan. On the latter score, the show so far has a Dorothy Kilgallen story pencilled in and is negotiating to feature Chi Sun-Times columnist Irv Kupcinet, one by New York Times South American correspondent Herbert L. Matthews and the Pulitzer-prize-winning series on Texas land grabs by Ken Towery.

Under the new format, evolved by exec producer Everett Rosenthal (who now owns the property via his buyout of Bernard Prockter) and producer Robert Lewis Shayon, the dramatic portions of the show will follow the same format as before, except for occasional live remote inserts into the story line. In most cases, it will consist of the pre-shot film integrated into the live studio pickup. But Grauer will introduce the yarn, act as voice-over narrator during the dramatic portion, and then introduce the actual reporter at the close, either via film or live remote.

Kup's Chi Kicker

Rosenthal has already scheduled one live remote, from a Chicago veterans hospital, on the Kupcinet stanza Nov. 4. Kup's series was about the fact that hospitalized vets weren't allowed to vote in Illinois, and started a campaign

(Continued on page 40)

NBC-TV Pressed For Coast Space

Hollywood, Aug. 30.

NBC-TV studio facilities will be stretched to capacity by Jan. 1, due to increasing number of N&Y, teleshows moving west, according to John K. West, Coast chief. West disclosed "World of Mr. Sweeney" will probably be the latest N.Y. show to move to Hollywood. Network, he said, will soon run out of space for more shows.

Asked if any further expansion is planned, West said "we haven't received such authority as yet."

CBS-TV's Coast Expansion

Hollywood, Sept. 6.

CBS-TV has issued a 90-day evacuation notice to Rands Round-

(Continued on page 48)

Caesar's New Sponsor

NBC-TV lost no time plugging the gap on the Monday night "Caesar's Hour" left when Speidel switched to the Saturday night 7:30 spot and the new "Big Surprise" quizzer. Helene Curtis, which last season was repped for a spell on CBS-TV's "Professional Father," grabbed off the open third on the Sid Caesar showpiece, joining Remington Rand and American Chicle.

Handling for HC is the Earle Ludgin agency.

CBS-TV Gets Color Bug in a Big Way; 73 Tintcasts in All

Hollywood, Sept. 6.

CBS-TV is plunging into its biggest color program to date by increasing its tinted shows approximately 400% over previous year. Last year there were 19 color telecasts, as against 73 this season.

According to William Dozier, network's program topper, CBS' top dramatic show, Chrysler's "Climax" series, gets the color treatment for the first time. Also dye debutting is the "Red Skelton Show" Sept. 27 in N. Y. It's understood that Jackie Gleason and Art Carney who guest with Skelton on the Oct. 4 show, will also make their tint bows.

Other CBS shows slated for color are the 14 Ford Jubilee Specs which will topline Judy Garland, Noel Coward, Mary Martin, Jack Benny, Frederic March, Skelton and Gleason.

The CBS veepee mentioned that the "Climax" show according to the networks statistics, is the fastest growing popular drama show on the air today. Dozier cited the fact that "Climax" shows are good

(Continued on page 48)

Bendick Exits 'Today' For TV 'Wide World'

Robert Bendick has checked off the NBC-TV "Today" show, which he has been producing, to join the production setup for the network's "Wide Wide World." Gerald Green, who has been managing editor of "Today," takes over Bendick's producer chores.

"Wide World" thus far has a complement of three producers operating under Barry Wood. Others are Larry Menkin and Herb Sussan.

'PRO' BOYS HOLD CONVENTION EDGE

By GEORGE ROSEN

On the eve of the NBC Radio affiliate conclave, to be held tomorrow (Thurs.) and Friday in New York, and at which the whole future pattern of network radio might well be up for grabs, some last-minute developments of major significance finds the "We Want 'Monitor'" boys dominating the pre-convention play and possibly charting the whole future course for the network.

Interest in the two-day meet is running so high that probably every affiliate of importance will be represented at the Waldorf-Astoria closed sessions, the majority of them on an ownership level.

Key to the possible outcome of the convention (the go-ahead to NBC for a seven-days-a-week facelift by converting the 40-hour weekend "Monitor" show into a cross-the-board parlay) was seen in the following developments:

1. Robert D. Swezey, chairman of the NBC Affiliates Committee, last week sent out a questionnaire to the affiliate membership for an overall vox pop on the "Monitor" expansion Monday - thru - Friday. The affils, it's reported, were overwhelmingly in favor of the move. Some expressed opposition and put themselves on record that they'll fight it right down the line, but these were represented as a small minority. (Hugh Halff, owner of WOAI, San Antonio, wants no part of it; doesn't care who knows it.)

2. Robert Dunville, president of Crosley Broadcasting, is not only behind the "spread-the-'Monitor'" move, but plans a round-the-clock local "Monitor" operation as an exclusive "baby" for WLW in Cincinnati. Thus a seven-day-a-week pattern for NBC would provide a program assist for the Cincy operation. In view of WLW's status as one of the "greats" in the AM business, the conversion into a "Monitor" broadcasting day-afterday would fortify NBC with its greatest ammunition in getting the network cross-the-board "Monitor" off the ground. It would, too, represent one of the most drastic policy changes in the history of a bigtime local operation. Dunville, incidentally, made an in-person presentation before the NBC brass last week.

3. Pattern of the NBC "Monitor" operation as a weekday enterprise will be presented to the affiliates as follows: It will go on from 10:45 to 11:45 in the mornings; from 3 to 3:30 and from 5 to 5:30 in the afternoons, with three hours of station time—noon to 3 p.m. — also programmed a la "Monitor" for the stations that want it. Thus it will be a gradual inegration of the pattern, built around exiting shows, but designed eventually as a 10 a.m. to 5 p.m. Monday-thru-Friday showcase.

4. On the question of reduced compensation for the affiliates, to permit NBC to become competitive with CBS a figure approximating 25% will be tossed into the laps of the affils.

Grabbing 'Em Early

Chicago, Sept. 6.

NBC-TV is now selling 'em six months in advance.

Peter Shoe division of International Shoe, through Henri, Hurst & McDonald, has ordered 13 weekly participations on the Pinky Lee show to start in February.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Fred Coe Exiting NBC to Produce Own TV Films? Lawyers With Dual Production-Client Status Accented

Fred Coe, who enjoys a producer status perhaps unequalled in the tv dramatic field, may exit NBC to go into tv film production on his own. Dissatisfaction and internal bickering, from all accounts, are to blame. Coe is presently on the Coast prepping the Frank Sinatra "Our Town" production, which tees off "Producers Showcase" this month.

In his absence NBC execs were inclined last week to dismiss inquiries with "t'aint so" replies, but it's understood that Coe has already held some "ultimatum" huddles with web execs as a preliminary to either putting NBC behind him or getting his way.

As bigtime dramatic entries go, there's no denying that "Showcase" is NBC's pride and joy. Yet why, the question has been asked repeatedly, has the network chosen to take Coe, who long ago earned the tv equivalent of a DS citation via the Sunday night "TV Playhouse", off the web's No. 1 "baby" in the whole spec realm. (Although Coe is doing "Our Town" it's his only "Showcase" assignment this season. Instead he's been shifted over to producing the Tuesday night alternate-week "Pontiac Theatre" hour entry).

The reported behind-the-scenes dissension is said to have been on the ascendancy ever since attorneys Jaffe & Jaffe (Henry and Saul) moved in to take over the "Producers Showcase" reins, culminating in the exiting of Coe (after a full season's run on the Monday night specs) and his shuttling over to the Pontiac stanza.

The fact that the Jaffe & Jaffe firm plays such a key role in the "Showcase" specs throws into sharp focus a situation that's so seemingly prevalent throughout all of show biz today—theatrical lawyers wearing two hats—doffing one on behalf of clients; the other in their role as production impresarios.

A case in point is the recent Frank Sinatra incident, in which he walked away from NBC's overtures to negotiate a seven-year pact. If Sinatra had his way about it, he would also have vamped the "Our Town" spec on which Jaffe & Jaffe are riding herd. It so happens that the Jaffes represent Sinatra as counsel. True, the deal for "Our Town" was negotiated by the William Morris Agency, a happenstance that fortunately didn't put Jaffe & Jaffe in the somewhat untenable position of repping the star as their client on the one hand and, on the other, reining "Producers Showcase" for the network.

Nonetheless, it's reported the Sinatra-J&J "sensitivities" came close to reaching a showdown stage. Matters were resolved, however.

Weaver's 'Here's How'

NBC prexy Pat Weaver flies to London Sept. 21 at the invitation of Britain's advertising fraternity for a major address on the eve of the opening of the British commercial tv setup. He'll tell them how it's done in this country.

Weaver will be on hand for the opening ceremonies and will also participate in the preem tv events.

No 'Arty Stuff' For Alcoa; Duff Exits, Brodkin In

With the resignation of Gordon Duff and the signing of Herbert Brodkin as producer on the Sunday-at-9 "Television Playhouse" series for Goodyear and Alcoa, the hour drama will become an NBC-TV house package after having been packaged since its inception by Talent Associates. NBC-TV and TA part company on the project Oct. 9, when the new Alcoa-Goodyear series starts, presumably under a different title.

Resignation of Duff, who succeeded Fred Coe as the guiding "Philco-Goodyear" spirit when Coe shifted to "Producers Showcase" and "Lux Video Theatre" (latter for a shortlived period as advisor), is said to have nothing to do with TA's checkout, but is attributed to differences with the sponsors over script policy. Understood Alcoa wants lighter, less "arty" shows than has been the "Playhouse" policy in the past. Network is now working on a new assignment for Duff, who remains as a network staff producer, and, incidentally, as a TA client agency-wise.

Brodkin, who produced ABC-TV's "Motorola Hour" and "Elgin Hour," along with the "Centre Stage" sustainers in the hour drama categories, has been released from his pact by ABC, although it had some time to run, so he might take on the NBC chores. Brodkin has been sitting idle at ABC since Elgin cancelled its show and the alternating "U. S. Steel Hour" moved to CBS at the start of the summer, and ABC moreover had no plans for him for this year, since it failed to find a sponsor for an hour drama series.

16 Properties

Brodkin, who starts the new series Oct. 9, also has some 16 properties which were purchased for "Elgin Hour" but which he never got to produce. Among them are a Reginald Rose script, "Expendable House"; a David Davidson original, "Thunder in Washing-

(Continued on page 48)

Lowe Ankles WABD To Helm TV 'Big Surprise'

David Lowe, until a week ago program chief of WABD, N. Y., takes over for packager Lou Cowan as producer and director of "The Big Surprise," which starts via NBC-TV on Oct. 8 (alternately for Speidel and Purex). With Cowan taking over in a major program capacity for rival CBS-TV, Lowe will have virtually free reins in handling the $100,000 prize stanza's progress.

Bill Adler, who joined DuMont's WABD as flack head only a few weeks ago, steps in to fill the Lowe vacancy as program boss. Adler came over from WRCA, N. Y.

Tarzian Exits As NBC-TV Affiliate

Bloomington, Ind., Sept. 6.

Sarkas Tarzian, owner of WTTV, is calling it quits with NBC and has negotiated a two-year affiliation deal with ABC. Move stems from NBC's unwillingness to permit Tarzian to serve Indianapolis as well as Bloomington.

Although Tarzian recently moved his transmitter to allow for Bloomington-Terre Haute-Indianapolis blanket coverage, NBC took the position that it's basically a Bloomington and not an Indianapolis station. Further aggravating the situation is the fact that NBC is giving WTTV an "optional" status, not making Indianapolis a "must" buy for sponsors penetrating Indianapolis. (Overlap coverage is involved). —

NBC is undecided as yet whether to wait for the new V channel allocation or make an affiliation with Harry Bitner's WFBM-TV.

LOOKS LIKE UHF-VHF FIGHT IS ON AS HYDE BARES SPLIT IN FCC RANKS

Washington, Sept. 6.

A definite split in the Republican ranks of the FCC on the UHF problem, the No. 1 issue before the agency, was revealed here last week in a speech by Comr. Rosel Hyde before the Washington Lions Club.

Hyde came out for deintermixture proposals aimed at protecting UHF stations from the threat of new VHF competition. In this, he took a position far afield from that of some of his colleagues, notably Robert E. Lee, who favors the "shoe-horn" technique by which more VHF stations would be squeezed out of the existing 12 channels through the use of directional antennas.

If Hyde's approach is favored by a majority of the commissioners, final decisions on a number of VHF contests will not be issued and UHF channels will be offered the successful applicants. If Lee's position is supported, there would be two classes of tv stations and UHF would be relegated to a few "islands." Directionalized V's would be given or made available to the U's and pending decisions on VHF contests would be handed down.

Hyde made no bones of his opposition to the engineering approach favored by Lee and embodied in the so-called Mullaney proposal. "This approach," he said, "contemplates use of such expedients as lower power, lower antennas, directional antennas employed in such a manner as to squeeze stations in particular places. There is no doubt that additional VHF assignments might be made in this manner, perhaps enough to relieve a few of the pressures of the moment.

"However, the squeeze-in or shoe-horn technique, if experience in other fields is to be relied upon, can be expected to cause interference in outlying areas, the cumulative effect being to provide additional services in population centers at the expense of the outlying areas where it is most needed. Any such move would, of course, inevitably undermine present incentive to development of ultra high channels."

Comr. Hyde said he felt "strong-

(Continued on page 44)

'Mickey Mouse's' $15,000,000 SRO

Chicago, Sept. 6.

ABC-TV has capped the upcoming "Mickey Mouse Club" with a $15,000,000 SRO banner. Wrapup clients are Morton Salt, via Needham, Louis & Brorby here, and the Lettuce Growers Assn., via John Cohan of Salinas, Calif., with the web's Chi and Frisco sales offices combining forces in peddling the last of the 20 quarter-hour segments of the Walt Disney production. Duo will share the 52-week ride on the first 15 minutes Fridays.

It's believed the last remaining unidentified "Club" sponsor is Minnesota Mining (Scotch Tape) which will join TV Time Popcorn on the first Tuesday quarter-hour. AM-PAR, ABC's new recording subsid, will take a quickie ride on the same segment to spotlight its initial Disney pressings.

On Sept. 23, just 10 days before the show's preem, Disney, ABC toppers and sponsor reps will go on a closed-circuit to all stations pitching a strong promotional campaign for the kickoff of the series. Closed-circuit, which will also preview the show for the affiliates, will originate from N. Y. at 6-7 p.m. with Disney, ABC prez Bob Kintner, several key sponsors and possibly AB-PT prez Leonard Goldenson and ABC programs & talent veep Bob Weitman addressing the affils. Disney is coming east for the occasion, traveling the following day (24) to Tullytown, Pa., for the dedication of a Walt Disney School there. The Mousequeteers, group of youngsters featured on the show, may also be flown to N. Y. for the closed-circuit.

Nielsen's Top 10

ABC-TV wound up with three shows in the Nielsen Top 10 for the first time in its history. First August Nielsen, for the two weeks ending Aug. 13, gives ABC second place with its one-shot telecast of the College All-Stars vs. the Cleveland Browns benefit game out of Chicago, with "Disneyland" and "Wednesday Night Fights" also placing. Nielsen also is unusual in that the hour dramas nearly monopolize the list, with "Robert Montgomery Presents" placing twice in its alternate-weeks and "Lux Video Theatre" and "Climax" also on the list. Top 10 follows:

1.	$64,000 Question (CBS)	44.8
2.	All Star Football (ABC)	34.1
3.	Montgomery Presents (NBC) (Johnson's Wax)	30.3
4.	Disneyland (ABC)	29.7
5.	Lux Video Theatre (NBC)	29.0
6.	Toast of the Town (CBS)	27.8
7.	Climax (CBS)	27.6
8.	Montgomery Presents (NBC) (Hudnut)	27.1
9.	Wednesday Night Fights (ABC)	26.9
10.	Dragnet (NBC)	25.3

Antell's $2,000,000 Daytime TV Spree; Ax Arlene Capsule

Charles Antell is going on a daytime tv spree, negotiating a $2,000,000 sponsorship deal with NBC for a pickup of the Ern Westmore morning show, which gets half-hour (10:30 to 11) cross-the-board exposure. Antell is buying three half-hours a week.

That will mean the axing of the Arlene Francis "World At Home" 15-minute segment (10:45 to 11) which precedes her "Home" showcase. Lopoff comes after only a couple of weeks.

Antell buy represents a major boost in NBC's daytime tv aspiration and comes in the wake of a similar appropriation earmarked by Lever Bros. for some of the NBC-TV daytime product.

Pix Studios, Others Eye Fund for Republic's 19 Prize-Winning Scripts

All 19 prize-winning scripts in the Fund for the Republic's script contest which ended a couple of weeks ago are stirring considerable interest in television and motion picture circles. At least two major studios — Metro and 20th-Fox — have expressed interest in "Pepito," the first-prize-winner in the drama category, which, written by James and Burton Benjamin, deals with a Puerto Rican youngster's first days in America.

Along with "Pepito," the 18 other winners are getting attention from the hour dramatic shows on tv. "Studio One" is gandering three scripts, "Climax" is looking at several, while the Theatre Guild (U. S. Steel Hour) is looking over four of them. "Robert Montgomery Presents" is o.o'ing a pair, while Talent Associates (Pontiac's hour) is considering one. In addition, "General Electric Theatre" is mulling one, "Omnibus" is looking over five of them and WCBS-TV (N. Y) is considering one for a special program on the Police Athletic League. CBS Public Affairs is mulling a special documentary series based on seven winners in the documentary class.

Longines' WRCA Pact

Longines-Wittnauer Watch Co. signed a 15-week deal for cross-the-board exposure of its Longines Symphonette via WRCA Radio in N. Y. Classical music show will air weekdays at 7 to 7:30 p.m., starting Sept. 19, with Michel Piastro conducting.

Contract was placed via Victor A. Bennett agency.

Wanna Sell Your 50kw? Phone Dick Buckley, He'll Take It Off Your Hands

New York.

Editor, VARIETY:

A few words about the controversy in VARIETY on those 50 kw stations who would rather have 5 kw transmitters because of "changing radio conditions." This is to notify all such owners to please contact Dick Buckley of WNEW before disposing of same, downgrading, or selling for scrap.

Recently, it took WNEW five years of tremendous technical difficulties to satisfy the FCC, several hundred thousand dollars, and much longing for that "50 kw sound" and expanded audience, before we achieved it. If we can buy your rig cheap now, maybe we can "dollar-average," as Merrill, Lynch, Pierce, Fenner & Beane would say.

Top management and top programming make top radio . . . whether your signal is 50 kw or 1 kw. Our type radio is going greater than ever . . . despite all the copying of formats and ideas, tv competition, shameful rate cutting and outright giving away of time. Those in the trade who should know, do know, and that satisfies us.

Here, we never have been and never will be complacent . . . it's a long tradition that the guy who becomes complacent here, goes. But at the risk of sounding like the school kid who shot off his mouth and got his ears pinned back, but good, I must say there is still great value in well-placed confidence, reality, and knowing the quality of your product.

Unlike the story of Bill McGrath of WHDH, with whom we grew up in radio, our costs of operation are very high . . . our talent costs are literally in the stratosphere but we know they're worth it.

Nothing will be detrimental to good radio as long as good radio isn't detrimental to itself. The bad stuff we can't discuss. Good "music-and-news" programming is not economical . . . nor lethargic program-wise. We are content with this format . . . but only if it's unchallengeable as to quality in the whole United States.

Radio will always be good to those who are good to it. It will always be rewarding to those who love it, live it, think it, eat it, drink it, feel it, sleep it, talk it, listen to it, criticize it constructively, really work at it, and most important of all, never give up on it.

It's one hell of a business. We find that we're getting, in addition to 50 kw's worth of healthy business, plenty of excitement and kicks.

Thank you for giving us the use of the hall.

John B. Jaeger
Vice President, WNEW

Groot Vice McKee As N. Y. AFTRA Exec Secy.

Kenneth Groot was named last week as executive secretary of the New York local of the American Federation of Television & Radio Artists to replace Alex McKee, who has been busy on the national front as acting national exec secretary. Groot, presently McKee's assistant in the local, has been with the organization since 1939 and for the three years prior to the merger of AFRA and Television Authority in 1952 had been local exec secretary of AFRA.

McKee continues as acting national exec secretary until a successor to the late George Heller is selected.

Playing Hyde & Seek With Networks

Washington, Sept. 6.

Comr. Rosel Hyde, in his important speech here last week on the UHF problem, had this to say about the networks: "The most significant competition affecting broadcasters is the competition among networks. This is not to underestimate the healthy struggle among stations to maintain and develop local accounts, or the competition of national spot representatives for national non-network 'spot' business, or the very intense activity among the numerous suppliers of film or talent.

"Nevertheless, the function of the networks and their competitive struggle for leadership is altogether unique in the industry. Historically, it has been the networks who have developed the mass audience for radio and television. Most of the national networks have had command of large resources which they have been willing to risk in the broadcast business. This has meant that they have attracted name writers, actors, producers, etc., from other arts to broadcasting or have developed new talent of their own.

"As a result of such investments, the networks have developed shows which have appealed to very sizeable audiences running into many millions each evening. The interest stimulated in this way in turn creates the demand for sets. In addition, it is the networks who provide the customers for the nationwide intercity relay facilities hooking up hundreds of stations from coast to coast. Network business also profoundly affects other broadcast business. Thus, most intense efforts are exerted in the sale of national 'spot' business to place the spot announcement or program as close as possible to popular network programs, in the expectation of reaching the largest audience.

"Competition among the networks has led to pioneering both in technology and in programming. An illustration . . . is the struggle between CBS and NBC for leadership in color television. Similarly illustrative . . . is the current rash of 'spectaculars'.

"Networking is, to be sure, a risky business. Between 1948 and 1950, for example, the tv networks and their stations reported losses of $28,000,000. Willingness to invest heavily in program ideas and talent is a prerequisite to successful network operation.

"I recognize the great contributions of the networks to the advancement of television. And I feel they have many more such contributions in store. But I feel strongly that effective national network competition should not be limited by inadequate facilities for more than two networks. And I'm sure that the added competition will benefit the industry and the advertisers, as well as the ultimate beneficiary—the viewer. And I'm convinced that such competition will greatly benefit the existing leaders as well.

"But it is essential for effective network competition that each network have an affiliate in each of the first 50-75 markets, as an outlet for the network show. To the extent possible the affiliates in each of the major markets should have roughly equal technical facilities, or the potential ability to reach as many homes in each of the major markets.

"This means that if you could put four comparable stations in each of the major markets of the country, there would be the opportunity, at least, for four networks since each would then have the chance to obtain a fulltime affiliate. Thus network competition would be centered, as it should be, on selling the best show, rather than on some artificial scarcity of channels. To the extent there were four, or more if possible, healthy, competitive networks, not only would the public benefit by having available better programming, but there would be also greater opportunities for more stations to grow in the nation overall, and to provide needed local outlets for self-expression."

Mike Wallace, McCrary WABD Stanzas Set As Bond Clothes Buys In

Bond Clothes has bought two two quarter-hour news strips via WABD, N. Y., starting shortly. Both shows, at 7 and 11 p.m., will feature Mike Wallace. In the meantime, Tex McCrary has been fixed in a 7:15-30 cross-the-board exposure to do a news feature program.

The Wallace and McCrary programs head a string of WABD personality and schedule changes. Sandy Becker, who did a noontime juve show, is moving to an 8:45 to 10 ayem post for the same aged audience. (The WABD telecast day began at 11:15 until now.) Wallace was originally slated for a 10 to 11 time, and that period is still open. At 11, four vidfilm syndications will be stripped into quarter-hour shows, with 15 minutes of "Life With Elizabeth" leading off, followed by "Beulah," "Mr. and Mrs. North," and closing at 11:45 a.m. with "Janet Dean, Registered Nurse." Ken Roberts has been hired as emcee of the 11-to-noon show which'll be called by the overall title of "Four in a Row."

Johnny Olsen replaces Becker in the noon position. From noon to 12:30 he'll pitch at the kiddies, and in the succeeding half-hour at the hausfrau. As previously reported, early afternoon will be filled by a lineup consisting of Ern Westmore, Wendie Barry and Lee Graham. With the exception of these three, the big share of the WABD schedule will go into operation in late Sept.

MGM's Pic Plug Deal

MGM pencilled with 42 radio outlets in the John Blair station rep string to promote its new pic, "It's Always Fair Weather." Promotion will be integrated with station weather reports.

Inking was third by the major for Blair's "saturation group plan," which provides MGM with heavy plugs on all the stations at a package price.

WTMJ's 'Tint-Only' Ukase to Clients

Milwaukee, Sept. 6.

WTMJ-TV, this suds capitol's pioneer tele station is continuing its trailblazing in the color era. Simultaneously with the unveiling of its new color balop unit that handles direct lensing of tinted art work, the Milwaukee Journal video arm has notified its clients that by July 1 next year all 30, 20 and 10-second breaks adjacent to or within regularly scheduled color programs must likewise be rainbow hued.

The balop unit, developed by chief engineer Phillip Laeser and his crew, does away with the use of a studio color camera in screening the tinted art work. Also eliminated is the necessity to convert the multichrome copy to color transparencies since the unit lenses the stuff direct off the balop cards.

Under the color-only edict for station breaks around the WTMJ-TV color shows, as of Jan. 1 all contracts for such spots will have the proviso that advertisers using black and white copy must either convert to tint or be bumped if another bankroller desires the time slice for color blurbs. However, by July all such spots must be converted to tint.

KCUL's 400G Sale

Fort Worth, Sept. 6.

KCUL here has been sold to a Miami firm whose principal stockholder is E. D. Rivers, former governor of Georgia, for a reported $400,000.

J. G. Ulmer, prez of the East-West Broadcasting Co., owner and operator of KCUL for the past four years, said the sale will take effect when approved by the FCC.

KCUL, which has studios here and in Dallas, will be operated by the Dalworth Broadcasting Co., of Miami. K. A. Meer, formerly of Dallas, is prez of the new company.

ABC-TV IN LAPS OF PIX GODS

Damm & Lolly

Whatever the reasons for Louella Parsons cancelling out of her projected half-hour film series for NBC-TV, with Viceroy cigs and Toni scheduled to pick up the tab (reason given by her agent, Wynn Rocamora, was that she wants to devote herself to her Hearst columning and magazine writing), the checkout came almost simultaneously with NBC affiliate protests over slotting of the program.

Walter J. Damm, managerial factotum of WTMJ-TV, Milwaukee, spearhead of NBC-affiliate relations, sent out a letter to all the tv network's affiliate membership asking for a united front in bypassing the Hollywood-studio slanted stanza, which was inked into the 10:30-11 Sunday night segment (which is station time).

Damm, in effect, could see no reason why the tv industry should lend itself to such an out-and-out bally of a show dedicated to the perpetuation of the pix business. It's one of the few times when an affiliate voice has been raised in no uncertain terms over network programming. (What Damm didn't mention is the fact that WTMJ's parent company, Milwaukee Journal, is in competition with Hearst, which makes the Lolly slotting a sensitive spot.)

However, even before the affiliates could do anything about it came notice of the program's cancellation.

Dr. Wiebe to Educ'l Broadcasters: TV More Than Just Expensive Toy

Columbia, Mo., Sept. 6.

There is no way of estimating the value of educational television "except in terms of its usefulness to its intended audience," but the majority of educational telecasters rarely bother to find out how people respond to their programs through research, according to Dr. Gerhart D. Wiebe, CBS research psychologist and newly-named assist to CBS prez Dr. Frank Stanton.

Dr. Wiebe, addressing the National Agricultural Television Clinic at the U. of Missouri here last week, expressed amazement at "the imagination and ingenuity demonstrated by instructional television people in creating programs and getting them televised on the one hand, and on the other, the lacklustre apathy in finding out how people respond to them." Situation is disturbing, he said, because it still remains to be seen whether the educator has succeeded in communicating his message even after the program is completed, and because "in a medium as expensive as television, it is no more than good stewardship for those who spend the money to demonstrate a reasonable return on that money."

"Certainly this is no less true regarding taxpayers' dollars than it is of commercial advertisers' dollars. A commercial program pays off in the sale of the product, or in institutional good will. If it does not pay off, financial support is withdrawn and the program stops. But I must tell you that I have talked to educational and instructional telecasters who were vague about the purpose of their show, who simply had not thought about the audience for which it was intended, and who had no idea

(Continued on page 46)

Multiple-Set TV Households Zoom

Atlanta, Sept. 6.

Diverse tastes in tv programs among members of the family and gradual reduction in price of receivers are responsible for a growing trend to the multiple-set household, James D. Secrest, executive veepee of the Radio-Electronics-TV Manufacturers Ass'n, said here last week at a meeting of the Franchised Appliance Dealers Ass'n.

Speaking in connection with National Radio and TV Week, to be observed Sept. 18-24, Secrest revealed that one out of every five tv sets sold this year went to a second-set customer. He predicted that the ratio will rise to one out of three sets by the end of the year.

Secrest also predicted that by the end of 1955 about 10% of all tv sets in use will be second sets. He said that the ratio of second sets was 4% at the beginning of the year.

Foreseeing retail sales of 7,500,-

(Continued on page 46)

'The Alamo' Is Jumping

Houston, Sept. 6.

The old adobe walls celebrated in legend as "The Alamo" has been a tourist trap for years but nothing like current popularity has ever been seen. The reason: that television series, "Davy Crockett, King of the Wild Frontier" and the pressure kids put on mom and dad to include the San Antonio shrine in their vacation trips this summer.

Estimated that 150,000 above-average visitors have been attracted and it may hit 200,000 before the school season starts again. Chamber of Commerce type minds figure $16 per head for the gawkers while in town.

Pontiac's Simply Mad About Those TV 'Introspecs'

Pontiac Division of General Motors is going whole hog on those in-depth tv "introspectaculars." Having previously negotiated for a minimum of two of the Ed Murrow "See It Now" hour-length showcase, the auto company went a step further and finalized a deal with NBC last week whereby it'll sponsor at least three of the Henry Salomon-produced "Project 20" specs, with possibility that it may buy the whole season's schedule. "Project 20" is one of the major items on the NBC-TV agenda, treating with the life and times of the 20th Century.

Initial entry will be "Nightmare in Red," a review of Soviet Russia from its inception. Second will treat with the "Jazz Age" and the third will be the "Rise and Fall of a Dictator" (Hitler). Like the Murrow "introspecs," they'll be in full-hour form, with prime time programs to be preempted to make way for them.

Pontiac buy represents a $650,-000 outlay. That's in addition to its alternate-week Tuesday night drama series. It has expressed interest in sponsoring as many of the "Project 20's" as Salomon and his staff can turn out during the '55-'56 season. It also has an option to buy more of the Murrow stanzas, beyond the two already negotiated.

Meanwhile, Philco, which recently dropped the Sunday night "TV Playhouse" on NBC, has also been eyeing the Murrow shows for possible sponsorship.

BID FOR ADULTS KEYED TO FILMS

The "ABC-TV Story" and its bid for preeminenee in the programming sweepstakes poses some interesting trade aspects in view of the modus operandi established by the network on its '55-'56 power plays for adult attention.

Until this season the network, with purpose aforethought, built itself into a third-big network status on the strength of its kid appeal. "Disneyland", its No. 1 rating grabber; "Rin Tin Tin," "Lone Ranger," "Super Circus," the oncoming 4 to 5 p.m. "Mickey Mouse" show and the Sunday "Best of Mickey Mouse"—these were and are the powerhouse attractions, the sum total of which has been to lure the kids and the teeners into the ABC-TV camp. Strictly on that basis, it's been a financial and (with "Mickey Mouse" still to be heard from) a Nielsen success. In fact it's early-evening 7:30 to 8 pattern ("Ranger," "Rin Tin," "Disneyland," etc.) has established such a sock pattern that CBS-TV revamped its entire early evening structure in a bid to duplicate the ABC payoff.

But it's in the area of programming for adults where the ABC story takes on some signifieant overtones. The power plays in the fight for "adult survival" are predicated on the network's faith in the major film studios (a turn-of events perhaps not too surprising in view of the corporate Paramount Theatres' vested interest in the web.) The "Warner Bros. Presents' series; the "MGM Parade" series; the bundle of major J. Arthur Rank pix acquired for Sunday night spec showcasing—these represent the network's major thrust in '55-'56 for nighttime adult viewers.

They're all in the "wait and see" category as far as their audience-pulling power is concerned and, in effect, the web's prestige rides on how successfully the major studio entries come off. If they cliek, the WB-Metro-Disney-Rank combination can project ABC into a new sphere of influence and affluence. If they fail, it can leave ABC in the uncomfortable position of riding with a conventional program pattern stripped of any major live entries, since it has now abandoned any pretense of developing its own big time product such as last year's Elgin-sponsored dramatics which Herb Brodkin produced, and allowing Alex Segal to fly the ABC coop after the defeetion of the U.S. Steel Hour.

Did Duggan Call That Private Eye a Liar? 400G Suit Says 'Yes'

Chicago, Sept. 6.

Commentator Tom Duggan, who has built a hefty loeal reputation for calling a spade a spade on his WBKB shows now finds himself the chief defendant in a $400,000 slander suit for allegedly calling a private eye a "liar."

Claiming that Duggan slandered him on a teleeast some weeks back. Robert Risberg, a private sleuth for the Acme Seeret Service Agency, filed a suit in Chi Circuit Court last week seeking $100,000 each from Duggan, ABC, WBKB and his sponsor, Oklahoma Oil Co.

The slander suit is tied in with an earlier eourt action in whieh Duggan is being sued for $250,000 on an alienation of affection charge. Duggan was hit with this suit by Carl Campagne after Risberg testified in a divorce hearing between Campagne and his wife Shirley that he had seen Mrs. Campagne make nocturnal visits to the commentator's apartment.

And it was the commentator's subsequent televised comments on the situation that touched off Risberg's slander suit.

Philly Mamas Fed Up With Soapers; Too Much Battling on Gleason Show

Philadelphia, Sept. 6.

The Philadelphia Home and School Council and 65 affiliated groups cooperated in a television evaluation under the direction of Martha Gable, tv and radio director for the Board of Education. The study sought a general opinion on programming for children, and a cross section of parents from varied sectional, educational and economic backgrounds turned in some 3,000 reports.

Disneyland topped the younger age group and was represented on every level. "I Love Lucy" also made every list. Major objection was to the inordinate shooting in Westerns, especially since the heroes and goodies are the most skillful practitioners of this art. Violence of any kind came next on the objectionable list.

Parents opinion on "Medic" was divided, some feeling the dramatic impact was overdone. Jackie Gleason, a top favorite with most parents, drew criticism for too much domestic battling. Mothers expressed themselves fed up with soap operas. The numerous commercials on the George Gobel show drew gripes, as did the "almost frivolous" Hazel Bishop commercials during the "highly emotional" sequences of "This Is Your Life." Mothers also resented "Howdy Doody's" insistence that children urge parents to buy sponsor's product. And Arthur Godfrey's tendency toward the blue rated only black marks.

Viewers lamented the "feast or famine" type of programming with good shows offered simultaneously on different channels. Unusual complaint was that against film "oldies" showing stepmothers as villains. This was considered in "bad taste" since "many children these days have stepmothers.".

Local telecasts such as "Telerama," "The Bulletin Forum" and "University of the Air" were singled out for kudos. Television's effeet on the reading habits of children and adults brought almost equally divided oplnions, pro and con.

Suggestions included newscasts and good music for children, and more contaet between parents and programmers. The trend toward "live" sessions outside the studio, such as the "Today" and "Home" remotes, was commended. Consensus of those polled found everyone impressed with the overall contribution of the medium.

Religioso Conflict

WATV, Newark, is moving its "Irish Heritage" show from its present Thursday-at-8 position to a half-hour later at 8:30.

Reason is the fact that Bishop Sheen's program goes into the 8 p. m. slot on ABC-TV.

BBC-TV Taking No Back Seat To 'Operations Com'l'

London, Sept. 6.

With an additional budget of $2,800,000 to see it through the first six months, BBC-TV has prepped an ambitious fall program to coincide with the launching of London's first commercial station on Sept. 22. The number of weekly features will be hiked from 70 to 85, and the state web will be on the air 49 hours a week, only one hour less than the maximum permitted for each outlet.

Details of the new lineup were given at a press conference at the Radio Exhibition in Earl's Court last week by Cecil McGivern, BBC-TV's controller of programs. Although a number of star performers have been lost to the opposition station, the BBC will be able to call on the services of many video comics, but only two of them, Vic Oliver and Fred Emney, are under exclusive contracts.

Claiming that they had not lost one contract they wanted, with the exception of one which he was not going to disclose, McGivern revealed that the BBC had a three-year deal to televise the Derby, and other pacts covering Wimbledon tennis, the boat race and an option on the cricket test matches. They do not hold exclusive rights, however, and these events may be shared by the commercial programmers.

The expanded BBC service will feature about 30 plays by the end of the year, of which 15 will be specially written for the medium. Several new light features are planned, and a number of longtime shows are being jettisoned. There will also be a weekly show from the Continent under the Eurovision setup.

Meantime, BBC-TV has bought the rights to the Burns & Allen comedy series, and airing starts Sept. 16 over the state web. The duo actually made their radio debut over the BBC, when they were playing in London some 20 years ago. They were invited for a single broadcast, but were featured regularly for six months.

'White Mane' Series Set for NBC-TV Ride

NBC-TV has bought "White Mane," the produced-in-France vidpix series about a horse and a youngster. Web is planning an unusual slotting for the series via a regular Saturday morning exposure plus a three-a-week serialization in eight-minute portions on "Howdy Doody" weekday afternoons. "Howdy" slotting will consume one half-hour film a week, as will the Saturday ayemer. Time for the weekend exposure isn't set yet.

Series is being produced in France without dialogue but with an English narration. Ed Gruskin, who's produced several series overseas, owns and is filming the property. Gruskin's currently in N. Y. wrapping up the deal.

Chi's Sun-Times, Trib TV Step-Up

Chicago, Sept. 6.

Two Windy City dailies are stepping up their weekend television coverage in line with the nationwide trend that has projected video copy into kingpin status in the publishing realms. Chicago Tribune preemed its new TV week Saturday supplement last week and the Sun-Times is unveiling its slicked-up TV Prevue next Sunday (11) along with its new roto mag.

Trib's tabloid size section, obviously designed to beef up the Saturday circulation, has been expanded to eight pages from the previous four. Bulk of the additional space is given over to art and copy out of radio-tv editor Larry Wolters' department, with space out for ads of course. Listings run through the coming week with special programs highlighted in a separate box.

Although details are still under wraps, its understood the Sun-Times' new Sunday entry will be digest size on slick paper with a ful color cover. Besides the complete week's log it's expected there'll be supporting yarns and pix. Project is being handled by the Sunday mag staff.

Chicago American's Radio-TV

(Continued on page 48)

'Overexposure' Still TV's Biggest Enemy of Top Stars, Sez Tony Miner

Hollywood, Sept. 6.

Overexposure is constantly diminishing the "draw" potential of many first-rate tv performers, observes producer Worthington Miner, who has been involved in the development of many top-rate video programs.

"It is axiomatic that a star holds on to his reputation longer if he is not constantly before the public," Miner says. Top performers, including such names as Bing Crosby, Cary Grant, Gregory Peck, Montgomery Clift, Marlon Brando and Gary Cooper, confine their appearances in feature films to one a year, he noted. Ronald Colman started this trend in the '30s when he demanded and won a once-a-year contract from Samuel Goldwyn.

"Whereas the feature film formula is to expose a fledgling star a number of times early in his career, he is withdrawn from the public gaze so that he only appears on an occasional basis when he achieves star status," the vet producer noted.

"In tv, this situation has reached serious proportions, especially with players who appear in anthology tv series and live shows," said Miner. "A performer may be seen as often as 15 times each year in as many times, thereby wearing out his public welcome.

"Paradoxically, a performer who portrays a single character in but one role, may make more pictures and suffer less from this professional malady."

To support his contention, Miner, who produced and directed CBS-TV "Studio One" in the show's early stages, points to three tv stars brought to prominence then: Maria Riva, Mary Sinclair and Felicia Montelegra. The first two, in many programs during their CBS contract, have had their careers suffer greatly from the overexposure, Miner feels.

The "solid protean" actor, who may appear in roles from 30 to 38 years with no constant audience to plague him, is the exception to this rule, says Miner. His roles are so varied that few viewers recognize him. Top examples are Vaughn Taylor and Andy Dugan, who may appear in as high as 50 roles yearly without apparent damage to their careers.

Overexposure is as harmful to tv shows as to performers, Miner contends, because viewer ennui is contagious.

ABC 'Yes,' CBS Nixes GOP On 'Equal Time' Re HST

ABC said yes and CBS said no yesterday (Tues.) to Republican National Committee chairman Leonard Hall's request for equal time to answer ex-President Harry S. Truman's Labor Day address from Detroit the day before. The disparity between the networks' views over what constitutes "equal time" and "political" as opposed to "non-political" speeches focuses attention anew on the equal time problem as the 1956 conventions and campaign draws closer.

NBC hadn't made up its mind as of yesterday, but CBS, which had carried Truman's speech on radio and tv, turned Hall down on the basis that it had already struck a "fair and reasonable balance" in its scheduling of Democratic and Republican speeches. CBS news and public affairs veep Sig Mickelson, replying in the absence of vacationing CBS prez Dr. Frank Stanton, said that Sec. 315 of the Communications Act do not apply in the Truman case because candidates for office are not involved. This being the case, CBS judged the request "not on the basis of an individual speech," but on the criteria of "fairness and balance over a reasonable period of time. Web's scheduling of both sides do not justify Hall's request, Mickelson said.

ABC, which had carried Truman's speech on radio, said it "would be pleased" to carry a reply by a spokesman "mutually agreeable" to Hall and ABC. Robert E. Kintner, ABC prez, suggested Vice-President Richard Nixon as a possible representative for the Republicans.

UN Sets the Record Straight on '55 Plans

New York.

Editor, VARIETY:

The United Nations Department of Public Information is most indebted to the radio and television industry for the splendid support it has always received in encouraging and reporting the celebration of United Nations Day and other UN anniversaries. The Department has the strong hope that in this, its 10th year, the observances will be marked on an even more elaborate scale than in the past.

The Department has not, however, completed any plans either for the celebration of United Nations Day, Oct. 24 or Human Rights Day, Dec. 10, and although discussions have taken place with various organizations regarding the character and locale of the celebrations, no project in the television field has so far been officially submitted to the Department.

The United Nations has in the past esteemed it a privilege that so many artists of world-renown have generously accepted its invitation to participate in these observances, but it must be pointed out that no invitation for either of the above-mentioned occasions in 1955 has been extended to any artists.

Dept. of Public Information, UN.

Ben Gimbel Donating 'Library of Sound' For Use in Philly Schools

Philadelphia, Sept. 6.

Benedict Gimbel Jr., president of WIP, has offered a "library of Sound" to colleges, secondary and primary schools throughout the Greater Philadelphia area.

The recorded historical file, which contains broadcasts of many of the important world events of the last 20 years, is being made available for classroom use only, without cost.

Groups may call at the studio or tapes will be sent out to the schools. Broadcasts of important events include the speeches of such notables as Franklin D. Roosevelt, President Eisenhower, Winston Churchill, Gen. Charles DeGaulle, Thomas A. Edison, King George and Queen Elizabeth of England, Andrei Gromyko, Gen. Douglas MacArthur, John L. Lewis, the Kefauver Crime Committee, the Nuremberg War Trials, Pope Pius XI, George Bernard Shaw, Wendell Wilkie, Harry S. Truman and many others.

Landi Shifts to WATV

Erberto Landi, whose "Italian Feature Theatre" was a longtime positioner on WABC-TV, N. Y., moves tomorrow (Thurs.) to WATV, Newark, with his foreign language motion pix.

Launching show will be viewed from 10 to 11:30 p.m., but on Sept. 22, it moves to 8 to 9:30 on Thursdays.

Barry Gray, who did a 7 p.m. newscast via WATV for a short time last spring before a summer hiatus, returns on Sept. 19 in an 11 p.m. strip instead.

Fort Worth — KFKZ-TV has started operating here with a test pattern on Channel 11. Programs are scheduled to begin on Sept. 11. The outlet is owned and operated by the Texas State Network and will be an indie outlet with no network affiliation.

Henry Burbig's Comeback

Veteran radio comedian Henry Burbig is attempting a comeback—this time via television. Burbig, who's been out of radio except for sporadic guest shots since 1939, has been signed for "Tinker's Workshop," the 8 to 9 a.m. kidstrip on WABC-TV, N. Y., that projected Bob Keeshan into the bigtime and a CBS-TV contract. Burbig, who was signed last week and started on the show Monday (5), is Keeshan's replacement, with the latter due to start a CBS-TV ayem kidshow the first week in October.

Burbig was one of the pioneer AM comedians, starting in the mid-'20's and becoming a headliner with several shows of his own during the '30's. His specialty was dialect and nonsense routines. He's also worked as a producer-director-writer in radio and authored a book on the medium.

Stone's 8-Show Merchandising Parlay Payoff

In the six months since Martin Stone sold out his "Howdy Doody"-Kagran Productions interest to NBC and formed Stone Associates as an indie merchandising operation, the new company has surged to the top of the heap among independent merchandising organizations. Stone last week signed a deal for all merchandising and television rights to the Buck Rogers property and character, bringing his client list up to six companies and/or personalities and the number of shows involved to eight.

Stone client roster boasts Jackie Gleason, both as a personality and star of "The Honeymooners"; Television Programs of America, with its telepix packages including "Lassie," "Captain Gallant," "Fury," "Count of Monte Cristo" and "Science in Action"; Motion Pictures for Television, for merchandising the "Sherlock Holmes" characters and series; the Buck Rogers setup (which includes all television rights, which Stone will probably farm out); the United Sheeplined Clothing Co., which has a patent registration on all Daniel Boone apparel; and another top tv personality just signed but being kept under wraps for awhile.

Stone operation, which is run by just four men—Stone, brother Allan Stone (who was v.p. over merchandising at Kagran), attorney Milt Kayle (ex-President Truman's legal adviser) and Ed Kean (who wrote "Howdy"), has taken a different tack from most independent merchandising operations, going in for "diversification" to a greater extent than any other. Fortune and Mitch Hamilburg, two of the largest indies, have specialized in westerns and other adventure-type kid shows to the exclusion of general categories, but the Stone setup embraces personalities, animals, costume drama, detective characters and science.

Also being stressed by Stone is the international field, which he asserts is practically virgin territory insofar as licensing-merchandising is concerned. Company currently is producing a televised puppet show in Cuba, primarily for the purpose of testing the licensing pull of a television show in Spanish-speaking markets. First consignment of goods will be hitting Havana retail outlets soon, marking the first test campaign on the experiment. Other tv operations for foreign countries are in the works, and most of Stone's deals cover merchandising rights outside the U. S.

Much of Stone's setup has been

(Continued on page 48)

M&L Play the Pagliacci Bit

Hollywood, Sept. 6.

Dean Martin and Jerry Lewis put in an appearance at NBC last week to cut a series of tapes and kinescopes as advance bally for their upcoming appearances on the Sunday night "Colgate Variety Hour." Tapes will be scattered through "Monitor" and other AM stanzas, with kinnies set for station break time.

NBC reports the team was never more cooperative in terms of lending themselves to promotion and exploitation. "In fact," said one NBC exec, "the way the two cut up with each other and knocked themselves out to help—you'd never suspect!"

From the Production Centres

IN NEW YORK CITY . . .

Robert Q. Lewis back from a month in Europe in time to start his CBS Radio show over the weekend and his tv'er Monday (5) . . . **Robert Merrill** penciled in as guest star on CBS Radio's "The Woolworth Hour" Sunday (11) . . . **Pierre Crenesse,** director of the French Broadcasting System in North America, planed to Paris over the weekend for two weeks of conferences on tv exchanges between French and American outlets. Confabs are being headed by **Wladimir Porche,** director general of Radiodiffusion-Television Francaise . . . WCBS general manager **Carl Ward** back from a month in Bermuda . . . **Lanny Ross** guests at the "I Am An American Citizen Day" Sunday (11) at Central Park Mall . . . **Jack V. Nichaels,** a CBS engineer, won a four-year scholarship to any university in N. Y. State via placing 110th in a field of 25,000 in the N. Y. State War Regency exams . . . **Jack Sterling** back on his WCBS wakerupper . . . **Rollin Smith,** WRCA producer, off for three weeks of tuna fishing off Nova Scotia . . . **Fred Freed,** producer on "This Is New York" and "Eye on New York," back after month's Fire Island vacation . . . **Josephine McCarthy** starting a new five-minute strip on cooking via WRCA at 9:55-10 a.m. starting Sept. 12 . . . WCBS news director **Dave Driscoll** back from three weeks of lobster pot digging on Long Island . . . WLIB airing Rosh Hashanah and Yom Kipper services Sept. 16, 17, 25 and 26 for shutins and invalids, with the fifth-successive-year programming emanating from Temple Israel . . . **Sidney Smith** celebrating the first anni of her show at WRCA this week, with **Harry Fleetwood** heralding the second of his "Music Through the Night" . . . WRCA producer **Joe Bernstein** to Europe over the weekend for three weeks . . . **Frank Goodman** has resigned as head of the New York offices of the Arthur Jacobs Co. He's leaving to open his own publicity offices, representing accounts of the legitimate theatre, radio, television, and personalities . . . Pianist **Andor Foldes** does a Bela Bartok memorial concert on WQXR Saturday (10) . . . **Alma Dettinger** began 15th year over same longhair station when she returned yesterday (Tues.) to emceeing "Other People's Business" after respite . . . Phyllis Hoecker joins Mutual in sales presentation and planning . . . WMCA jock **Murray Kaufman** vying for a WABC-TV video show . . . **Johnny Desmond** took "Phonorama Time" to the Waldemere Hotel in the borscht belt Sat. (3) . . . **Hardy Burt,** moderator-producer of "State of the Nation," to Europe. .

IN CHICAGO . . .

Ed Stockmar has been upped to assistant NBC-TV sales manager here, reporting to sales veep **Ed Hitz.** Stockmar will specialize in THT peddling . . . **Gene Autry's** sidekick **Pat Buttram** doubling into Windy City radio-tv via WBBM-WBBM-TV. He bowed last week as a deejay with a Tuesday and Thursday night WBBM berth, winging back to the Coast Fridays for the taping of Autry's CBS weekend airer . . .. **Jack Eigen** starts his fifth year Sunday night (11) at the WMAQ mikes on the remote from the Chez Paree . . . **Larry Gordon** has departed WNMP, to join WISN, Milwaukee, where he'll helm a three-hour morning show . . . Chi NBC staff exec **John Whalley** and frau off on a European junket . . .WNG farm director **Norman Kraeft** and station's publicity chief **Jim Hanlon** prepping the annual harvest festival tied in this fall with the Pontiac Area Corn Harvest Days, starting Sept. 29 . . . WMAQ-WNBQ newsmen **Austin Kiplinger** named chairman of Mayor Richard Daley's advisory committee on juve delinquency . . . **Fran Allison** subbing for vacationing **Kay Westfall** this week on WNBQ's "Bob & Kay Show" . . . After a summer-long illness **Chuck Kummer** airing a special series on Chi welfare agencies on her WBBM "Woman Views the News."

IN SAN FRANCISCO . . .

John Aaron, "Person to Person" co-producer, in Frisco looking for material and getting ideas from S. F. Chronicle's radio-tv columnist, **Terrence O'Flaherty** . . . **Nancy King,** right-hand gal of **Bill Cullenward** at KCBS, has departed for an ad agency spot . . . Judge Orla St. Clair moving into tv with a KRON program on helping county jail inmates . . . Vernor Advertising Agency snagged account of KNTV, new San Jose channel 11 outlet scheduled to take to the air at mid-month according to General Manager **Douglas D. Kahle** . . . **Eddie Mayehoff** in town and chatting with KPIX execs . . . **Marjorie King** signed for another 52 weeks with KNBC . . . **Burt Wiser,** sailor who does "Navy News" over KPIX, won 12th Naval District talent contest and is reported set for Sept. 18 **Ed Sullivan spot** . . . Newest of the women producers is **Joan Compton,** just kicking off "City Limits" via KGO-TV with Bob Day doing the narration . . . **Jeff Donnell** up from Southern California for some ribbon-cutting . . . American Chemical Society and KQED got together, are putting on a chemistry tv show with researcher **Harry Sello** emceeing.

IN PHILADELPHIA . . .

English star **Jeannie Carson,** guest of WPTZ cocktail party at the Warwick Hotel (6) for NBC-TV "Heidi" promotion. Actress appeared at station in four major programs same day . . . **John Facenda** adds a third daily newscast to his WCAU-TV schedule (12) . . . **Jack Pearce,** KYW production dept., taking reserve training at Fort Knox, Ky. and Deejay **Perry Andrews** with the N. J. National Guard at Camp Drum, N. Y. . . . **Phil Sheridan,** WCAU-TV weatherman, marked fifth anni with same bankroller-Western Savings Fund Society . . . **Creighton Stewart** "For Women Only") chalked up 10 years with WCAU radio . . . **John Raleigh,** KYW news director, and family returned from week's cruise to Bermuda (30) . . . **Ralph Wenge,** formerly of WPTZ's general service dept., moves to WCMC, Wildwood, N. J., as staff announcer . . . Hess Bros. Department Store, Allentown, Pa., withdrew as sponsors from **Mike Ellis'** "Tonight in Phila" on account of WPTZ's refusal of gagged-up commercials . . . **Dick Clark,** emcee of WFILS "Caravan of Music" appointed to national disk jockey committee of 1956 Heart Drive Fund. .

IN MINNEAPOLIS . . .

Mother of **Gene Godt,** WCCO-TV promotion director, passed away . . . Three of Twin Cities' four tv stations will telcvise available U. of Minnesota football games this fall. Six of the 11 radio stations will broadcast the contests play by play. Sponsors for the program already have been lined up by radio stations WCCO, KSTP and WLOL . . . WCCO-TV in cooperation with Minnesota State Fair brought in **Gene Autry** and his troupe for personal appearances at the exposition prior to launching series of new Autry films five afternoons a week . . . **Horace Heidt's** network show to be televised from local legit Lyceum theatre Sept. 10 . . . After 14 years as a KSTP tv and radio announcer, **Ben Leighton** resigning to enter advertising field

IN OMAHA . . .

Bob Morris new sportscaster on KRVN, Lexington, Neb. . . . WOW-TV photog **Bill LaViolette** recovering from a pistol wound suffered when a gun he took to bed with him because of prowlers in the area accidentally discharged . . . WOW-TV sponsoring fourth annual Nebraska Mechanical Corn Picking contest at Fairbury Oct. 10 . . . KFAB

(Continued on page 46)

N.Y. STATIONS RIDE TV BOOM

TV Network Premieres

(Sept. 7-17)

FRIDAY, SEPT. 9

Adventures of Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit, via Kenyon & Eckhardt.

The Big Story. Drama, NBC, 9 to 9:30 p.m., American Tobacco, Simoniz (alt. wks.), both via SSC&B.

Star Stage (live and film). Drama, NBC, 9:30 to 10 p.m., Campbell Soup via BBD&O, Pond's Extract via J. Walter Thompson.

SATURDAY, SEPT. 10

Mr. Wizard (Don Herbert). Science, NBC, 11:30 a.m. to 12 noon, sustaining.

Two for the Money (Herb Shriner). Quiz, CBS, 9 to 9:30 p.m., P. Lorillard, via Lennen & Newell.

It's Always Jan (Janis Paige) (film). Situation comedy, CBS, 9:30 to 10 p.m., Procter & Gamble, via Compton.

Gunsmoke (film). Western, CBS, 10 to 10:30 p.m., Liggett & Myers, via Cunningham & Walsh.

Your Hit Parade. Music, NBC, 10:30 to 11 p.m., American Tobacco via BBD&O, Warner-Hudnut via Kenyon & Eckhardt.

SUNDAY, SEPT. 11

Lassie (film). Drama, CBS, 7 to 7:30 p.m., Campbell Soup via BBD&O, Kellogg via Leo Burnett (alt. wks.).

Private Secretary (Ann Southern) (film). Situation comedy, CBS, 7:30 to 8 p.m. (alt. wks.), American Tobacco via BBD&O.

Color Spread (Skin of Our Teeth) (color). Spectaculars, NBC, 7:30 to 9:30 p.m. (one time only, thereafter 7:30 to 9 p.m.), once every four weeks; Sunbeam via Perrin-Paus, U.S. Rubber via Fletcher D. Richards, Lewis Howe & Co. via Dancer-Fitzgerald-Sample, Maybelline via Gordon Best, Goodyear via Young & Rubicam, Buick via Kudner, Standard Brands via Ted Bates, U.S. Savings & Loan via McCann-Erickson, Kraft via J. Walter Thompson (participating).

MONDAY, SEPT. 12

Howdy Doody (color). Children's, NBC, 5:30 to 6 p.m., Monday-through-Friday, participating.

Dotty Mack Show. Pantomime, ABC, 9 to 9:30 p.m., sustaining.

Medical Horizons. Documentary, ABC, 9:30 to 10 p.m., Ciba Pharmaceuticals via J. Walter Thompson.

Robert Montgomery Presents. Drama, NBC, 9:30 to 10:30 p.m., Johnson's Wax via Needham, Louis & Brorby, Schick via Kenyon & Eckhardt (alt. wks.).

TUESDAY, SEPT. 13

Dinah Shore Show. Music, NBC, 7:30 to 7:45 p.m., Tuesdays and Thursdays, Chevrolet via Campbell-Ewald.

Warner Bros. Presents (King's Row, Cheyenne, Casablanca) (film). Drama, ABC, 8 to 9 p.m.; Liggett & Myers via Cunningham & Walsh (one-half, every week); Monsanto Chemical via Needham, Louis & Brorby, General Electric via Maxon and Young & Rubicam (one-half each, alt. wks.).

Make Room for Daddy (Danny Thomas) (film). Situation comedy, ABC, 9 to 9:30 p.m., American Tobacco via SSC&B, Dodge via Grant (alt. wks.).

Du Pont Cavalcade Theatre (film). Drama, ABC, 9:30 to 10 p.m., du Pont via BBD&O.

WEDNESDAY, SEPT. 14

Disneyland (film). ABC, 7:30 to 8:30 p.m.; American Motors via Geyer and Brooke, Smith, French & Dorrance (one-half, every week); American Dairy Assn. via Campbell-Mithun, Derby Foods via McCann-Erickson (one-half each, alt. wks.).

MGM Parade (film). ABC, 8:30 to 9 p.m., American Tobacco via SSC&B, General Foods via Benton & Bowles (alt. wks.).

THURSDAY, SEPT. 15

Stop the Music. Quiz, ABC, 8:30 to 9 p.m., Quality Goods Mfg. (alt. wks.), Necchi (one-half alt. wks.), both via Grey.

Down You Go. Panel, ABC, 9:30 to 10 p.m., Western Union via Albert Frank-Gunther Law (alt. wks.); Procter & Gamble, American Home Products (one-half each, alt. wks.), both via Biow-Beirne-Toigo.

SATURDAY, SEPT. 17

Pinky Lee Show. Comedy, NBC, 10 to 10:30 a.m., Sweets Co. of America via Moselle & Eisen.

Paul Winchell-Jerry Mahoney Show. Comedy, NBC, 10:30 to 11 a.m., sustaining.

Press-Box Preview. Sports-pre-football, NBC, 1:45 to 2 p.m., co-op.

NCAA Football. NBC, 2 to 5 p.m., Avco Mfg. via Benton & Bowles, General Cigar via Young & Rubicam, Schick via Kenyon & Eckhardt (co-sponsorship, with one fourth co-op).

Football Scoreboard. NBC, 5 to 5:15 p.m., Dow Chemical via MacManus, John & Adams.

Perry Como Show. Variety, NBC, 8 to 9 p.m., Gold Seal via Campbell-Mithun; Kleenex via Foote, Cone & Belding; Noxema via SSC&B; Dormeyer via John W. Shaw (one-sixth each).

Tomorrow. Educational, ABC, 10 to 10:30 p.m., sustaining.

ABC Pix Gimmick: 'Guess the Rating'

ABC-TV has come up with a unique sales promotion for its Sunday night "Famous Film Festival" of J. Arthur Rank feature films. It's a $1,750 "guess the rating" contest open to some 700 media and research personnel in New York and Chicago agencies. First prize of $1,000 goes to the contestant who comes closest to the show's average Nielsen rating for the four weeks in October.

Reasoning behind the contest, which was worked out and is being handled by Charles R. (Chick) Abry, the web's national sales manager, is that the agencites in attempting to guess a rating will give the show a good o.o., more so than they normally would. Moreover, ABC is pitching participations in the features on a low cost-per-thousand basis (it anticipates an

(Continued on page 48)

Presbrey (Rountree) Bid for AM Daytimer, But Gay Also Competing

Washington, Sept. 6.

The husband-wife team of Oliver and Martha Rountree Presbrey are hoping to operate a radio station in Warrenton, Va., where they live. They applied last week for a 5,000 watt daytimer on the 1420 kc frequency which they estimated will earn $10,000 the first year. Presbrey would be general manager and his wife program director.

To obtain the station they will have to beat out Connie B. Gay, program director of WARL in Arlington, Va., who filed for the same frequency six weeks ago. Gay, who syndicates a country music series on radio and tv, is rapidly acquiring a chain of broadcast properties. He owns radio and tv stations in Fairmont, W. Va., a radio outlet in Butler, Pa., and has a 10% interest in an AM'er in New Martinsville, W. Va.

BLACK INK DAYS FOR 6 OUT OF 7

For the first time at least six of metropolitan N. Y.'s seven television stations can say that within the next year they'll be running regularly in the black. That doesn't mean that they'll all be showing a lifetime profit, since four, if not five, of them must overcome their immense initial outlays, it's reported.

WCBS-TV and WRCA-TV are no strangers to the profit column, with the CBS o&o reported the healthiest of the lot. But WABC-TV, the remaining network outlet, is hitting the profit consistently for the first time this year. WPIX, the Daily News station and WOR, the General Teleradio outlet, follow, with WPIX's profits on a month to month basis in recent months of 1955, as far as can be determined. WABD, the DuMont o&o, which was one of the three tv stations, along with WCBS and WRCA, that profited in '54, had a revenue reversal at the outset of '55, and is coming out of it only currently. As for WATV, the Newark-based station, it has been losing reportedly as much as $10,000 per week in '55, but it's felt by many that this seventh station is evolving a program pattern that could ultimately spell itself out in black ink.

As a matter of fact, considered as one of the reasons why N. Y. video, after nearly a decade of rough competition and worrisome losses, is that each outlet of the non-web is only lately finding itself a distinct program character apart from the stamp of net flags. And in this city of about 4,500,000 video homes, at least 10% of which were lately found to have second sets, there seems to be ample room for the program diversity.

Lots of Factors

Other factors which the various station heads feel has contributed to their new-found comfort in N. Y. (whereas recently as last year a strong segment of the trade said that four of the seven stations could never hope to profit):

There's more advertising entering tv. One station chieftain last week estimated that video underwriting has increased perhaps 20% this year over last.

Since the acknowledged sturdy money-makers, WCBS-TV and WRCA-TV, primarily because of their network ties, are running out of prime times for the national and local spot advertisers, some of the bankrollers are spilling over to the other five stations.

Thirdly, and probably the most unattractive facet of the mild tv boom in N. Y., is that "pitch" biz —only slightly cleaned up to meet legal objections—is around in bigger amounts to give many of the seven channels a goodly amount of billings.

As for the progress of each N. Y. video operations, the CBS and NBC flags, as pointed out, lead the pack. Due to the complicated bookkeeping that goes on between a web and its o&o's, it's hard to say whether either station really paid for its own construction as yet, but if it's true of any of the seven stations, it's said to be true of them.

WABC-TV's No. 3 Status

WABC-TV, the ABC station, has replaced WABD as the third sta-

(Continued on page 44)

Robt. Sarnoff to Head Natl. Advertising Week

Television's high esteem in the overall advertising pattern is reflected anew in the decision of the American Federation of Advertisers to name a broadcasting representative for the second successive year to head up National Advertising Week.

Getting the nod this time is Robert W. Sarnoff, exec veepee of NBC. Last year the honor went to Jack L. Van Volkenburg, CBS-TV prexy. National Advertising Week will be observed in February.

Someone at ABC Goofed? Winchell's Ace-in-the-Hole in $7,000,000 Suit

All in the Family.

Trans-World Airlines is mulling bankrolling the Walter Winchell commentary beginning on Mutual Sunday (11). Fact provides a touch of irony to industry observers.

Howard Hughes controls TWA, and it was he, only a few months ago, who sold RKO Pictures to Tom O'Neil's General Teleradio for $25,000,000. O'Neil is boss of Mutual, and for Hughes' TWA to buy into the Winchell quarter-hour would mean pouring back heavy coin into the O'Neil coffers.

Carbon copy of a letter sent by ABC's legal department to the network's insurance company two months after the network granted Walter Winchell his release will be the crux of Winchell's $7,000,000 damage suit against ABC, the columnist revealed. The letter, a copy of which was sent to Winchell presumably by mistake, informed the insurance company that it rejected the company's refusal to assume liability for punitive damages and also that at any rate Winchell had been covered against punitive damages all the while under the network's own overall insurance policy.

Letter is the basis of Winchell's contention that he had been "misinformed" by the network as to the status of his insurance. Winchell last spring had asked that the web either take out a policy covering punitive damages or else release him from his contract. Request had been based on the fact that ABC prez Robert E. Kintner had informed him that his policy did not cover punitive damages, and Winchell had stated he wouldn't work without proper protection. Network thereupon gave Winchell his release from the lifetime contract, which was then paying him $16,000 per simulcast and guaranteed him $1,000 a week for "life."

When he received the copy of ABC's letter, which contended he had been covered against punitive damages all the while, Winchell went back to ABC and asked that the contract be reinstated, since the entire affair was a "misunderstanding." Winchell says the web turned his down cold, and at that point he decided to sue. Preliminary papers in the $7,000,000 action were served last week on ABC, and Winchell's attorney, Sol A. Rosenblatt, will first seek a declaratory decree from the courts to determine whether he has a case.

Controversy stems back to last February, just before the cancer rackets case involving Winchell came to court. Insurance company at that point informed ABC that if Winchell were found guilty of malice and punitive damages imposed, the company refused to accept liability under its policy for the punitive damages. As it happened, Winchell won the case, but immediately thereafter took up the question of his insurance coverage with Kintner. When Kintner informed him that it was impossible to secure a policy covering punitive damages, Winchell asked that either this be done or he be released from his contract with the web. American Broadcasting-Paramount Theatres board of directors then voted to release Winchell from the pact.

Letter to the insurance company

(Continued on page 48)

CBS Wins Prelim Round in St. Loo Channel 11 Battle

Washington, Sept. 6.

CBS came through the first round of the contest for Channel 11 in St. Louis when FCC Examiner Thomas T. Donahue today (Tues.) recommended that the network be favored over three competing applicants. If the recommendation is upheld by the Commission, CBS will get its fourth VHF owned-and-operated station.

Except for the factor of local residence, Examiner Donahue favored CBS by a wide margin over the other contestants. He found the web superior over its competitors in background and experience, management and operation proposals, and proposed programming.

Praising the network for "seeking a station of its choice not by purchase where competition is not present but by entering the arena of competitive proceedings and laying its record on the line against vigorous adversaries," Donahue found that "the culmination of that very searching test" revealed that the network's "only significant weakness is its size."

Regarding the issue of diversification, on which the competing applicants will rely in arguing for a reversal by the Commission, Examiner Donahue said he "yields to no one in fear of results flowing too great centralization of the control of mass information media."

However, he asserted, "it must be recognized that network broadcasting is the warp in the fabric of American broadcasting. Constituted as that system of broadcasting is, network operation is vital to its success." The Commission itself, he noted, has recognized that owned-and-operated stations in major markets are essential to network operation.

PHASE 2 OF BRITISH COM'L TV BOWS JAN.

London, Sept. 6.

The second of Britain's commercial tv stations, which will be centered in the Midlands town of Lichfield, is due to swing into operation in January and according to a survey prepared by the Independent Television Authority, will service a population of about 6,000,000 people.

Weekday operation of the station will be in charge of Associated Broadcasting Co., who are also the weekend programmers for London. The choice of contractor for weekend time in Birmingham and Manchester is now being decided by ITA, following the split in the Winnick-Kemsley group. A decision is expected within the next fortnight.

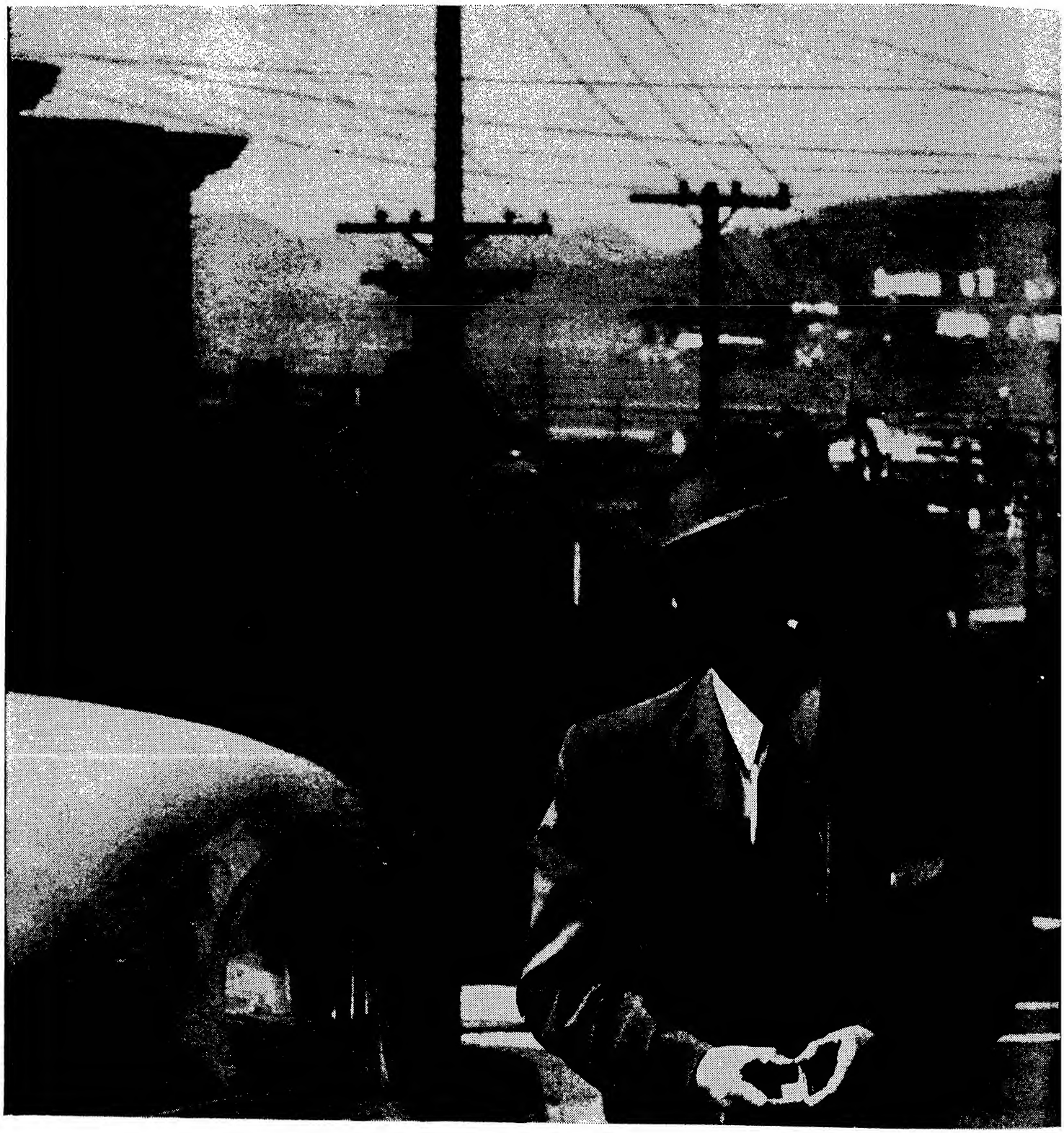
Toni Biz Sparks Nathanson Agency

Chicago, Sept. 6.

Don Nathanson, who five years back resigned as ad manager of the Toni Co., and joined Weiss & Geller as a veepee, bringing with him portions of the Toni account, is setting up his own agency Dec. 1. Nucleus of the new ad shop will be the Toni biz—exceeding $8,000,000 annually—which W&G is "resigning," effective the same date.

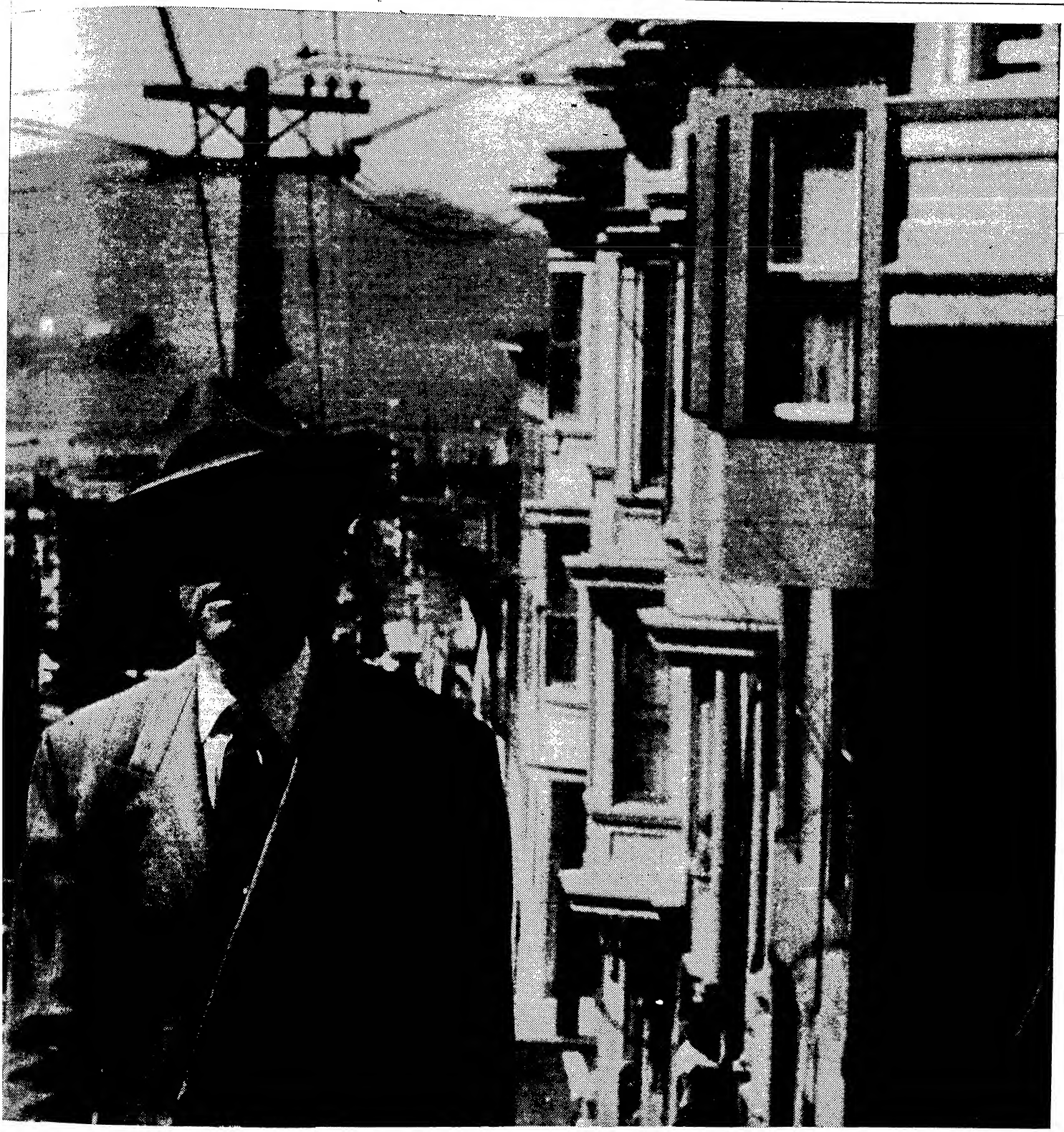
Although Weiss & Geller's portfolio will continue to include such radio-tv participants as Mogen David Wines and Purex as well as a slice of the Wrigley gum billings, the loss of the Toni account is expected to touch off some personnel cutbacks with as many as 40 staffers reportedly facing the axe.

With the formation of Nathanson's new shop, the Toni biz will continue to be routed through four agencies. Tatham-Laird, Leo Burnett and Clinton E. Frank retain their hunks of the account.



SAN FRANCISCO

*Nielsen, June 1955—second report



BEAT!

Investigate at once..."San Francisco Beat"...39 exciting, authentic half-hour detective dramas from CBS Television Film Sales.

A network-proven show, this series stands up under any investigation. As "The Line-Up," it was number one in its time period on the CBS Television Network...rated 62% higher than the average nighttime network program—43% higher than the average network mystery program.*

"San Francisco Beat" co-stars Warner Anderson and Tom Tully...in powerful, fast-moving drama based on actual cases. Produced "on location," it's a vivid portrayal of big-city police in action, filmed by famed Desilu Productions under the supervision of the San Francisco Police Department.

"San Francisco Beat" is available to all stations for the first time...subject to prior sale. Get all the facts first-hand from...

CBS TELEVISION FILM SALES, INC. with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell Ltd., Toronto

MEDIC
With Richard Boone, narrator
Production Supervisor: James Moser
Exec Producer: Worthington Miner
Producer: Frank LaTourette
Director: John Brahm (alternating with Ted Post, George Cahan, Moser)
30 Mins.; Mon., 9 P.M.
DOW CHEMICAL, GE
NBC-TV, film
(BBD&O; McManus, John & Adams)

"Medic," whose medical realism created a stir when it bowed on tv last year, is now turning candor into a cliche. The law of diminishing returns in talking about operations is catching up with this series. Viewers, like the medicos who are daily exposed to all sorts of visceral horrors, might find the scalpel - suture - guaze routine getting to be somewhat routine. That's especially true when the "Medic" yarns fail to provide that extra fillip of originality.

The new season's kickoff stanza (5) was an ordinary parlay of surgical and psychiatric angles. However, the nature of the spotlighted physical disorder (the actual star of this show) called for an offbeat operation, called an eleaostomy, which involved the removal of the lower colon and substitution of a new channel for waste elimination. Such an operation, of course, called for considerable frank talk about physical processes not ordinarily mentioned on tv, or most other places either, for that matter. There was a certain "shock" value in the matter-of-factly enunciated clinical details, but this show tries to make too much capital out of this point and often skirts the macabre and the morbid.

The script otherwise was riddled with cliches as it unfolded the story of a girl who was afraid to undergo the operation. Seems as if she was a rejected child and a perfectionist who tortured herself into an ulcerated psychosomatic condition. As her psychiatrist informs her helpfully: "you have a real problem and you can't solve it by running away from it." She finally consents to go under the knife after a long sequence in which she's shown in a hospital bed wracked with insufferable pain. This was a gruesome bit parading under the banner of realism. But the stanza did omit the closeup on the actual operation. The windup was pure soap, or stethoscope, opera as the girl, depressed after the successful operation was won back to normal living through the example of another woman with a similar condition.

The cast performed with professional excellence. Plugs for both the Dow Chemical Co. and General Electric were effectively limited to fore and aft positions, permitting uninterrupted showing of the drama. *Herm.*

DRAGNET
With Jack Webb, Ben Alexander, William Idelson, Don Barton, Kurt Martell, Virginia Gregg; Walter Schumann orch
Producer-Director: Jack Webb
Writers: John Robinson, Frank Burt
30 Mins.; Thurs., 9 p.m.
LIGGETT & MEYERS
NBC-TV (film)
(Cunningham & Walsh)

An old tv friend who has never been away returned Thursday night. Jack Webb's "Dragnet" series is responsible for this paradox, since it's been around all summer with reruns so the Thursday night tuner-inners haven't had a chance to lose the habit. What they got with this season kickoff telepic was standard "Dragnet" fare, complete with the case history facts as sold by Webb's Detective Sergeant Joe Friday and sidekick Officer Frank Smith, played by Ben Alexander. In fact, a few more facts on the case shown would have been in order as things got a bit cryptic too often for the viewing to be easy. Still and all, the season teeoff hit a generally good level, colored by a number of topnotch supporting performances.

Webb still holds to his restrained type of histrionics, with Alexander taking care of any lightness needed to leaven the crime melodramatics. These two make a good team and, while on most of the time, still take plenty of occasion to sharpen the entries in the series by tossing dramatic meat to supporting characters. That was true this time around, wrapping up the part of a frightened charwoman who finds a murder victim in an office in the building she is cleaning. From there on, Friday and Smith take over, going through two suspects, William Idelson, the dead woman's husband, and Dan Barton, a man with a record, before the crime is fastened on the late Kurt Martell. Just how the latter got into the act was never quite clear, but the case was airtight, anyway, because he went to the gas chamber.

The files of the Los Angeles and other police departments supply the case histories for dramatization and the source should be good for endless crime stories, even though "Dragnet" has been using them steadily since its initial debut Jan. 3, 1952. Writers John Robinson and Frank Burt put this one together acceptably, except for the obscurity in connection with the main suspect, and Webb doubled as producer and director for his Mark VII outfit capably. Liggett & Myers' Chesterfield smokes are still bankrolling, with George Fenneman and Hal Gibney doing the sales pitch. *Brog.*

TALES OF THE TEXAS RANGERS
With Willard Parker, Harry Lauter, Jan Shepard, Paul Maxey, Jack V. Littlefield, William Boyett, John Pickard, Peter Dane
Producer: Colbert Clark
Director: Lew Landers
Writers: Robert Shaeffer, Eric Freiwald
30 Mins., Sat., 11:30 a.m.
GENERAL MILLS
CBS-TV (film)
(Tatham-Laird)

"Tales of the Texas Rangers," to which General Mills bought up the rights and assigned Screen Gems to produce, is essentially a western in modern dress. Based on the files of the Lone Star state police, as was the radio show of recent vintage, it has enough of a format twist to keep the kiddies, for whom it's obviously intended, glued to the sets with its combination of modern police work in a western setting. Use of helicopters, Walkie-talkies and squad cars combined with good old-fashioned horses is enough of a twist to give it its own individuality among the raft of westerns and crime shows currently on the screens.

Apart from this, the series is pretty much on the routine side. Physical production is good, as is all of the Screen Gems work, but the writing, acting and direction are par for the course. Opening story, a kidnaping yarn in which the above-mentioned crime-tracking methods were used, was crisp enough in its action but routine both in story and in approach. These days, with television saturated with crime shows and westerns, it takes a distinctly offbeat filmmaking technique to make a series stand out, and "Tales of the Texas Rangers" hasn't got it.

Series is centered around Willard Parker and Harry Lauter as a Ranger team, and they're both husky, goodlooking gents who should build up some hero-worship among the moppets. They turn in a creditable thesping job as well. Remainder of the cast were competent without being outstanding. Teleplay by Robert Shaeffer and Eric Freiwald stressed the mixture of modern and pioneer methods, working it into the script nicely and topping it with the usual gun-play-chase sequence. Lew Landers' direction was fine on the technical side, but wasn't entirely impressive in giving the film as much tautness as it might have had.

General Mills commercials were obtrusive for the simple reason that there were too many of them (four), cutting into the story twice. Idea of using a 20-second blurb after only five minutes of the story wasn't a good one, and General Mills should stick to the orthodox middle-commercial plus opening and close pattern. They may lose viewers otherwise. *Chan.*

Tele Follow-Up Comment

Steve Allen and Ernie Kovacs, who are about as different in their approaches to comedy as any two could be, have one thing in common—their literateness. Allen deals in wit and glibness, Kovacs in zaniness and nonsense, but both have an appeal that extends beyond the realm of the ordinary practioner, this being their intelligent approach to humor.

So Kovacs, currently subbing for the vacationing Allen on NBC-TV's "Tonight," is well fitted for the post. "Tonight" isn't much different under Kovacs than Allen, except for the fact that the joint physically is just about turned upside down and the funny business under Kovacs is of a different variety. Show caught last Thursday (1) was a solid 90 minutes (plus 15 minutes of local on WRCA-TV) of entertainment, with Kovacs as the hub.

Typical of the type of business Kovacs indulges in are his impressions—Percy Dovetonsils, the poet, in a reading of Kovacs' now-minor-classic "Thoughts While Falling Off the Empire State Bldg."; Wolfgang Von Sauerbraten, the German deejay; Mr. Question Man." In the non-impression bits of business, such suggestions as "own your own crime syndicate—send for the home kit today," and a translation of "Howdy Doody" into Hungarian. Business was done solo and with Gene Rayburn and Skitch Henderson, with both fitting into the act nicely.

Backing up Kovacs in style was the regular cast, consisting on the night caught of Rayburn, Henderson and the band, and singer Andy Williams, with guests Carol Bennett, the Denvers and Ray McKinley. Williams did nicely with a trio of tunes, showing best on "Moonglow." Denvers are a knife-throwing act with a solid blindfold finish, and Miss Bennett is a promising young thrush who proved most effective on a straight and simple tune like "When You Wish Upon a Star." McKinley, of course, had himself a field day on vocals and drums. Band is solid in both the instrumentals and in showbacking, especially sharp on the latter.

Remarkable fact about the Kovacs stint is that in the entire 105 minutes, even when Kovacs missed badly with a couple of routines, the program showed no signs of lagging. *Chan.*

With this layout, "Toast of the Town" passes out of the picture and in its stead comes the "Ed Sullivan Show." However, with the change of nomenclature, the same of everything is expected to continue.

Sullivan had his difficulties this week and the end product showed it, although the net playing values were generally good. Card was originally slated to have Shelley Winters, Lillian Gish, Charles Laughton and scenes from UA's "Night of the Hunter" which had to be bypassed because of the sudden illness of Miss Winters. As a result a new batch of talent had to be recruited in a comparative hurry.

The acts that were booked came over well and had name value with Georgia Gibbs and Don Cornell topping the talent. The greater interest seemed to be in scenes from the John H. Harris production of "Ice Capades" coming from Atlantic City's Convention Hall. The opulence of that production came off well. Snatches from the Black & White Ballet and Ravel's "Bolero" were done. Principal acts from the show included Romayne & Brent, a well-routined dance duo, who show fine terp as well as acrobatic passages, and The Maxwells, a rube hand-to-hand team who have adapted themselves to work on the frappe with fine results. A cute bit was by a two-man setup in dog's clothing who walked in an out of the audience for okay results.

Topper of the show, Donna Atwood (Mrs. John H. Harris), gave as her solo a fast and graceful bit from her "Peter Pan" ballet. Miss Atwood shows her class in this field in all directions. She's been retiring for several years and in her interview with Sullivan via split-screen, she explained that she hopes that this will be her last and that a replacement will be found via citywide contests where the show will be touring.

Miss Gibbs is a strong singer and a capable performer. Her rendition of her current "I Want You" and "Come Rain or Come Shine" brought excellent returns. Cornell went into the audience for a community sing of "The Bible Tells Me So" and did "It Isn't Fair" to wrap up his part of the show. George Hopkins is a rising comic and has been that way for several years, but has been handicapped by material. He hasn't gotten over that hurdle yet, but his current act, as done on this bill indicates that he's constantly improving.

Other turns were Alice Shaw, a baton twirler, winner of a contest, and Donna Grescoe, a fiddler who's currently appearing with Sullivan at the Canadian National Exhibition, Toronto. Miss Grescoe was given a big buildup as one of the coming virtuosos. However, her selection, "High and Mighty" did nothing to further that contention. Piece is primarily wrapped around a single theme. There was no originality of musical thought in embellishing that motif, although her catgutting was competent. *Jose.*

This seems to be the season for repeats, and so far it's all to the good. "Kraft Television Theatre" last week (13) put on a second edition of Robert Howard Lindsay's "The Chess Game," with Melvyn Douglas in the starring part. Play, a thoughtful and slightly offbeat examination of what makes—or can unmake—a juvenile delinquent, had many fine moments and was acted efficiently throughout.

Director Dick Dunlap allowed his players plenty of leeway and Douglas' timing, while certainly leisurely, nevertheless helped build a convincing character, an aging reprobate who takes in a youth fleeing from the police and, by making him feel wanted, turns him into a decent human being. There were moments when Douglas sounded suspiciously like Prof. Higgins in "Pygmalion," but they didn't impede the dramatic flow of the story which, on the whole, was extremely well told.

Douglas brought to his role a good measure of understanding, aided by the intelligent Lindsay script which, in the end, had the youngster and Douglas helping one another to make a new start in a decent life. Lindsay deserves a vote of thanks for refusing to compromise with a standard practice and not allowing atheist Douglas' views to be swayed at the end.

Richard Morse played the delinquent and did a fine job of it. From the start and his bewildering reception by Douglas, to the end, when he decided to wipe the slate clean by giving himself up to the police, Morse capably conveyed the sense of a human being grasping for his roots. There were many fine touches to his performance. Lin McCarthy as Glen Owens, the boy studying for the ministry and putting his faith into Morse, had calm dignity.

Mary Finney provided invaluable support in a key part and Harold J. Stone did well as the police officer. "The Chess Game" provided an hour of adult entertainment, a commodity that's in short supply on tv these days. *Hift.*

"Laburnum Grove," a J. B. Priestly comedy, was slow and amiable fare when presented on Broadway some 20 years ago. And its televersion, as scripted by Ellen Violett for CBS-TV's "United States Steel Hour" Wed. (31), was equally unexciting. For despite a fresh title in "Counterfeit" and Boris Karloff on hand to portray the original Edmund Gwenn role there wasn't enough suspense, drama or realism in the original to maintain viewer interest throughout 60 minutes before the cameras.

That Priestly's play was more in keeping with British tastes than American is seen in the fact that it clocked a successful 14-month London run prior to opening on Broadway. Miss Violett's adaptation hewed closely to the original to recount the affairs of a suburban London family whose head professes to be in the wholesale paper business but in reality is a counterfeiter. Karloff, who exchanges pleasantries with members of the household whilst puteering about his hothouse tomatoes, was dignified and benign as the maker of bogus money. But the script offered few opportunities either to him or to his fellow players to excel.

Jessie Royce Landis was matronly as Karloff's loyal wife who refused to believe him a crook even after he was exposed as such. Sarah Marshall was vivacious as the couple's romantically inclined daughter while John McGiver impressed as a Scotland Yard detective who brought the counterfeiter to bay. Lending adequate support, among others, were Murray Matheson, Lucie Lancaster and Terrence Kilburn. *Gilb.*

KELLOGG BUY GIVES GODFREY WED. SRO

Chicago, Sept. 6.

Kellogg is playing it cozy with CBS-TV's nighttime this fall after deciding against returning to ABC-TV's Sunday afternoon "Super Circus." Breakfast grub maker next week joins the Wednesday night Arthur Godfrey show, and on Sept. 18 moves in with Campbell Soups as an alternate checkpayer on the Sunday night "Lassie" telepix.

Despite the Frigidaire defection, Godfrey's midweek 60-minute show starts its new season soldout. Kellogg and Pillsbury, both handled by Leo Burnett, will share the last half hour on alternate weeks while Toni is cutting back to a skip-a-week identity with CBS-Columbia coming in to take up the slack in the first half.

Flood Drowns Out Mpls. TV

Minneapolis, Sept. 6.

Three of the Twin Cities' tv stations, WCCO, WTCN and KEYD, were off the air simultaneously for three hours and longer Thursday (1) when a high level flood in the Foshay Tower building, where they have their transmitters, seeped into electrical equipment controlling the latter.

The flooded tank is located in one of the small service levels 31 stories above the ground. Building engineers blamed the trouble on a jammed float valve which allowed pumps to continue pouring water into the tank after it had been filled to capacity.

Twin Cities Again Ready To Flip Its Grid Lid; Lotsa Sponsor Coin

Minneapolis, Sept. 6.

With U. of Minnesota football games' sponsors again exceedingly plentiful, it's indicated that at least three of the Twin Cities' four tv stations and five of its 10 commercial radio stations will be televising and broadcasting all home and away contests this fall.

Three radio stations, WCCO, KSTP and WLOL, already have lined up sponsors.

TV stations can't make any deals until it's known what games will be available for televising. However, WCCO, WTCN and KEYD, have announced they'll be bidding for the privilege and it has been university athletic department policy to allot video and audio rights to any and all when there's no conflict with NCAA policy.

Under new NCAA regulations, the university will be permitted to allow televising of two regional contests, all sellout games and games played 400 miles distant from Minneapolis. Which regional games will be televised and the plans for the televising of the away-from-home contests at Northwestern and Michigan State, more than 400 miles distant from Minneapolis, are expected to be known shortly and then the video stations can proceed to line up sponsors, a likely easy task.

Previous NCAA rules prohibited Minnesoota from televising any games, except the sellouts and those chosen for the network. There never has been any restrictions on radio broadcasting.

Y & R And the Borden 'Crisis'

The Borden "crisis" at Young & Rubicam, around which rests the outcome of approximately $13,000,000 in billings, has taken a new turn of events. The sponsor's daytime cross-the-board "Way of the World" entry on NBC-TV is being axed the latter part of next month and the agency is soliciting outside packages for a stanza featuring a "city editor" for dramatizations of stories behind a news item. There's a "Centerville, USA" Y & R house show that's been kicking around and which may get the Borden nod and it's even possible that "Way of the World" may be reformatted to incorporate the "city editor" idea.

Whether this will resolve the Borden situation is figured as anybody's guess. It was the Borden "situation," it's reported, that precipitated the agency's "battle of the media" culminating in Nat Wolff's checkout from administrative radio-tv topper into a "creative development" facet and Dan Seymour's resignation to go to J. Walter Thompson.

It's understood that, if the new daytime entry fails to create a stir, Y & R may advise Borden getting out of daytime and going exclusively nighttime in tv.

"Way of the World," which won the New Jersey State Fair nod last week as tv's best daytime drama entry, has had a tough career, competing with Arthur Godfrey in the mornings for six months before being moved into the 4 p.m. slot in July. Its rating has since doubled, but Borden has long felt that it's too adult for daytime showcasing and a more conventional daytime format could hypo ratings to an even greater extent. Around Y & R, apparently, there's been a sharp division of opinion about this.

OUTSIDE U.S.A.
With Quincy Howe
Producer: Robert Carlisle
Director: Marshall Diskin
30 Mins., Thurs., 10 p.m.
ABC-TV; from New York

ABC-TV premiered a new half-hour documentary series called "Outside U.S.A." last Thursday night (1) dealing with significant stories from foreign countries and their effect on the United States, with Quincy Howe as the commentator. Purpose of the series is to make people aware of developments around the world and what they mean. Initial entry, comprised chiefly of edited film sequences, dealt with "Agriculture In the U.S.S.R." with the program showing both the American and Russian farmers visiting each other's countries and the contrast in farming methods.

While ambitious in scope and planning, the installment on agriculture was skimpy and not too rewarding. Here was an opportunity to give the subject a real in-depth treatment, but the end result pictorially was superficial, although the commentary was thoughtful and somewhat analytical. Concerning the Russians visiting the U.S., the shots were of the twice and thrice-told variety and the films shot in Russia were meager and only served to whet the appetite for fuller and more comprehensive coverage.

A large chunk of the footage recapped the Stalin regime and the hardships of the last 30 years with no apparent tie-in with the subject at hand.

Howe himself, although a veteran commentator and historian of note, is rather static as a tv personality, with almost a total lack of conviction or feeling. Since the program itself depends so much on his presentation, the lack of color and individuality proved a handicap. It's assumed, or at least hoped, that in future installments he'll also stumble less. *Rose.*

ALCOHOLISM
With Charles McCuen, others
Producer-director-writer: McCuen
15 Mins.: Mon., 12 p.m.
Participating
WCCO-TV, Minneapolis

In itself, curiosity, morbid and otherwise, regarding what actually transpires behind a State inebriates' hospital walls, undoubtedly would guarantee a considerable audience for this eight-part soundfilmed tv series which follows a woman alcoholic into the Minnesota State Hospital and reveals her treatment.

However, the show boasts addtional lure because alcoholism is the nation's fourth most serious health problem affecting many families and communities and because so many have a first-hand acquaintance with the cheering cup and those who overindulge in it.

But what makes the unique presentation so interesting in this instance is the fact that WCCO-TV producer-director-scripter-performer Charles McCuen, enlisting state authorities' full cooperation, has dug up a real-life young woman alcoholic as his central character.

The young woman doesn't even conceal her identity and frankly confesses she had herself committed to the institution by a relative, not entering it herself for fear that if she did she might depart before her treatment's end.

Second of the eight programs found the case subject, attractive 41-year old Mrs. Loris Gibson, disclosing she has been a heavy drinker for six years, consuming a fifth of whiskey daily on the average. While able to retain her secretarial position, she finally realized that liquor was getting the better of her and decided to take the state hospital treatment.

This probably marks the first time Minnesota tv has gone behind the scenes with its camera or otherwise to report fully on a subject of this nature. McCuen provided the commentary as Mrs. Gibson was shown being given parts of the treatment. Dialers saw the women's ward, heard an excerpt from the doctors' lectures to patients and learned some of the rules and regulations and the reasons for them. They also learned the symptoms of alcoholism and that it's considered a personality disorder.

From interviews with the staff physicians and their talks to patients dialers learned, too, that alcohol only contributes calories, not vitamins; that the state's treatment tries to give victims a fresh view of their problems, and that the treatment's aim is spiritual as well as physical rehabilitation.

McCune is including "Alcoholism" in his Monday 15-minute noon newscasts and it lends added flavor to the latter. He's a convincing and extremely capable talker before the camera and scores all the way through in his quadruple role. *Rees.*

PERSON TO PERSON
With Edward R. Murrow; guests June Allyson, Dick Powell, Margaret Bourke-White
Producers: Murrow, John A. Aaron, Jesse Zousmer
Directors: Charles N. Hill, Robert M. Sammon, Franklin Schaffner
30 Mins., Fri., 10:30 p.m.
ELGIN WATCH
CBS-TV, N.Y.
(Young & Rubicam)

Edward R. Murrow's "Person to Person" started off its third season last Friday night (2) on a high level, maintaining the fine quality of this series with two interesting quarter-hours of interviews. Subjects were photographer-author Margaret Bourke-White and film figures June Allyson and Dick Powell and their two children. Murrow brought into one's home some charming, real people, to give his teeoff program a real glow.

Murrow (in N.Y.) traveled electronically to California first, for a visit with the Powells in their spacious Santa Monica home. Session comprised a pleasant, informal chitchat with an attractive, gracious couple. They discussed home, their farm, the chickens they raised, their family, and their careers. The two children, Pamela and four-year-old Ricky, added a sweet, wholesome touch, while Ricky (a film ham if there ever was one) stole the scenes he appeared in. Audiences got a generous view of the Powell home as he wandered from room to room. Powell was an appealing host, whether showing off his family, playing the flugelhorn and banjo, or singing.

The Bourke-White session was even better, because it had more meat. Murrow "visited" the noted photog at her Darien, Conn., home. Miss Bourke-White, a very attractive, poised blonde, was also lucid and intelligent, as she discussed her war experiences, her work generally, the difficulties of travel, and her collection of china. Her quiet pride in her profession and its influence shone through the talk.

Murrow chose his participants wisely for this premiere session, to offset any feeling of sameness or routine that might otherwise be lurking as one watched his by-now familiar pattern of wandering from room to room, showing off of trophies or trinkets, or hearing some of the obvious or too simple questions thrown to his interviewees.

Elgin, which got the plugs on the initial show, shares alternately with Hamm Brewing and American Oil Co. *Bron.*

RED BARBER'S CORNER
With Yogi Berra guest
Producer-Director: Craig Allen
Writer: Barney Nagler
Fri., after fights to 11 p.m.
STATE FARM INSURANCE CO.
NBC-TV, from N.Y.
(Needham, Louis & Brorby)

There must be a bloody corpse or two sprawled on the plush executive carpets of NBC or the Needham, Louis and Brorby advertising agency as a result of the "Red Barber's Corner" premiere last Friday (2) night. Somebody forgot to mention the sponsor of this short sports vis-a-vis until the very close of the show when it was all but overlooked in a quickie billboarding. It wasn't as if the program, which depends for its length on the duration of the preceeding Gillette Friday night fights, was too short to fit any comcercials at all; directly after a Barber introduction, there were two of them. One was a Red Cross appeal, which bankroller State Farm Insurance could readily have considered more important than selling insurance, in light of the recent flood disaster. However, there was evidently time to fit the advertiser in right afterwards, but instead camera cut away to plug local video shows.

The program followed precisely the format it used in a brief stay last May in the same slot. After a summer hiatus, Barber's return had Yankee catcher Yogi Berra as guest. There was little time for serious questioning—the show ran about eight minutes. So the program did not evoke authoritative opinions about sports; rather, it was a spotty profile-type deal, though Barber handled chatter efficiently. *Art.*

GF's 300G Saturation

General Foods has purchased the biggest saturation campaign ever on the NBC-TV "Today"-"Home"-"Tonight" sales setup, calling for 45 participations on behalf of its Instant Maxwell House Coffee over three weeks. Three-spots-a-day schedule will cost the coffeemaker over $300,000, with that figure including an additional six participations in October, apart from the saturation spread. Schedule kicks off Sept. 15.

Benton & Bowles set the deal.

EDDIE FISHER'S COKE TIME
With Fred Robbins, Axel Stordahl
Writer-Director: Alan Handley
15 Mins.; Wed., Fri., 7:30 p.m.
COCA COLA
NBC-TV, from N.Y.
(D'Arcy)

Now that CBS-TV is making a pitch for the juves in the 7:30 to 8 p.m. slot, NBC-TV, with the Dinah Shore, Tony Martin and Eddie Fisher strips, have a virtual corner on the early evening musical stanzas that liberally dotted both webs' program sked last season. Back for this third year, Fisher is again pacing a fast and pleasing song session in a format that has become practically standardized for these quarter-hour sessions.

"Coke Time" bowed last week with commendable efforts at some originality. The background props were done in impressionistic style and there was use made of a conveyor belt effect to bring on Fred Robbins and conductor Axel Stordahl. Basically, however, these shows have to make the grade on the pull of the star name and the quality of the music. Fisher undoubtedly has what it takes to draw the Coke set.

On the kickoff stanza (31), Fisher opened directly with his theme, "May I Sing to You," wisely eschewing the usual cliches of the vacation-returnees. He segued immediately into "Gee, But Your Wonderful You," broke in with some brief gab and moved into "Love Is a Many-Splendored Thing." Some introductory business on this tune with a blonde and a hokey moon may have been slightly top flip for the mood of the ballad. Fisher then bounced "Yellow Rose of Texas" brightly, against a "wild west" background and wound up with "Song of the Dreamer," a rock 'n' roll entry which he didn't forget to mention and his latest RCA Victor release.

The pitch for the soft drink is held down to a minimum with both Fisher and Robbins handling the short and snappy plugs. Stordahl gives an authoritative downbeat for the orchestral support. *Herm.*

FLOOD—THE STORY OF MAIN STREET
With Jackie Gleason, narrator
Producer-editor: Ernest Leiser
Director: Vern Diamond
Film Supervisor: Joseph Zigman
30 Mins., Tues. (30), 10:30 p.m.
CBS-TV, from New York

CBS' public affairs department sent two camera teams up to Winsted, Conn., the town of 11,000 which was one of the hardest-hit by the recent floods. With Jackie Gleason volunteering as narrator, the network put some of the footage together as a flood fund appeal program and inserted it into the spot currently occupied by "The Search."

As Gleason pointed out during his narration, after reciting some of the vital statistics concerning flood damage, the figures are so staggering as to be unreal, and so it was the web's idea to focus on one town and a few of its residents, bringing their plight to the screen to lend reality to a situation where mere numbers and statistics can't tell the story.

Very frankly, it wasn't an exciting program, even in the area of special events. But then it was neither meant to be so nor could it be. As Quincy Howe said on an ABC-TV flood documentary the previous weekend, pictures of wreckage and misery are very monotonous things, and if it's difficult to watch the monotony over a television screen, how much more so is it for the people who actually have to live with the desolation.

But if unexciting, the program certainly made its point, focussing on several shopkeepers, one of whom lost his father as well as his store; an old man, a just-married youngster, an elderly couple. Their stories were much the same, wiped out, not knowing where to start. The film crews caught these people with their emotions down and the lumps showing in their throats and the catches in their voices. And Gleason, as narrator, was the epitome of sincerity and restraint in turning in a fine job of on-screen and voice-over exposition.

Program was only one of several on radio and television during the past three weeks appealing for funds for flood victims. Entire industry, from the networks down to the smallest stations, from the cameramen and editors to the talent who gave of their time and efforts, deserve a big thank-you from the nation. *Chan.*

Boston — WNAC-TV inked the F. H. Snow Canning Co. Friday (2) for the most intensive saturation campaign by a food manufacturer on Channel 7. The heavy video schedule will promote the Maine firm's clam chowder, corn chowder and Indian pudding.

JANE WYMAN'S FIRESIDE THEATRE
(Technical Charge of Homicide)
With Jane Wyman, William Ching, John Harmon, Nan Boardman, Argentine Brunetti, Larry Keating, Gavin Gordon, Whit Bissell, Herb Patterson, Harry Antrim, James Flavin, Lester Dorr, George Chandler, Bobby Jones, Billy Wayne, Herb Vigran; Bill Goodwin, announcer
Producer: William Asher
Director: Sidney Lanfield
Writer: Cyril Hume
30 Mins., Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV (film)
(Compton)

A major-league effort in the telefilm league, Jane Wyman's post in her new Fireside Theatre series shows little evidence of corner-cutting normally prevalent in vidpix. If succeeding stanzas repeat the promise of the opener, this series should prove a potent contender for a top rating in the upcoming season.

Opener, "A Technical Charge of Homicide," is good in all departments; acting, writing, direction and production. Miss Wyman stars in premiere offering and delivers a sensitive portrayal in a low-key role, that of a sensitive, honest woman caught in a painful dilemma.

Actually, "Technical Charge," adapted from Zelda Popkin's New Yorker mag article based on a true incident, follows the New Yorker pattern in that it is not a story in the accepted dramatic sense. It is an incident in which the leading character's acts have little to do with the outcome. But excellent acting, direction and an intelligent script holds viewer attention to the closing commercial.

Incident concerns dilemma of a femme passenger in a taxi finds herself when the cab hits and kills a youth. As a witness, she is torn between conflicting desires to help the friendly cab-driver or the poverty-stricken mother of the victim. Despite pressures from both sides often bordering on the sordid, she testifies as exactly as she can on what she saw. This serves to clear the cab-driver of a homicide charge and a later out-of-court insurance settlement helps the mother.

In addition to Miss Wyman's portrayal of the passenger, director Sidney Lanfield gets fine performances from a good supporting cast, including John Harmon as the cab-driver, Larry Keating as an attorney friend, Argentine Brunetti as the distraught mother, Gavin Gordon as the mother's attorney and Herb Vigran as another witness to the accident.

Bill Goodwin does his usual excellent job of announcing for sponsoring Ivory Soap and Crisco. *Kove.*

CAVALCADE OF SPORTS
(Bobby Bell vs. Carmelo Costa)
With Jimmy Powers
Directors: Jack Dillon, others
10 p.m. to conclusion, Fri.
GILLETTE
NBC-TV, from New York
(Maxon)

Unlike last year's opener between heavies Cesar Brion and Charlie Norkus, the featherweight embroglio by Bobby Bell and Carmelo Costa as the "Cavalcade of Sports" starter (2) had sparkle even if the big guns were missing. Though the International Boxing Club, which arranges the matches for Gillette on NBC, is supposed to have access to the best pugs in the biz, sponsor might have trouble sustaining excitement through the season since the best in boxing these days ain't very good. Trouble with the fight game in this era is that it lacks many real champions as in other sports. Somehow or other, without that bigname lustre, without that hero to laud, the ring seems to be cheating the audience.

Too light to pack a wallop, Bell and Costa were in that proverbial "fast and clever boxer" class, and gave the televiewer a run for allowing himself to be counted on the Nielsen, but neither did they exude that bigtime aura, that once in awhile the boxing "Cavalcade" is going to need as an antidote to monotony. Now all IBC's gotta do is find a couple more fighters in each of the weight divisions who have the popular appeal of a Sugar Ray Robinson, a Joe Louis or a Jack Dempsey, or would that be asking of the James Norris office what the National and American baseball leagues offer all the time?

NBC camerawork was fine, as usual, and Jimmy Powers fit the background talk job very nicely. Current batch of razor pitches was okay, but not up to the enjoyment of the Gillette singing and animated commercials of other years. *Art.*

FATHER KNOWS BEST
With Robert Young, Jane Wyatt, Elinor Donahue, Billy Gray, Lauren Chapin, others
Producer: Eugene B. Rodney
Director: William D. Russell
Writer: Roswell Rogers
30 Mins., Wed., 8:30 p.m.
SCOTT PAPER
NBC-TV (film)
(J. Walter Thompson)

There were a lot of red faces around P. Lorillard and Young & Rubicam last winter when Kent ciggies decided "Father Knows Best" was a little too rich for its blood.

With public and critical clamor that went up with its cancellation, Scott Paper stepped in and snapped the show up, preeming it for the fall season last week. One of the complaints during Kent's tenure, incidentally, was that the Sunday-at-10 period on CBS-TV was too late for youngsters who wanted to see it, and its new Wednesday-at-8:30 position should help in the rating picture. As things now look, "Father" ought to come out on top in the three-way battle for the time period, against ABC's "MGM Parade" and CBS' second-half "Godfrey & Friends."

Key to "Father's" success—and despite Kent's contention that the ratings were low, the show did build audience last season (but after Kent had committed itself to cancelling) — lies in two virtues, simplicity and the use of a serious strain in the basic comedy situation. In "Father" the serious matter is usually the family problem, more specifically, a misunderstanding between the parents and the growing kids. It all works out in the end, but the story line has that much more warmth, appeal and reality because of it.

Typically, preem show had Robert Young putting Billy Gray, as the 14-year-old son, through some mental torture in his insistence that Gray was a chip off the old block as far as salesmanship went. He finally realized his mistake (for the happy ending of course), but through the course of the show there were such reminiscent strains as Gray's decision to grow rich through a mail order ad and the sight of him trying his hand at door-to-door selling.

Blessed with a good basic theme (via head scripter Roswell Rogers and producer Eugene Rodney, who's partnered with Young and Screen Gems in the ownership of the package), the series is further blessed with an amiable cast, comprising Young and Jane Wyatt as the parents and Gray, Elinor Donahue and Lauren Chapin as the kids. All of them are naturals in the literal sense—the three kids, especially, seem right out of the house next door without being precocious. Rounding out the plaudits, William D. Russell's direction is leisurely but sure, and those Columbia technicians turn out a topnotch quality picture. *Chan.*

PINKY LEE SHOW
With Jimmy Brown, Mel Koontz, Charlie Couch Trio, others
Producer: Lee Wainer
Director: John B. Lyman
Writers: Bill Derman, Ray Allen, James Allen
30 Mins.; Mon.-thru-Fri., 5 p.m.
Participating
NBC-TV, from Hollywood

With a fresh format, "The Pinky Lee Show" resumed over NBC-TV Monday (5) as a cross-the-board children's program. This time the accent is on "The Happy Town Circus" in which Lee effervescently disports as a man-of-all-trades. Flavor of the big top is nicely caught via a new set built at NBC's Burbank, Cal., studios and on the whole the show appears to have hit upon the right ingredients to draw a generous slice of the after-school moppet audience.

For the new season's initialer Lee tossed in Mel Koontz's lion act, a trampoline turn (Charlie Couch Trio) and an American Legion band They helped round out the half-hour stanza that featured Lee's slapstick humor in various bits of business. Some of the latter included a hoky routine as a popcorn butcher and a "custard pie" scene with circus boss Jimmy Brown. Only in this instance the "pie" was billowing clouds of face powder.

Lee, as per usual, wore the uniform of the day—his checked suit and dumpy hat. He regaled the studio audience of mothers and their offspring with such familiar exhortations as: "It's hugging time—turn around and everbody hug! and also threw in an aud participation contest in which "three mommys" raced in front of the cameras with auto inner tubes draped around them. For a change of pace a cute blonde tagged Cindy Sue warbled a tune in sprightly fashion. It's all pretty silly, but it adds up to sock stuff for the romper set. *Gilb.*

NOW in production! 3rd Record

Making TV History!

"I LED 3 LIVES"

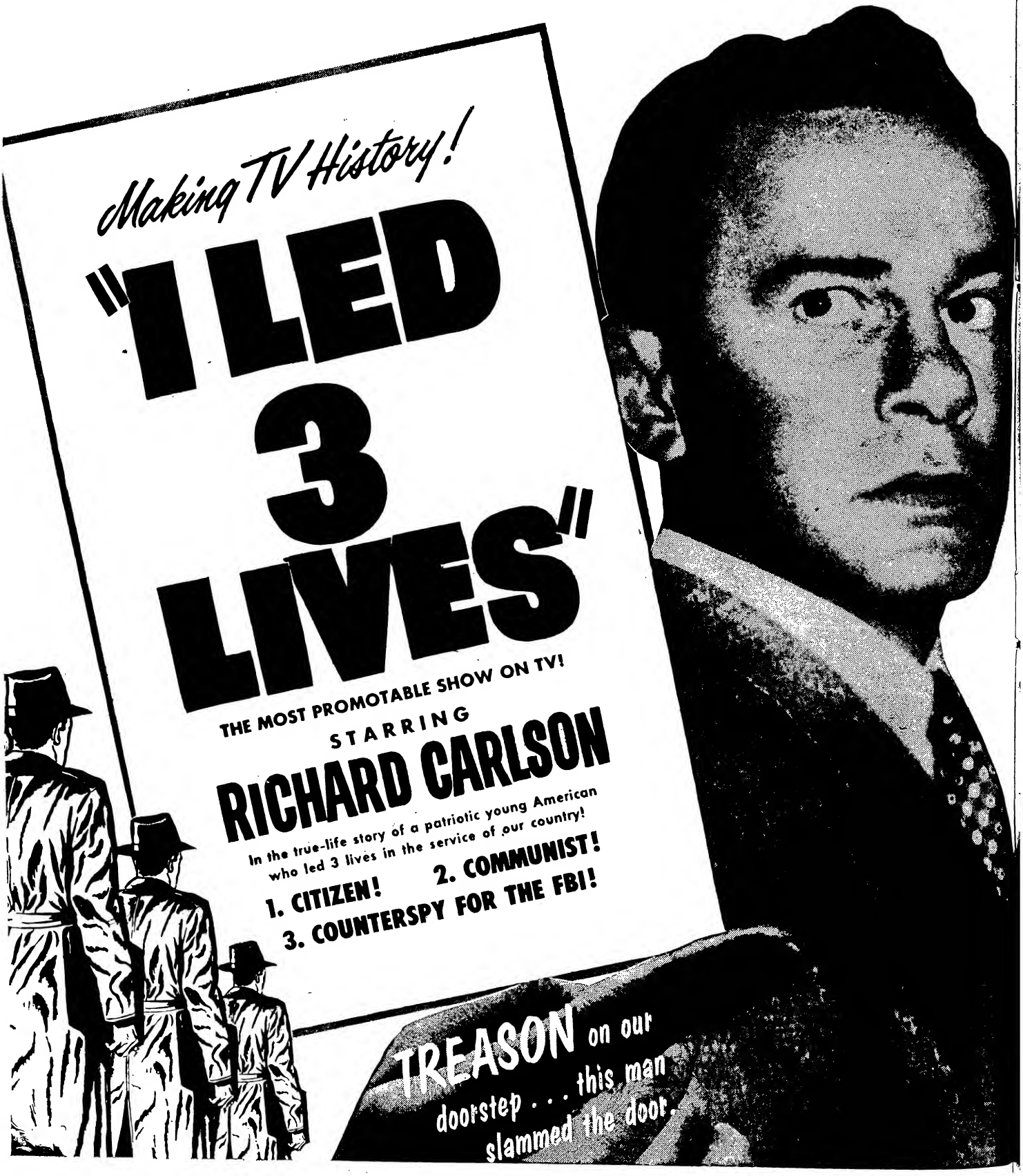
THE MOST PROMOTABLE SHOW ON TV!

STARRING

RICHARD CARLSON

In the true-life story of a patriotic young American who led 3 lives in the service of our country!

1. CITIZEN! 2. COMMUNIST!
3. COUNTERSPY FOR THE FBI!



-Breaking Year!

3rd Year of continued Leadership!

Locally: BOSTON	36.6	ARB JANUARY '55
CINCINNATI	34.0	ARB JANUARY '55
NEW ORLEANS	49.8	PULSE APRIL '55
PITTSBURGH	48.5	PULSE APRIL '55
HOUSTON	39.0	PULSE MAY '55
CHARLOTTE	60.0	PULSE JUNE '55

Nationally: 1ST...time after time in Telepulse ratings of film shows:

22	market	average	23.7	TELEPULSE JUNE '55
21	market	average	22.6	TELEPULSE MAY '55
22	market	average	22.8	TELEPULSE APRIL '55
22	market	average	21.9	TELEPULSE MARCH '55
22	market	average	22.1	TELEPULSE FEB. '55

I LED 3 LIVES — BEST NON-NETWORK FILM SERIES

I LED 3 LIVES — BEST ADVENTURE SERIES

I LED 3 LIVES — BEST ADVENTURE PERFORMER (RICHARD CARLSON)

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

CALIFORNIA CENTRAL VALLEY — *Approx. Set Count*—1,100,000 — *Stations*—KBET (10), KRON (4), KCCC (40), KPIX (5), KOVR (13, KGO (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	KCCC	MCA	Thurs. 8:30-9:00	18.6	34	53.6	Justice	KRON	10.0
2. Dangerous Assignment (Myst)	KBET	NBC	Mon. 8:30-9:00	17.2	36	47.5	Godfrey's Talent Scouts	KPIX	7.7
2. Files of Jeffrey Jones (Myst)	KOVR	CBS	Tues. 8:00-8:30	17.2	44	39.1	My Little Margie	KCCC	7.2
4. City Detective (Myst)	KRON	MCA	Fri. 10:00-10:30	16.3	33	49.3	Undercurrent	KBET	13.1
5. Ramar of the Jungle (Adv)	KOVR	TPA	Mon.-Fri. 5:30-6:00	14.9	56	26.7	Various Competition		
5. Passport to Danger (Adv)	KRON	ABC	Tues. 10:30-11:00	14.9	41	36.1	Your TV Theatre	KOVR	9.1
5. Stories of the Century (W)	KOVR	HTS	Fri. 7:00-7:30	14.9	42	34.9	Sports Reel	KCCC	8.6
5. Mr. District Att'y Myst)	KRON	Ziv	Fri. 10:30-11:00	14.9	41	35.8	Passport To Danger	KBET	8.6
9. Science Fiction Theatre (Adv)	KBET	Ziv	Mon. 10:00-10:30	14.5	28	50.7	Robt. Montgomery Presents	KRON	14.9
10. Biff Baker, USA (Adv)	KOVR	Ziv	Sat. 9:00-9:30	14.3	25	56.2	Two For Your Money	KBET	16.3

ST. LOUIS — *Approx. Set Count*—700,000 — *Stations*—KWK (4), KSD (5)

1. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10:00	30.3	71	42.4	Summer Theater	KWK	8.6
2. Mr. District Att'y (Myst)	KSD	Ziv	Mon. 10:00-10:30	27.6	80	34.5	Mr. Citizen	KWK	4.7
3. I Led 3 Lives (Dr)	KSD	Ziv	Wed. 10:00-10:30	26.1	59	44.0	Feature Film	KSD	9.3
4. City Detective (Myst)	KSD	MCA	Fri. 9:30-10:00	24.8	70	35.6	Meet Corliss Archer	KWK	10.4
5. Passport To Danger (Adv)	KWK	ABC	Fri. 10:00-10:30	22.1	72	28.5	Patty Page		
							Sports Time—H. Wismer	KSD	5.3
6. Soldiers of Fortune (Adv)	KSD	Seven-up	Thurs. 10:00-10:30	21.4	50	42.2	Name's The Same	KWK	13.3
7. Little Rascals Review (Ch)	KWK	Interstate	Sat. 4:30-5:00	20.5	70	29.2	Numerous Competition		
8. Superman (Adv)	KSD	Flamingo	Mon. 5:30-6:00	20.4	84	24.3	Gil Newsome	KWK	3.3
9. The Falcon (Myst)	KWK	NBC	Sun. 10:00-10:30	18.8	63	29.6	Sherlock Holmes	KSD	10.8
9. Wild Bill Hickok (W)	KSD	Flamingo	Thurs. 5:30-6:00	16.4	86	19.0	Gil Newsome	KWK	2.2

CINCINNATI — *Approx. Set Count*—525,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Mr. District Att'y (Myst)	WLW-T	Ziv	Wed. 9:30-10:00	20.6	40	51.3	U. S. Steel Hour	WKRC	18.5
2. Mayor of the Town (Com)	WCPO	MCA	Tues. 9:30-10:00	16.9	35	47.6	The Search	WKRC	18.3
3. I Led 3 Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	14.1	36	38.6	Climax	WKRC	23.2
3. Racket Squad (Myst)	WKRC	ABC	Wed. 8:00-8:30	14.1	32	44.0	Kraft TV Theater	WLW-T	16.5
5. Science Fiction Theatre (Adv)	WLW-T	Ziv	Sat. 10:00-10:30	12.8	30	41.9	Million Dollar Movie	WCPO	16.5
6. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:30-11:00	12.7	39	32.7	Best of Hollywood	WKRC	11.8
7. D. Fairbanks Presents (Dr)	WLW-T	ABC	Tues. 9:30-10:00	12.4	26	47.6	The Search	WKRC	18.3
8. City Detective (Myst)	WKRC	MCA	Fri. 10:30-11:00	10.7	33	32.0	Tonight	WLW-T	17.5
8. Hopalong Cassidy (W)	WKRC	NBC	Sun. 1:00-1:30	10.7	83	12.8	Industry On Parade		
							Canine Capers	WLW-T	1.3
10. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	9.7	71	13.7	Air Force Academy	WKRC	2.9

BALTIMORE — *Approx. Set Count*—575,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. I Led 3 Lives (Dr)	WMAR	Ziv	Wed. 10:30-11:00	18.7	37	50.7	U. S. Steel Hour	WMAR	26.0
2. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	16.1	35	45.3	Wrestling	WMAR	14.6
3. Annie Oakland (W)	WBAL	CBS	Sat. 5:30-6:00	15.7	81	18.1	Matinee Movies	WAAM	1.5
4. Mr. District Att'y (Myst)	WBAL	Ziv	Sat. 10:30-11:00	14.3	35	41.3	Premium Playhouse	WMAR	23.4
5. Eddie Cantor (Com)	WBAL	Ziv	Mon. 10:30-11:00	12.3	33	38.1	Summer Theatre	WMAR	18.9
5. Little Rascals (Ch)	WBAL	Interstate	Wed. 6:00-6:30	12.3	58	22.1	Early Show	WMAR	6.3
7. Little Rascals (Ch)	WBAL	Interstate	Fri. 6:00-6:30	11.9	61	19.4	Early Show	WMAR	5.7
8. The Whistler (Myst)	WMAR	CBS	Sun. 11:00-11:30	11.3	50	22.5	News; Weather; Sports		
							Mystery Marquee	WBAL	6.4
9. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	11.1	57	19.6	Movie Time		
							News—John Daly	WAAM	5.0
10. Patti Page (Mus)	WMAR	Screen Gems	Mon. 7:45-8:15	10.6	71	14.8	News Caravan	WBAL	3.0

DALLAS–FORT WORTH — *Approx. Set Count*—415,000 — *Stations*—KRLD (4), WBAP (5), WFAA (8)

1. I Led 3 Lives (Dr)	KRLD	Ziv	Tues. 8:30-9:00	26.0	54	47.8	Place The Face	WBAP	15.3
2. The Whistler (Myst)	WFAA	CBS	Mon. 8:30-9:00	19.8	50	39.2	Summer Theatre	KRLD	11.2
3. Waterfront (Adv)	WFAA	MCA	Wed. 9:30-10:00	19.5	43	44.6	Texas News		
							Weather; News	WBAP	19.5
4. Badge 714 (Myst)	WBAP	NBC	Sat. 9:00-9:30	18.9	50	37.9	Stars of Grand Ole Opry	WFAA	13.3
5. Famous Playhouse (Dr)	KRLD	MCA	Mon. 9:00-9:30	17.5	43	40.3	Wrestling	WBAP	14.9
6. Mr. District Att'y (Myst)	WFAA	Ziv	Wed. 8:30-9:00	16.5	34	48.3	U. S. Steel Hour	KRLD	20.3
7. Mr. & Mrs. North (Myst)	WFAA	ATPS	Thurs. 9:00-9:30	14.7	33	44.9	Best of Groucho	WBAP	25.1
8. Superman (Adv)	WBAP	Flamingo	Tues. 6:30-7:00	14.5	62	23.4	Music '55	KRLD	4.7
9. City Detective (Myst)	WBAP	MCA	Mon. 8:00-8:30	14.4	36	40.0	Robt. Montgomery Presents	WFAA	14.7
10. Death Valley Days (W)	WFAA	McCann-Erickson	Tues. 9:30-10:00	14.0	33	41.7	Wrestling	KRLD	14.7

DENVER — *Approx. Set Count*—255,000 — *Stations*—KFEL (2), KOA (4), KLZ (7), KBTV (9)

1. Boston Blackie (Myst)	KOA	Ziv	Thurs. 8:30-9:00	29.2	65	44.8	Eddie Cantor	KLZ	11.4
2. I Led 3 Lives (Dr)	KLZ	Ziv	Tues. 9:00-9:30	26.7	56	47.5	Captured	KOA	8.7
							I Am The Law	KBTV	8.7
3. Mr. District Att'y (Myst)	KLZ	Ziv	Tues. 9:30-10:00	25.6	50	51.2	TV Final Edition		
							TV Final Edition; News	KBTV	9.8
4. Sci. Fiction Theatre (Adv)	KBTV	Ziv	Wed. 9:00-9:30	22.5	50	44.3	Playhouse of Stars	KLZ	18.3
5. City Detective (Myst)	KLZ	MCA	Thurs. 9:30-10:00	21.5	47	45.6	Sherlock Holmes	KOA	12.5
6. Man Behind the Badge (Myst)	KOA	MCA	Sun. 9:00-9:30	19.6	48	40.4	Burns & Allen	KLZ	13.5
7. Death Valley Days (W)	KLZ	McCann-Erickson	Mon. 9:30-10:00	18.5	40	45.8	The Medic	KOA	18.7
8. Liberace (Mus)	KLZ	Guild	Fri. 9:00-9:30	16.8	42	39.5	Patti Page		
							Fishin' in the Rockies	KOA	10.6
9. Janet Dean, RN (Dr)	KOA	UM&M	Sun. 9:30-10:00	16.2	43	37.2	Victory at Sea	KLZ	12.3
10. Soldiers of Fortune (Adv)	KLZ	MCA	Sun. 8:00-8:30	13.8	32	42.1	Variety Hour	KOA	18.3

COL—GEM OF SCREEN GEMS?

Everybody's Got the Merger Bug

There's a feeling of merger and consolidation once again in the vidpix air. Owners and execs of the major independent telefilm distribution outfits are out wheeling and dealing with each other, virtually all of them feeling others out for possibilities of merging to combat the big boys. Nobody's admitting anything, except to say, "Yes, I've heard talk, but we're certainly not involved," but that talks are going on is as sure as taxes.

Biggest deal, if it's firmed, is Screen Gems' buyout of Television Programs of America. But others too are in on the "let's-get-together" act. Guild prez Reub Kaufman is doing a good deal of talking, though he won't say to whom, while National Telefilm Assosiates is believed to be in the market for expansion via the merger route. In the less certain department, the old talk about Ziv has cropped up again, and so have rumors about MCA-TV. The talk about a Unity-Hygo wedding persists, despite denials from both sides. And the old master himself, Matty Fox, is feeling his way about, presumably in an effort to grab off distribution rights on some of the RKO oldies. Something's going to pop.

Industry went through a rash of mergers about a year ago, and a new one wouldn't be surprising. Instead of opening up, the syndication market has tightened, and the smaller firms have been hard-pressed to show a profit. Trend is toward diversification, with deals on the national level as well as syndicated and with more emphasis on feature packages and library properties as a means of balancing the combination of reduced income and high overhead on the syndication side. In order to acquire the properties necessary for diversification, a merger is the only means in many cases. Moreover, it's now figured that the bigger you are, the better your chances of surviving.

SAG Pact Cues Era of Sound Labor Relations in Telepix, Says Roach

Hollywood, Sept. 6.

Telepix production is now entering an era of sound labor relations, according to Hal Roach Jr., pioneer vidfilm producer, who terms the new contract with Screen Actors Guild "a fair settlement for both sides."

Satisfactory settlement of other labor negotiations also may be expected, he feels.

Roach reports that creative talent now is reaching higher pay levels, now that telefilms are here to stay, after a period in which workers were willing to accept less-than-normal coin during the formative years.

There has never been enough actors, writers, directors and other creative workers to go around and the asking price in these fields is bound to keep on climbing, Roach feels.

"The raw materials of movies are ideas and talented people, and the producer must continue to buy

(Continued on page 38)

All-Industry Trade Org Speeded Up

Proposals for an all-industry vidpix trade organization are close to being whipped into final shape by key members of a steering committee appointed a couple of months ago at a general industry meet. Unofficial subcommittee expects to call a meeting of the steering committee to put a final draft before it, which after polishing by the full committee will be formally presented to a meeting of all companies in the trade. Full meeting should come in three to four weeks.

Four draftsmen turning out the specific proposals are Ralph M. Cohn, Screen Gems v.p.-general manager; Dave Savage, Guild Films assistant-to-the-prez; Dwight Martin, General Teleradio v.p.; and Frank Reel, Ziv homeoffice exec. Foursome decided that for preliminary adework, the job might be accomplished more quickly by an informal subcommittee, with the full eight-man group getting its licks in on the final presentation. Full committee meeting is due in a couple of weeks.

ED SMALL BACK TO COAST

Television Programs of America board chairman Edward Small planed back to the Coast last week after three months at the N.Y. homeoffice. First on his agenda will be production of a pilot on the "Tugboat Annie" series, to which TPA holds the rights.

Small is also readying two features for release through United Artists, "The Last Notch" and "The Barney Ross Story."

Extras Love Those Vidpix

Hollywood, Sept. 6.

Television is taking the place once occupied by motion pictures in palmier days, in the hearts of the acting extras. For two "Screen Directors Playhouse" subjects, first in the series for Kodak, a total of 105 extras were called.

Prospects look to similar numbers being tapped for later segments.

WGN-TV in Big Chi Vidpix Claim; $1,700,000 Buys

Chicago, Sept. 6.

WGN-TV is staking big money in its determination to continue as "king of the Windy City hill" insofar as film programming is concerned. In fact the Chicago Tribune station, whose adroit use of celluloid has helped to keep it a well-muscled competitor against Chi's three network-owned outlets, has already invested over $1,700,000 in film product so far this year gearing itself for the fall sweepstakes.

For all practical purposes, veep and general manager Frank P. Schreiber has had to operate his Channel 9 as an indie outlet since the DuMont affiliation has never figured large in the station's affairs. The increasing orientation to nighttime use of film, coupled

(Continued on page 38)

'Treasury Men' May Go Into Syndication

"Treasury Men in Action" may go into syndication in October under the MCA-TV Syndication banner. "T-Men" is currently being handled by MCA anyway, and is up for national or regional sale by the agency after having been lopped by Chevrolet on ABC-TV to make way for the "Men in Black" series which bows next month. "T-Men" is currently on ABC-TV for Chevvy, playing out 13 summer reruns.

Everett Rosenthal, head of Pyramid Productions (new owner of the show via its buyout of Bernard Prockter), has set a 30-day deadline for a national or regional deal on the property. If one should come through, he'll initiate new production on the series. If not, MCA-TV Syndication will take over the 39 shows in the can for rerun syndication.

TPA DEAL SEEN OPENING WEDGE

The possibility that Columbia Pictures will unload a block of its feature films on the market loomed in informed trade circles this week following the report that Columbia's telefilm subsidiary, Screen Gems, is negotiating for purchase of Television Programs of America.

Reasons for such a belief, as detailed by the industryites, are as follows:

1. Columbia has been held back in the past by virtue of the fact that Screen Gems, with its small sales force, wasn't set up to handle a large feature block properly; while TPA, with its 35-man force and its track record on Edward Small's Peerless package, a gross to date of $95,000 per picture on the average, would be ideal for the purpose.

2. Columbia, by acting quickly could get its features onto the market before General Teleradio looses its RKO pictures, currently in the process of being cleared, thus getting cream prices for its pix before the price level is depressed by the appearance of the RKO product.

3. Apart from the advantages to be gained from acquiring TPA's network properties and its large sales force for rerun distribution of properties from both camps, Columbia would stand to gain most by using the TPA staff for features.

4. Columbia isn't completely afraid of exhibitor reaction to unloading a block on the tv market, as demonstrated (a) by the fact that it set up Screen Gems at a time when exhibitors were in a frenzy about tv and (b) it has already unloaded a block of westerns to tv, via the Hygo distribution setup. Very fact that Columbia had to use Hygo instead of Screen Gems, it's said, points up the advantages to be accrued through an acquisition of the TPA operation.

Both TPA and Screen Gems have denied any and all reports of a purchase of TPA, but the latter does admit it was approached by Screen Gems a couple of months ago. This in itself is enough to confirm the belief among a considerable segment of the industry that Columbia is ready to unlock its vaults.

Gary Stevens Denies Warners Axed Him; Says 'Assignment Completed'

Both Warner Bros. and Gary Stevens insisted this week that Stevens was not fired from his spot as general manager of the Warners vidpix operation but that he left by mutual consent "after completing his assignment" because he didn't wish to be tied down for an additional 39 weeks. A key studio spokesman added that William T. Orr, who is acting as studio liaison on the "WB Presents" show, is not replacing Stevens, whose primary task had been to set up the telefilm operation.

Stevens said that his deal with Warners was to get the operation rolling and to oversee the production of the first 13 shows. While this was being done, he said, he had signed for other things on the completion of the 13, among them turning out a book and packaging a motion picture industry show to be distributed to local stations. When the 13 were completed, Warners asked him to stay on a permanent basis, but the other commitments made this impossible and he left with the studio's okay, he stated. The Warners spokesman said the studio was "completely satisfied" with his work.

Stevens also took issue with statements that he didn't have the necessary studio background for the post, pointing out he's been producer-director on 28 television shows over the past seven years

TPA's $1,000,000 Down Plus % In Outright Buy of 104 'Secretary' Pix

Television Programs of America this week made outright purchase of 104 "Private Secretary" vidfilms in one of the biggest deals in telefilm annals. In taking the unusual step of purchasing the pix outright and in perpetuity instead of making a normal distribution deal for reruns, TPA plunked down $1,000,000 and will pay off the rest in the form of a percentage of the gross.

Deal was wrapped up with Chertok TV Productions, which owns the series, currently alternating with Jack Benny on CBS-TV Sundays. Deal won't affect Jack Chertok's pact with American Tobacco for a continuing supply of firstrun film for the network showcaser, but covers the pix already run off in the three years the Ann Sothern starrer has been on the air. Negotiations were handled by TPA prez Milton A. Gordon and Chertok partner and v.p. Paul McNamara.

Chertok, incidentally, has been trying to sell the films on a syndicated rerun basis on its own, but like other producers who have tried, has found that a distrib with a largescale field force is necessary to move the pictures quickly. Unlike other producers, however, Chertok sold the films outright instead of turning them over for distribution against a guarantee. TPA will probably use a sales pattern involving multiple-run and strip-programming by stations, as has been the case where large rerun packages have been turned over to syndicators.

Heatter's Vidpic Format

After two years as "a man in search of a telefilm format," commentator Gabriel Heatter has found a quarter-hour once-weekly formula he's going to do under the General Teleradio production banner. Heatter, who's held down the 7:30 p.m. strip via Mutual (a GT subsid) for a number of years, will become narrator-host of a "dramatic documentary with religious overtones."

RKO's N. Y. studios are being opened shortly to lense the initial 15-minuter. Pilot script by Peter Irving was finished this week, and is said to capitalize on Heatter's emotional appeal.

Max Heatter, brother-agent of the commentator, closed the deal with GT, whose plan, it's understood, is to seek a national sponsor.

MCA-TV's Drastic Overhaul; Sutton's 1-Man Nat'l Sales

MCA-TV has undergone a rash of firings and personnel shifts. Aside from the hatcheting of four key salesmen around the country, the most glaring fact of the changes is that v.p. David Sutton remains as a full-time staff of one in national vidfilm sales.

Kirk Torney and Carroll Bagley, who were listed by MCA as reinforcements to Sutton in national sales, have been shifted to the N. Y. syndication sales staff. It's understood however, that Torney and Bagley, at least in recent months, weren't working on national deals, nor was Mickey Dubin, another in their class, when he and MCA parted company a couple of months ago. Instead, Sutton seems to have been getting sales aid from the company's top execs, from prexy Lew Wasserman and veeps such as Sonny Werblin and Freddie Fields, all of whom serve as sales and production factotums.

Reported fired were Crenshaw Bonner as Atlanta salesman; Warren Glinnert in New England; Al Lauber, Philadelphia, and Len Hammer from N. Y. No reason for the axings was disclosed.

John Dalton is being moved from N. Y. to Philly to fill the Lauber vacancy. Naturally, Torney and Bagley close up the Hammer hole.

In a totally unrelated maneuver, MCA's publicity chief, Howard Wormser, ankled last week to return to the Coast.

Ziv's Sales on 3d Year Cycle of 'Led 3 Lives'

Ziv Television Programs is well under way on its sales of third-year production of "I Led Three Lives." New cycle of 39 films is rolling at Ziv's Coast studios, and the syndication outfit has already signed its biggest bankroller on the series, Phillips Petroleum, to a renewal for the third year. Phillips will bankroll in 36 markets, and may expand that list to 70. Meanwhile, the third-year series has already been sold in a total of 67 cities.

Apart from the Phillips deal, negotiated through Lambert & Feasley, Ziv has inked renewals with Pfeiffer Brewing for Detroit and South Bend, Narragansett Brewing for Boston and several other sudsers for one-market deals. In New York, new cycle has been sold to WPIX, which in turn brought in Simoniz as sponsor.

'Diversification' Key Word at Guild

Guild Films this week created an advisory committee on new business and corporate expansion, and Joseph M. McDaniel Jr., businessman and secretary of the Ford Foundation, has joined the company as one of the four members of the committee. Unit will seek new methods of diversification, with one of the first expected to be its entrance into industrial filmmaking. It has already moved into the production of tv commercials.

Committee will consist of McDaniel, Guild prez Reub Kaufman, Guild treasurer Aaron Katz and David Van Alstyne, a Guild board member and partner in Van Alstyne & Noel, which underwrote Guild's stock issure more than a year ago. McDaniel is a member of the board of Goldblatt Bros. in Chicago and the Sayre-Fisher Co. and is board chairman of the First Development Corp. of Puerto Rico. It's anticipated that the new diversification unit will also endeavor to set up a Guild subsidiary for foreign telefilm sales as another early consideration.

Simultaneously with the creation of the committee, Kaufman revealed that Guild's unbilled gross contracts now total $5,785,000, compared with $2,164,000 on the same date a year ago. Sales for the first nine months are 20% over the entire Dec. '53-Nov. '54 year's total, while weekly billings for the first nine months totaled 50% greater than for the entire preceding year.

Metro Squawking Over 'Grand Motel' Vidpix Title

Hollywood, Sept. 6.

Metro is protesting Four Star Productions' use of the title, "Grand Motel," on an upcoming telepix series as much too close to its own film, "Grand Hotel."

Don Sharpe, executive producer, who has taken an option on "Motel" for both tv and a theatrical feature later, insists that the format is so completely different as to void any claim of title infringement.

"we're 100% sold out on local availabilities, and we're getting money from advertisers who were pallbearers at our funeral"
WDSU, New Orleans, La.
Louis Read, Commercial Mgr.

"one of our finest assets both audience-wise and revenue-wise"
WOOD, Grand Rapids, Mich.
Willard Schroeder, Gen'l Mgr.

"one of the greatest shows that ever hit radio . . . good enough to schedule it on weekdays, too"
WJRD, Tuscaloosa, Ala.
Gene Tibbett, Gen'l Mgr.

"the freshest, most progressive innovation to hit radio in many a year . . . we're selling out approximately 90% of all adjacencies"
WTTM, Trenton, N. J.
Fred L. Bernstein, Gen'l Mgr.

"we have succeeded in getting Dayton's, our largest department store, to buy 15 spots weekly on MONITOR . . . they have never used a great deal of radio"
KROC, Rochester, Minn.
G. David Gentling,
VP and Gen'l Mgr.

"We've been 100% sold out Saturdays and Sundays since June . . . answers our needs both from a program standpoint and a commercial one"
WBRE, Wilkes-Barre, Pa.
David M. Baltimore, Gen'l Mgr.

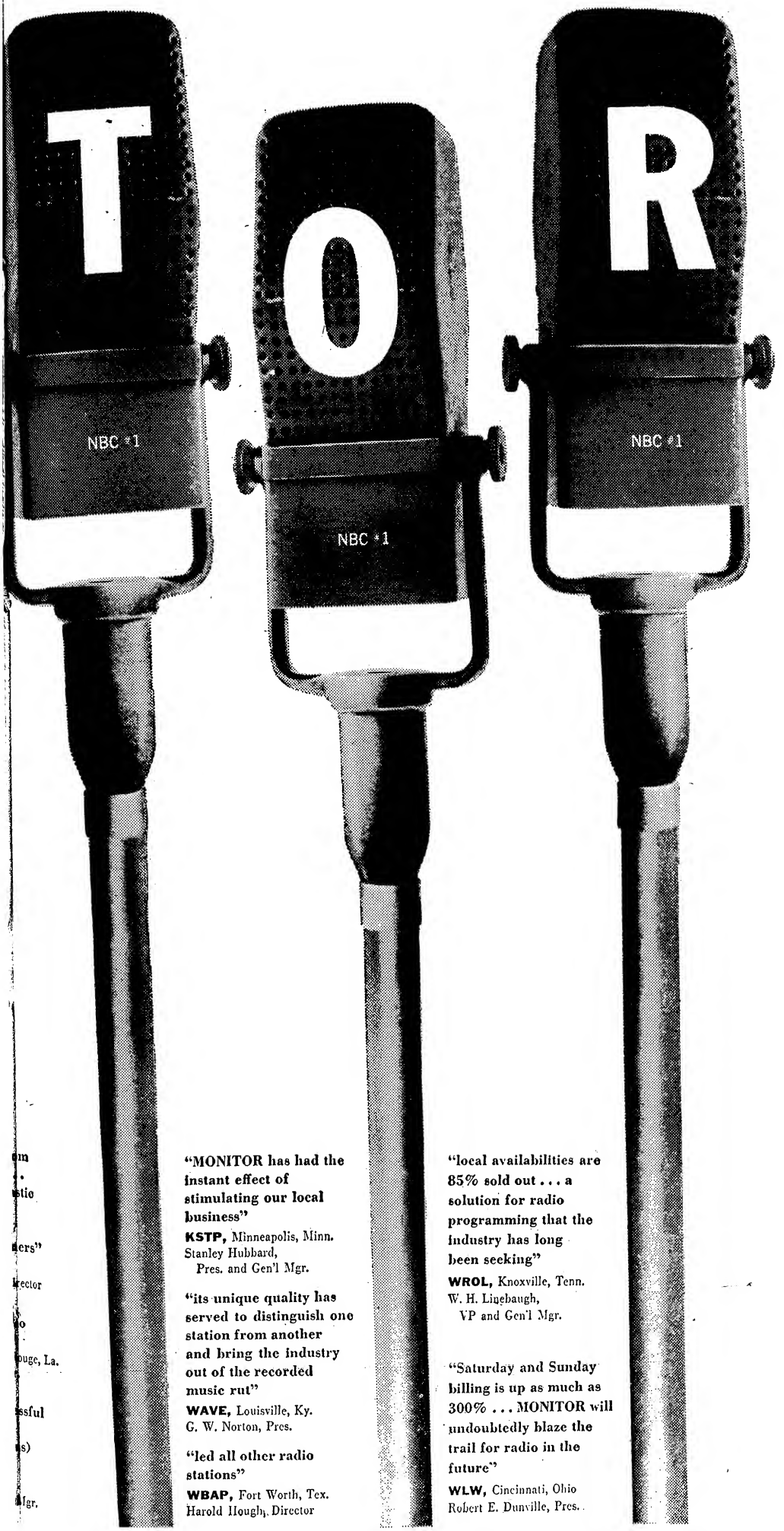
"a big thing for us and even a turning point in the network radio problem"
WSYR, Syracuse, N. Y.
E. R. Vadeboncoeur, Pres.

"it has breathed new life and interest into radio"
WKY, Oklahoma City, Okla.
P. A. Sugg, Mgr.

"there's standing only for local sal we are very enth . . . it has been we received by both advertisers and li
KSD, St. Louis, Mo.
Harold Grams, Progr

"the best thing th has happened to since the crystal
WJBO-WBRL, Bat
Kelly Maddox, Gen'l

"we have been st in selling them (th 5-minute local cu to dealers"
WWJ, Detroit, Mich
Edwin K. Wheeler, Ge



"MONITOR has had the instant effect of stimulating our local business"

KSTP, Minneapolis, Minn.
Stanley Hubbard,
Pres. and Gen'l Mgr.

"its unique quality has served to distinguish one station from another and bring the industry out of the recorded music rut"

WAVE, Louisville, Ky.
G. W. Norton, Pres.

"led all other radio stations"

WBAP, Fort Worth, Tex.
Harold Hough, Director

"local availabilities are 85% sold out . . . a solution for radio programming that the industry has long been seeking"

WROL, Knoxville, Tenn.
W. H. Lingebaugh,
VP and Gen'l Mgr.

"Saturday and Sunday billing is up as much as 300% . . . MONITOR will undoubtedly blaze the trail for radio in the future"

WLW, Cincinnati, Ohio
Robert E. Dunville, Pres.

MONITOR's booming coast-to-coast impact is making broadcast history.

Both national and local advertisers are responding to the new vitality MONITOR has brought to Radio. It's reflected in network billings and in station billing reports from NBC affiliates throughout the country.

NBC stations also report exciting audience resurgence. Only 7 weeks after MONITOR's inception, a special Pulse survey in major markets showed NBC stations enjoying significant increases in unduplicated weekend audiences . . . for example, in Washington 21%, in Chicago 27%. Over a 4-week period in July, during network option time alone, MONITOR reached into nearly 8,000,000 radio-TV homes, and into more than 5,000,000 radio-only homes.

With only 15 participations spaced over 4 weekends, a national advertiser can build a 4-week cumulative audience for his dollar that cannot be matched anywhere else in radio. Add MONITOR's great out-of-home bonus audience, and you've got the most powerful coverage at lowest cost in all network radio.

MONITOR delivers audience . . . and makes sales.

Call your NBC RADIO representative today.

exciting things are happening on the

NBC

RADIO NETWORK

a service of RCA

WGN-TV's Major Vidpix Claim

Continued from page 35

with the exclusive daytime baseball telecasts for seven months of the year, has been sort of a natural evolution down through the years as the station has striven to expand its identity in pace with the opposition trio which funnel the top network shows into the market.

One of the first early day clues that evening feature films would tap an audience against any and all opposition was provided by WGN-TV's across-the-board 10 o'clock full length pix which consistently have been the dominant factor in late night Windy City viewing. The oldest segment, Jim Moran's Sunday night "Courtesy Hour" which this week began its seventh year, ranked seventh of all shows seen in Chicago in the August ARB survey.

With the film buying and programming experience gained over the years, WGN-TV has stepped up its "spec" purchasing of product. Film editor Elizabeth Bain, rated as one of the real veteran pros in the still-young field, has built up a well-rounded "library" of nearly 600 features, a variety of shorts and cartoons and a growing list of exclusive rights to syndicated telepix. Object is to be able to provide a sponsor with all types of film fare, ranging from firstrun features and vidpix to cheapie reels for fringe time.

Since the 10 o'clock films have been such a strong evening closer for the station, in October it's debuting another feature panorama in the 7 to 8 slot weeknights as a thrust against the prime network competition. Into this celluloid band goes the 123 Gene Autry and Roy Rogers features, produced originally for theatres by Republic and subsequently bought for tv by General Teleradio with an MCA-TV distribution. WGN-TV shelled out nearly $400,000 for the Windy City rights to the package.

Besides its feature film inventory, WGN-TV pretty near has a corner on the telepix market after an aggressive buying spree the past few months. In the WGN-TV vaults are such properties as CBS Films' "The Whistler," "San Francisco Beat," "Crown Theatre"; NBC Films' "Biff Baker" and "Captured"; ABC Films' "Racket Squad," and MCA-TV's "Curtain Call." Majority of these have already been sold for fall berths, to join such continuing series as NBC's "Badge 714" and Guild's Liberace which is now a house property.

This Could Mean Money!

Hollywood, Sept. 6.

Screen Actors Guild is holding checks for residual television payments for the following players, for whom no addresses are available. Some are believed to be in the east.

Louis Alexander, Larry C. Anzalone, Peter D. Aurness, Leslie Banning, Guillermo Baretto, Chip Carson, Mae Jean Chew, Noreen Corcoran, Victor Desny, Jim Diehl, Craig Dunkan, Ken Duncan, Jr., Bruce Frichtal, Evelyn Finley, Harvey Grant, Linda Green, Virginia Hall, Joyce Hampton, Samuel R. Herrick, Paul Hoffman, Richard P. Jones, Frances Karath, John R. Kuehl, Rudy Lee, Joanne Linville, James E. McDaniels Robert McNeilly Gertrude Michael, Bradley Mora, Robert Morris, Victor Perry, Paul McVey, Dan Mummert, John Provost, John Shelton, Alan Sutherland, Mark Sutherland Joseph D. Vieira, Larry White, Robert Wilcox, Buddy Wright, Cliff Zipperi.

BUDWEISER RENEWS 'RUNYON'

Hollywood, Sept. 6.

Budweiser picked up its option on "Damon Runyon Theatre" for another 13 weeks. Screen Gems produces, with Lou Breslow continuing as series' producer.

Jack Carson is latest signee for a segment, in "Broadway Dateline."

SAG Pact

Continued from page 35

this raw material to be successful," he points out.

"There is one thing that the picture business doesn't understand about video film," Roach warns, however. "Theatres must have product or close their doors. But the advertiser doesn't have to have tv film. He'll buy it as long as it's economically sound, but he'll turn to live tv or some other media if it isn't. So it behooves the producer to keep his prices competitive."

Fixation among telepix producers that they must have a certain number of runs for each film must be dropped, Roach feels, because this concept breaks down after first national showings of a series. Rather, he says, producers should adopt the practice of theatrical film producers, who allow a certain length of time (usually 18 to 24 months) for recovery of negative costs, rather than the number of times a film has been run in one market.

Reeves' New Pact

Hollywood, Sept. 6.

George Reeves has renewed his contract as star of the "Superman" telepix series, for role he created five years ago.

Fall series rolls at Kling Studios under production supervision of Whitney Ellsworth.

STILL BATTLING OVER 'TARZAN' TV RIGHTS

Hollywood, Sept. 6.

Commodore Productions and Sol Lesser are still engaged in a running feud over rights to the "Tarzan" tv series, each claiming he has 'em sewed up. Latest outburst came when Lesser said he finally had the rights and will go ahead with such a series. This brought a blast from Commodore prexy Walter White Jr., who via his attorneys, notified Lesser he would be held "strictly accountable" for all loss and damage caused by presenting the character Tarzan in any audio or visual program over the air.

In the letter to Lesser, White's attorneys contend that he has sole and exclusive right to use Tarzan for radio and tv under a pact with Edgar Rice Burroughs dated Dec. 21, 1950. Their client will protect his rights in court, and such steps may include injunctive relief, the attorneys said.

'4 Star' Accenting Foreign Scrints

Hollywood, Sept. 6.

An "international" flavor in "Four Star Playhouse" will be stressed in next season's output, board of directors of Four Star Productions has decided. Teleseries will shoot abroad from foreign scripts whenever possible. Charles Boyer, partner-director, is already in Paris for production.

Meanwhile, FP will put its first two theatrical features, "Grand Motel" and "The Callers," before the cameras by the first of the year. At annual board meeting, Don Sharpe was reelected prexy for fourth consecutive year.

Kellogg Renews 'Superman'

Kellogg, via Leo Burnett, has renewed the "Superman" vidpixer through April of 1957, giving the national spot series a total exposure of six and one-half years by the time the new extension is completed. "Superman," produced by National Comics and the Harris Group under the Superman TV banner, is the oldest national spot show on the market, having kicked off in the fall of 1951 and having set the pattern for all others in the national spot category to follow.

Films, as in the past year, will all be shot in color. Kellogg sponsors the show on a spot-booked lineup of 130 stations.

'Jungle Jim's' 250G

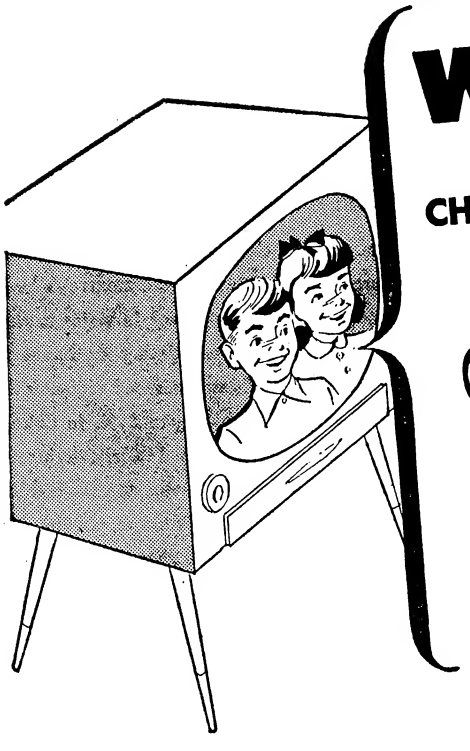
Hollywood Sept. 6.

Screen Gems hit $250,000 in orders from nine markets during the first week it offered its syndicated "Jungle Jim" series to local sponsors. Johnny Weismuller starrers are the first series Columbia tv subsidiary has produced exclusively for syndication..

Five other Screen Gems series now in syndication have hit an all-time sales high, according to sales chief John H. Mitchell. "All Star Theatre"—formerly "Ford Theatre"—has sold to 233 stations. "Big Playback," "Adventures of Rin Tin Tin," "Top Plays of 1955" and "Jet Jackson" have sold to more than 200 stations.

Milwaukee—Bill Ryan, formerly promotion manager at KFMB and KFMB-TV, San Diego, is the new promotion and publicity director CBS-TV's WXIX here. He takes over the post from By Colvig who shifted to the sales side.

Saturday Special...



WNAC-TV

CHANNEL 7 - 316,000 WATTS

★

CHILDREN'S THEATRE

8:00 to 10:00 A.M.

★

New England's large Saturday morning Children's Theatre audience on WNAC-TV is a sure door opener to 1,330,000 Greater Boston TV homes that make up the country's sixth largest market.

2 HOURS OF THRILLING ACTION, COMEDY AND TRAVEL ADVENTURE.

WNAC-TV BOSTON Channel 7 316,000 Watts

Ask your H-R Man or WNAC-TV Representative for spot or program availabilities

or CALL COmmonwealth 6-0800 — or write to 21 Brookline Avenue, Boston 15, Massachusetts

YOUR BUSINESS AND OUR BUSINESS IS SHOW BUSINESS

At year's end *VARIETY* checks out of its first half-century of keeping up (and frequently ahead) of the days of our years in show business. Our first loves were Vaudeville and Tin Pan Alley and Legitimate and Burlesque, but we were quickly aware that the Nickelodeon was the protoplasm (only we never used the word) of a great new entertainment medium.

Later we steered and veered by the changing tides of radio and television, the electronics of the modern gramaphone, the box-tops of advertising agency showmanship.

At no time did the staff of *VARIETY* display any chi-chi. No monocle-wearing or cane-carrying journalists, they were sometimes capable of using a word in the wrong sense of its right meaning, if you know, and you do, what we mean.

But we came out every week; we had the news; our thumb, not always manicured, was on the pulse of big time show business. We helped show business understand itself better. We have been a "USE"- Paper from the start, when bookers went blind by our "New Act" Notices.

In celebrating the Golden Jubilee of the paper we're at a summit (1955 word) of usefulness to trade advertisers.

So we simply say: Act now to reserve space in the Golden Jubilee Edition. Enroll yourself and your organization in the Grand Parade. A phone call, telegram or note will bring an advertising representative. Our art department will help, without charge, in preparing copy if you desire.

Your Business and Our Business Is Show Business and the Twain Have a Rendezvous at 50

VARIETY

MAKE YOUR SPACE RESERVATION

NOW — AT

NEW YORK 36	HOLLYWOOD 28	CHICAGO 11	LONDON
154 W. 46th St.	6311 Yucca St.	612 No. Michigan Ave.	8 St. Martin's Pl., (Trafalgar Sq.)

'Big Story'

Continued from page 23

that finally won them the ballot. Live pickup would be from a hospital just before election time, showing the vets preparing to file their ballots. That's the only live remote thus far slated, but more will be used as the story line permits and in the closing sequences where the actual reporter is introduced. Otherwise, the percentage of pre-shot film is going to be raised. Show's camera crew has already shot its footage for the first four shows, in South Bend, Cleveland, Brookline, Mass., and Bayonne, N. J.

Emphasis on top newspaper names isn't completely intentional, but they will occur this season more than any in the past. Miss Kilgallen's story is being adapted from a radio "Big Story" and concerns her pre-column, leg-man days on the N. Y. Journal-American. Matthews shows will concern his exclusive on Peron's jailing of 250 students in Argentina (yarn reads like a cloak-and-dagger story, since Matthews got into the jail by posing as the uncle of one of the students and flew to Chile to file it, with the story resulting in the release of the students through embassy pressure). Towery's Pulitzer Prize-winning series on the Cuero, Tex., land scandals has already been documented via "See It Now," but not yet done in dramatic form.

Louisville—WHAS will originate 3 hours of broadcasting from the tent at the Kentucky State Fair from Friday (9) through Sept. 17. Handy Atcher, Bud Abbott, Jim Walton, Tiny Thomale, Bill Pickett, Mary Ann Johnson, Herbie Koch, Barney Arnold, Shorty Chesser, Paul Clark, George Walsh and Pete French, comprising bulk of WHAS talent crew, will be featured entertainers.

Old Gold Cigarettes | REGULAR KING SIZE FILTER KINGS

119 WEST 40TH STREET, NEW YORK 18, NEW YORK

August 29, 1955

Dear Sam Levenson:

On behalf of my associates, I want you to know how very much we at Old Gold appreciated the wonderful entertainment you brought to our many friends through "Two for the Money" this summer during Herb Shriner's vacation. Not only did we, ourselves, feel that your handling of the show was magnificent, but, in addition, we received hundreds of fine comments from Coast to Coast.

The high rating that you helped maintain was, naturally, very gratifying also. As you doubtless know, the national surveys indicate that "Two for the Money" is the number one Saturday show of all the networks.

It has been a real pleasure working with you, and we would like to take this opportunity of wishing you continued success and happiness.

Cordially,

Thanks to:

OLD GOLD CIGARETTES
NICK KEESELY
GOODSON-TODMAN PROD.
W. A. SHAEFFER PEN CO.
WILLIAM MORRIS AGENCY

and to our friend
HERB SHRINER

SAM LEVENSON

Inside Stuff—Radio-TV

In view of closeness of American League pennant race and importance of upcoming N. Y. Yankees-Boston Red Sox game set for the Stadium in N. Y. on the evening of Sept. 16, R. J. Reynolds, has pulled off a promotional coup for two of its tv shows.

Phil Silvers, who kicks off for Camels on Sept. 20 with "I'll Never Get Rich," will be guest that night of Red Barber in latter's clubhouse tv stanza which follows Yankee home night games via WPIX. Barber's show is also bankrolled by Reynolds for same cigaret outfit.

What with attendance for this clutch ball game figured to be highest of season in the anticipated neighborhood of 65,000, plus millions watching via home tv screens in New York, New Jersey, Connecticut, and sections of Massachusetts, new Silvers series figures to get a hefty advance promotional boost.

Radio and Television Week kicks off Sept. 18 with all the radio-tv manufacturers and distribs in the greater N. Y. area getting behind the sales promotion for the '56 models. The various manufacturers who have flack offices in N. Y. got together last week to arrange a gratis "open closed-circuit" telecast via WABD for next Tuesday (13).

WABD is providing a 15-minute ayem slot during which manufacturers will expound primarily for the ears of radio-tv distribs and dealers on how to push the '56 line of sets. Manufacturers are currently lining up airtime pitches with the rest of N. Y.'s radio and video stations, although these will be for consumer ears.

Current Satevepost takes a look at the medium-sized television operation in a Joe Alex Morris byliner about Dub Rogers' KDUB-TV in Lubbock, Tex. Piece, titled "Home-Town TV Makes a Hit," describes the operation of the first post-freeze VHF'er to hit the air from top to bottom. It also recalls the incident, when Rogers ran an ad in VARIETY a couple of years back after reading a yarn to the effect that sponsors didn't want exposure in "East Slippery Rock" or Lubbock. KDUB-TV ad gave the vital statistics on Lubbock and invited VARIETY to send a staffer down to see for himself. "This," to quote the Satevepost piece, "proved to be an attention-getter among the big agencies that control advertising budgets, and it paid off double when a VARIETY reporter showed up. He wrote an article saying that advertisers had now 'learned some new names and found markets where none apparently existed before'—such as Lubbock."

General Investment Service has inked for Walter Winchell fore and aft station breaks via WOR, the N. Y. radio station which will carry the commentator's Mutual network news show commencing Sunday (11). Felt to be behind the brokerage firm's local bankrolling around Winchell is a hope that he'll continue giving those stock tips on the air, because there'll be General Investment on the spot with its "buy stocks" pitch.

New York Times is staging one of its rare television spot campaigns, scheduling it for Sept. 24, the day before it starts its serialization of "The Memoirs of Harry S. Truman."

Times has purchased seven announcements on WCBS-TV, starting at 5 p.m. (just before the Sunday edition hits the stands) and winding with "The Late Late Show."

Television version of "America's Town Meeting" will be made available to the nation's 16 educational television stations starting Sept. 25. Experimental series based on the 20-year-old radio show is being backed by the Educational Television and Radio Centre (Ford Foundation) at Ann Arbor.

First program, to feature Secretary of Labor James P. Mitchell, will originate at WQED, the educational outlet in Pittsburgh, and will be kinescoped there for immediate release to the country's other 15 educational stations. Gunnar Back will moderate the show, which will air at 7-8 p.m. Telecast will depart from the regular format of the radio show in presenting informal discussion combined with documentary techniques, with the premiere show having Secretary Mitchell reporting on labor problems as well.

John K. West, NBC veepee in charge of Coast operations, takes time out of his administrative duties Sept. 14 to participate in a panel discussion on "Is Color Television Ready to Move?" Discussion will be held at annual Fall conclave of the San Diego (Calif.) Bureau of Home Appliances.

First station promotion managers' contest ever run by a telefilm distribution outfit has been set up by Screen Gems. Contest, which runs from Oct. 2 through Dec. 31, will cover all Screen Gem shows in each station's market, with prizes including a 13-day cruise in the Caribbean. Aside from being a first insofar as sponsorship by a telefilm company, it's the first such contest involving the promotion of more than one show.

"The Sandwiches Are Waiting," brought out by Collins Publishing in England, has brought rave reviews for author Jane McClure, wife of Bill McClure, the "See It Now" (CBS) lenser. Book is about her experiences while accompanying McClure on his travels. Rights to the collection of short stories have been bought by the Danish State Radio for dramatization. U. S. publication hasn't been set yet. Mrs. McClure, now at work on her second book, is a mother of three. Family headquarters in London.

It's Barry & Enright; Ed Friendly Sells Out

Ed Friendly has sold out his interest in the Barry, Enright & Friendly packaging firm and the company's name once again reverts to Barry & Enright after two years. Friendly said his departure was made on the basis of policy differences, but was an amicable one. Though he's sold out all his interests and will no longer be active in the setup, he retains a financial share in the "Winky-Dink" segment, which was developed during his tenure, and in two pilots, "The Gillmen" and "Conflict."

All shows out of the B&E stable in the future will bear the Barry & Enright label, with Jack Barry as prez and Dan Enright as v.p. That was the original setup up to two years ago, when Friendly moved over from his post as national director of sales of ABC-TV to join the partnership.

Seattle—Disk jockey Wally Nelskog has returned to KJR here after a year in Yakima as manager of a station.

Houston—W. C. (Bill) Bryan has been named manager of radio station KTHR, CBS outlet here. The post was vacated by Ray Herndon, who became manager of a Midland tv station.

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SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

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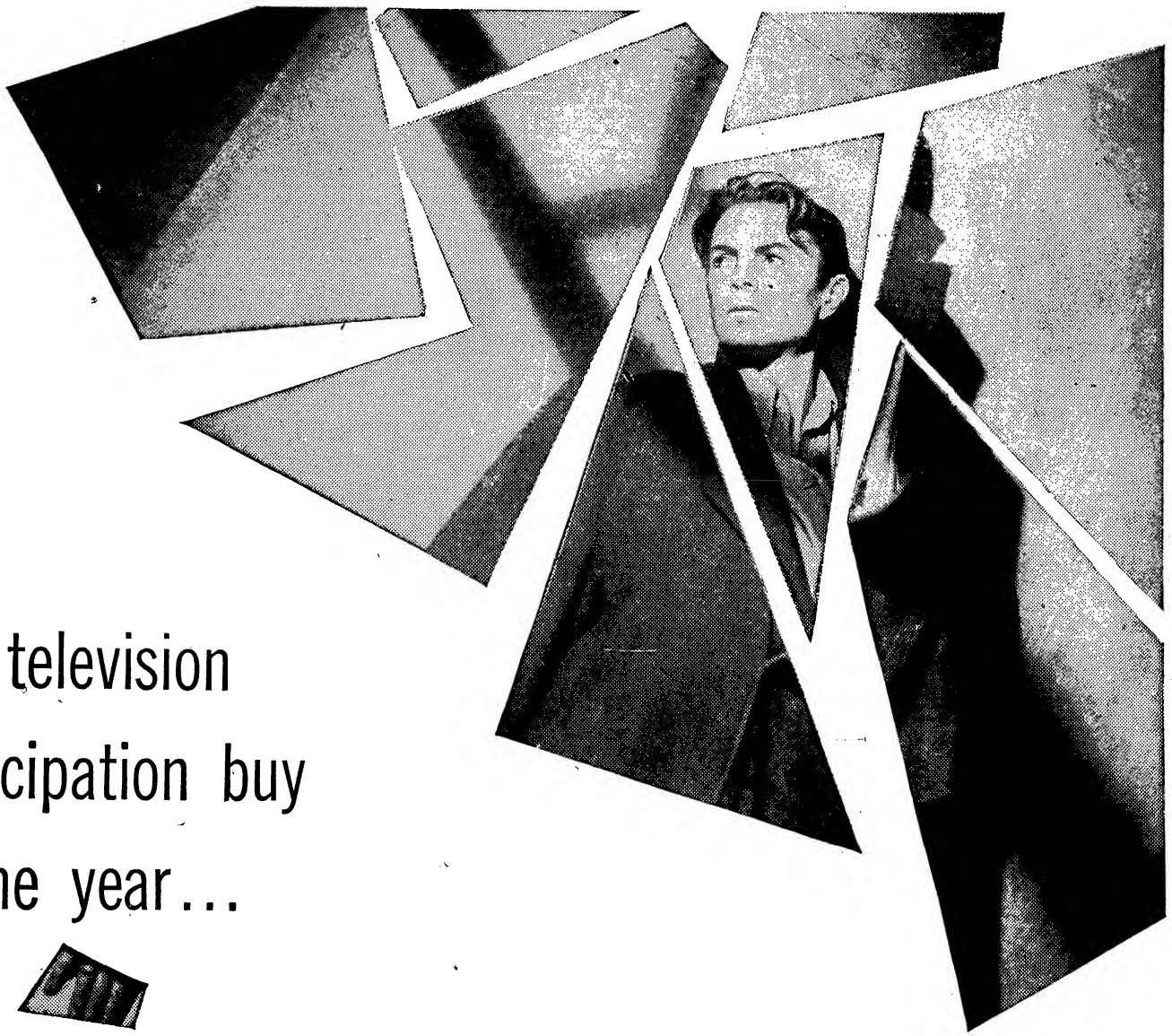

The television participation buy of the year...

a piece of ABC-TV's Sunday evening

FAMOUS FILM FESTIVAL

- Top-quality feature pictures . . . never before on TV.
- Box-office stars: Alec Guinness, Jean Simmons, Robert Newton, James Mason, Rex Harrison and Lilli Palmer, Claude Rains, Noel Coward, Moira Shearer, many more.
- Sunday: Class A time . . . 7:30-9 p.m. (EDT); 6:30-8 p.m. (CDT); 8:30-10 p.m. (MST); 7:30-9 p.m. (Coast Time) . . . a pattern for maximum audiences.
- No minimum buy. Choice participations for any budget . . . lower cost-per-thousand than *any* participating show on network TV.
- Contact your ABC-TV representative. In New York, 7 West 66th Street (SUsquehanna 7-5000); in Detroit, 1700 Mutual Building (WOodward 3-8321); in Chicago, 20 N. Wacker Drive (ANdover 3-0800); in San Francisco, 277 Golden Gate Ave. (UNderhill 3-0077); in Hollywood 1539 N. Vine Street (NOrmandy 3-3311).

EVERY SUNDAY EVENING
TOP-FLIGHT SHOWS . . .
BUT DON'T TAKE OUR WORD FOR IT!

THE LAVENDER HILL MOB:
"Wackiest crime story of the year"—*N. Y. Times*

ODD MAN OUT:
"Powerful, superb drama"
—*N. Y. Journal-American*

TIGHT LITTLE ISLAND:
"A howl-heavy comedy"—*Billy Rose*

THE RED SHOES:
"Completely irresistible"—*N. Y. Herald Tribune*

THE IMPORTANCE OF BEING EARNEST:
"Witty, wonderful"—*N. Y. Post*

CAESAR AND CLEOPATRA:
"Brilliant and provocative"
—*N. Y. World-Telegram & Sun*

NOTORIOUS GENTLEMAN:
"It's a pip!"—*N. Y. Mirror*

IN WHICH WE SERVE:
"Best picture of the year"—*N. Y. Film Critics*

Exclusively on **ABC-TV**
ABC TELEVISION NETWORK

Available!

"DR. I. Q."

THE FASTEST-MOVING QUIZ SHOW EVER PRESENTED ON RADIO-TV

- Emphasis is NOT on money, but on the challenge offered to listeners —
- Dr. I. Q.'s "track record" for selling goods is unequalled!
- Dr. I. Q.'s wonderful format of picking contestants from theatre audience AT RANDOM offers:

Biographical Portrait
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Thought-Twister
"I have a lady in the balcony, Doctor—"
"I have a lady on the telephone, Doctor—"
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- 30 QUESTIONS TO 30 DIFFERENT CONTESTANTS PER PROGRAM.

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Shadywood Lane, Dallas, Texas

CREATOR-OWNER OF DR. I. Q. — "THE BIG BOARD" —"SING FOR DOUGH" — "LET'S TRY AGAIN" —"CATCH AS CATCH CAN," etc.

Preminger's Pitch

Continued from page 1

cussion of any certain picture. "This would be democratic; this would be self regulation," he commented.

Such meetings would be "closed and without publicity," he recommended. And, he went on, "I would like to match any scene they chose from 'Moon Is Blue' with perhaps a Metro or 20th-Fox picture"—this to show that "Blue" was not so objectionable by comparison.

"Golden Arm" has as its central character a narcotics addict and its script already has been turned down by the Code in conformity with its flat tabu on dealing with the subject of illicit drugs in any form.

'Public Service'

The producer said both he and United Artists, the distributor, agree that the film can be a "public service" and it is UA's intention to ask for an exception from the Code edict against drugs for the entry.

UA, he reported, is free to withdraw from distribution of the pic if the company so elects, but is firmly committed to provide the financing. His deal with the distrib, said Preminger, does not demand that he deliver a pic that has Code approval.

Preminger said he understood that the Code restraint against the depiction of drugs was imposed at the suggestion of Harry Ainslinger, of the Federal Bureau of Narcotics.

Preminger observed this is the closest thing to Government censorship "that I have ever encountered." He mused, "Why then couldn't the Treasury Dept. tell us not to mention taxes or money, or the War Dept.—no mention of soldiers. This could be the Iron Curtain in reverse."

Preminger also offered the point that Ainslinger "apparently doesn't make any attempt to censor television." The filmmaker noted that two recent "Medic" and "Man Behind the Badge" network shows had drug traffic as subject matter.

The producer said the Code's attitude has been rendered even more curious by the fact that youngsters are being given formal education re the evils of drugs. He said a 15-year-old student at Beverly Hills (Cal.) High School recently was told to write a thesis on the subject.

Preminger offered, as an alternative to flat thumbs-downing of pix, a system of labeling product to convey to the public the specific nature of the contents and cite the reasons why one or more groups have raised objections.

As for the bid for an "exception" in the case of "Golden Arm," it's been noted that the Code's administrators have never taken such action.

Asked what he would do in the event UA refused to release the pic, Preminger said he might look for another distributor or might sell it on his own.

New Beefs on 'Monumental Reluctance' Of TV to Assist Unknown Scribes

New York.

Editor, VARIETY:

Three cheers for Ilse F. Stanley! It was high time some professional writer, whose proved performance could preclude any countercharge of "sour grapes," took the opportunity to present a clear picture of the goings-on behind all the loud and public clamor, the beating of breasts and gnashing of teeth, concerning the shortage of good writers for television.

A friend of mine, author of five exceptionally well-received (by the critics) novels, tried tv last year. He toiled long and hard, and finally, after interminable waiting, managed to get a reading. Eventually, all of his entries were produced, with viewer-reaction that ranged, he was told, from good to excellent.

What could and should have been a nice little success story turned out, however, to be just the opposite: a wearisome and embittering experience. For my friend discovered that in addition to the heavy expenditure of time and patience required for him to wear down the tv boys' monumental reluctance to recognize the existence of an "unknown" writer, he had to put in many more weeks of waiting while Madison Avenue "experts" pored over his work (at substantial weekly wages), while the sponsor's wife made up her mind as to whether or not she really approved of a certain character's behavior toward his Mom, while my friend's agent kept apologetically relaying requests from on high for minute changes in wording and punctuation.

At long last, a check would arrive. Long after my friend had spent the money, naturally.

The net result of all this was that the novelist in question, feeling he'd given the wonder medium a fair trial, turned away from it in frank disgust. These days he's making his bread and butter from slick magazines, from whose editors he can and does receive treatment that is courteous, human, and understanding — and above all, *prompt.*

And so, as tv kicks still another promising writer in the seat of the pants, another well-paid "spokesman for the industry" looses another pious complaint to the press bewailing the all too obvious fact that television hasn't got enough good writers to go 'round.

Why, I wonder, should it have to be explained over and over again, ad nauseam, that writers, like account executives, are *people*—with mouths, stomachs, and sometimes even ulcers?

My own writing background is more like Stanley's than my friend's. In eight years, mostly freelancing, I've turned out some 125 scripts for short films, chiefly documentary, on a wide variety of subjects. In 1949 I co-sponsored a prize-winning feature (*Lost Boundaries,* cenaris Prize at Cannes). Plenty of the films made from my scripts over the years, distributed on a cuffo basis to tv stations across the land, have appeared on television. They've been seen, I'm told, by tens of millions of people; but to date the only actual coin I've ever picked up from the medium was $200 I once wrung from "Break the Bank" by bringing along a smart girl who knew the answers.

But never mind that; I bear no grudge on that score. What I do object to is the fact that like Stanley, like the friend whose case I've cited, and no doubt like hundreds if not thousands of other aspirants I've been paid off in nothing but smooth brushoffs and skillfully-staged run-arounds by the very tv types who wail most loudly and piously about the lack of avilable writing talent.

Can I, a writer with an idea, get in to see Mr. Smith? Mercy, no! he's in conference with the director, the agency representative, sponsor's representative, the-mup the sponsor's representative, the Equity man, the program ratings expert, and/or his golf pro. Or maybe he's dictating another pathetic press release about the shortage of writers with ideas. Come back some other time—next May, for instance.

And so it goes.

The trouble with television is the hoary old story of too many cooks. Each of these cooks is positive he knows just how to concoct a tasty broth that the tv public will slurp up greedily and gratefully. And each of these barefoot boys from Madison Avenue is regularly confirmed in his high opinion of his culinary know-how by the arrival of a far-from-inadequate weekly paycheck.

So they toil and moil, these cooks, in their air-conditioned kitchens. Eye of newt and toe of frog; a pinch of this and a dash of that. The broth bubbles and boils in the cauldron.

May I see the recipe? you ask. The cooks stare at you in amazement.

For who gives a damn about the *recipe?*

Ormonde de Kay Jr.

An 'Aye' for Hartman

New York City.

Editor, VARIETY:

I read with great interest the seemingly conflicting comments of

(Continued on page 48)

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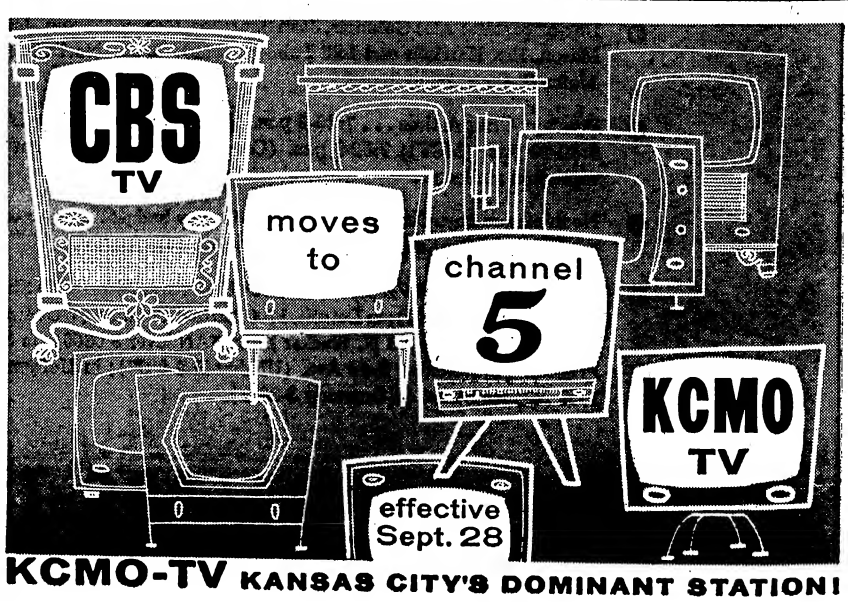

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Wow! too hot to hold- Plate as is!! Frank

FEATURES starring ROGERS/AUTRY SMASH SATURDAY DAYTIME RATING RECORDS, first time out

Tough Network Leaders Toppled in Market after Market!

INDIANAPOLIS (Saturday, 11:30 A.M.-12:30 P.M.) **14.1**
MCA TV's hour-long Western Film package tops tough network competitors by 145%, 61% and 444% respectively! (ARB, July 1955) three

COLUMBUS (Saturday, 9:30—10:30 A.M.) **12.9**
rating The *biggest* ever earned in the period. Jumped sets-in-use 75%! Almost *triple* the previous rating for the time spot! (ARB, June 1955)

HOUSTON (Saturday, 12:00-1:00 P.M.) **14.9**
Beats the top-rated Saturday afternoon network show by 144% — catapults time period rating *first time out* from 8.1 to 14.9! (ARB, July 1955)

56 hour-long features starring GENE AUTRY
67 hour-long features starring ROY ROGERS

Stampede the audience to these double-barreled hits in the market of your choice. Terrific ratings— available *now!* Call MCA *today.* or markets

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MCA TV Film Syndication

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Radio Reviews

THIS IS TOBY
With Mark Toby, Marion Nobel
Created, scripted and produced by Toby
30 Mins.; Sun., 9:30 p.m.
WEVD, New York

Mark Toby has concocted a farcical conglomeration in this 30-minute stint in which he purports to interview distinguished writers. Actually, the authors are characters which Toby has invented apparently only for the purpose of interviewing on this program. It's a one-man show in many respects, with Toby creating the plot, scripting, directing and producing, being given an assist by Marion Nobel to bring in the femme interest. As such, he hints real versatility since not only acting as interviewer, but playing the author and any other subsidiary male characters.

For his initial stint, he interviewed Virgil DeCadent, obviously a name dug up strictly as a gag. He was purported to be author of "Sold-American," "Hominy Grits Murder Case" and "Robert E. Lee." Latter had the alternate title of "Man in the Grey Flannel Suit." Said mythical author took exception to the statue of General Sherman, and told why.

In the course of his interviewing, Toby gets off on a tangent in relating the sad story of sister Lou, ugliest woman in the south. Sister is the femme voice which seems a bit dragged into earlier passages. But the fable of Lou's search for a marriagable man is an entertaining, tabloid story. If nothing else, it points up Toby's ability to portray numerous radio characters.

Idea behind this show is good, and it is well put together. The tongue-in-cheek kidding of the stilted air interviews of literary folks is all there. However, some of the alleged humorous passages fail to come off. This can, of course, be remedied as the series progresses. *Wear.*

SALUTE TO ALBERTA AND SASKATCHEWAN
Narrator: Dan E. Cameron
60 Mins.; Thur. (1)
CBC, from six prairie cities

Two of three Canadian prairie provinces—Alberta and Saskatchewan—became 50 years old Sept. 1, as parts of the Confederation, which doesn't reach its century mark till 1967. This hour-long salute to the pair had its narration from Winnipeg, in the third prairie province Manitoba, by Dan E. Cameron, Canadian Broadcasting Corp.'s program director for the prairie region.

All the music, though, came from Alberta—the capital Edmonton and Calgary, home of the famous Stampede; and Saskatchewan—the capital Regina, Saskatoon and Moose Jaw (which might have been nomenclaturally counterbalanced by Alberta's Medicine Hat). So did the speeches—a prolix six-minute one from Premier E. C. Manning of Social Credit-run Alberta and a dignified but lively four-minute one from Premier T. C. "Tommy" Douglas, whose Cooperative Commonwealth Federation government of Saskatchewan, in power more than a decade, is currently the only socialist one in the Commonwealth.

Douglas' faint Scots burr added flavor, and it could be understood where his daughter, now acting in a London West End play, got her talent. Manning read all and Douglas part of messages they'd sent to Queen Elizabeth, titular head of all Commonwealth countries, and her entire short replies. Prime Minister Louis St. Laurent, French-Irish by descent, spoke engagingly for three minutes, by transcription, in English and French.

Goeffrey Waddington, a former Albertan now prominent in Toronto, led a CBC orch in several numbers, notably the sometimes eerie, fascinating "Rocky Mountain Sketch" composed by Bob McMullin of Edmonton. U. of Alberta Mixed Chorus of 120 sang "Ring Out a Cheer." Howard Leyton-Brown, violinist recently in from Australia, played two Kreisler numbers and Thelma Johannes of Saskatoon a gay piano classic; and Marilyn Duffus of Moose Jaw sang a Hebridean chant. The Saskatchewan Golden Jubilee Chorus did a religioso number, well, and a Mennonite choir sang beautifully, unaccompanied.

Bob McMullin himself came in with his orch and tenor John Letourneau in a quartet of French-Canadian folksongs including the w.k. "Aupres de Ma Blonde." (Besides Quebec and New Brunswick, Alberta has many and Saskatchewan some French-speaking residents.) And from Calgary Vic Siebert, the Mello Maids and Sons of the Saddle beat out "Seeing Nellie Home" and a specially-composed "Golden Jubilee"—not a bad tune with an excellent lilt, which could have new lyrics for general appeal. The group was good, with superior harmony.

Show was a well-balanced blend of longhair, religioso, folk and western music, with a minimum of gab bridging the sections and all speeches at the end. The unannounced overall producer deserves a lot of credit for a bangup job combining dignity, charm and zip. *Gard.*

BEKINS HOLLYWOOD MUSIC HALL
With Hugh Douglas; guests
Writer-Director; Les Farber
30 Mins., Sunday, 4:30 p.m.
Columbia Pacific Radio Network, from Hollywood.

As with a salad, it's the dressing that makes "Bekins Hollywood Music Hall." Basically, "Music Hall" is a d.j. show. But clever integration of tape interviews between records by top musical personalities in both pop and longhair fields, plus smooth and intelligent commentary by host Hugh Douglas, serve to elevate this offering above the rut of the commonplace.

The show spotlights only a few personalities each week—last Sunday Margaret Whiting. Vivian Blaine, Robert Alda and Robert Merrill. Tape interviews deal with professional and personal highlights in careers of those interviewed, as they relate them. Often, material lives up to 'little known" billing and is generally interesting and presented with good taste and effect. Record selections are top presentations from artists' careers and raises program above a "Current Best 10" level.

Les Farber's writing and direction are top-drawer radio.

"Music Hall" shifts to 5-5:30 p.m. time slot on Sundays, starting Sept. 25.

MUSIC SHOP
With Bill Eubanks
135 Mins.; Mon.-thru-Fri., 9:15 a.m.
Participating
WABY, Albany

Bill Eubanks displays a wide variety of wax works when he opens the door daily for an extended showcasing. He is a strong-voiced miker with a friendly personality and an off-the-cuff approach. The music is listerable, selections of many types being included. One segment encompassed "Blue Ribbon Memory Tunes," chiefly instrumental and nostalgia-evoking. On another, Eubanks suggests "Dropping your work and relaxing for 10 minutes."

He speaks with reasonable authority of tunes and artists; spotlights on occasion, numbers by The Four Joes — apparently friends. Eubanks' technique is a bit uneven. He talks too fast and choppily, at times; reads some commercials too rapidly and too loud. One of the five-minute news roundups also received a "rushed" treatment. *Jaco.*

N.Y. TV Stations Ride Boom

Continued from page 27

tion in the market that can expect a whole year's profit in '55. Station has only four nighttime half-hours unsold, a healthy advance in position over last year. Once again, in a matter of bookkeeping, there's no certain way for observers to ascertain how much WABC-TV benefits through use of network facilities.

The situation at DuMont's WABD has proved pretty erratic in the course of the past year. The outlet was doing a substantial third place biz last year—ratings were reasonably high and so were billings. But it was struck by a sharp reversal about last January. Salesmen familiar with the situation said that WABD was oversurfeited with lowgrade film properties that failed to attract viewers and underwriters. Since Ted Cott took over management of that station (and DuMont's Washington outlet, WTTG), he's manipulated some new film properties. That coupled with some heavy promotion are said to be the cause of strong biz over the past few weeks. Though the station doesn't expect to do a full-year profit in '55 the last four or five months should be black inkers if pace of present sales continues. Nature of station's programming calls for gimmicky stanzas ranging from in-studio wrestling and tennis to novel shows built around film shorts.

N. Y. News' WPIX Clicks

Principal unofficial sources at WPIX say that it's running well in the black this season. Elsewhere, the word is that it's just starting to show a month-to-month profit because it's taken boss Fred Thrower time to shed some costly and unrewarding remote sports shows, including some of the Madison Square Garden events. (Baseball was a profit, of course, and shall remain on the sked.) WPIX reported a fortnight ago a $1,000,000 sales spree for fall. Most of the biz was booked through the new and big emphasis on syndicated films, with the station seemingly striving for the type of operation that Dick Moore turned into a profit via KTTV in L. A.

WOR Eyes Black Ink

WOR, the GT station, is one of the more interesting revenue stories to the trade. It's doing well as a result of its "Million Dollar Movie" lineup, based on first-run features it got from the parent outfit. But the industry's puzzled long and hard over whether WOR-TV, which is helmed by Gordon Gray, has not been getting the films cheaply, if not for free, from the mother firm, because all profit is supposedly going into the same kitty anyway. In answer to that, Gray maintains that WOR-TV has been forced, through the impartial competitive bidding that GT invoked, to pay top prices and not just in a bookkeeping exchange. The station is not in the black now, but feels it will be by the year's end. It's said that Gray is still working off cumbersome existing contracts that have prevented "MDM" from converting the outlet to regular profit.

While WABD is developing a diversified-in-itself sports-shorts-personality pattern, and WPIX is going syndicated, and WOR feature film, the remaining station of the indies, WATV, is forming its own stanza personality. The Irv Rosenhaus station is now taking on N. Y.'s only specialized video programming, ranging from Negro shows to foreign language (Spanish, Italian, Yiddish, etc.) telecasts. The big weekly losses of two and three months ago are being diminished through cutbacks in extra personnel, office space, etc. While WATV has built its specialized shows to where they supply 20% of total revenue, there's seen the probability of them eventually supplying the majority of the billings. (According to observers, a good part of WATV's future chances to meet the coin climb going on among its rivals depends on how widely accepted among advertisers specialized video programming becomes.) Meanwhile, due largely to the cutbacks, the station is understood to be doing better for the current two months than for the same period last year, with the possibility of the station scraping through to black in in December.

UHF-VHF

Continued from page 24

ly" that "any general course of action which looks toward the licensing of tv stations under a system with a built-in low ceiling on future expansion should not be adopted until we have at least made a thorough going study of possible alternatives."

Turning to deintermixture proposals before the Commission to provide for all-UHF or all-VHF stations in selected markets, Hyde declared: "The more successful UHF operations, the greater the use of UHF channels, the greater incentive for improvement and manufacture of sets and transmitters for use in this part of the spectrum."

Hyde suggested a re-examination of the tv allocations with the objective of establishing conditions "conducive to the growth and development of UHF in as many areas as possible and at the same time providing opportunity for network competition on as nearly equal transmission facilities as possible in as many markets as practicable. . . . The ultimate purpose, of course, would be to encourage the larger and more effective use of available tv channels. The ultimate full development of television in this country should not be hamstrung by having been limited to 12 channels in its pioneeer stages."

The Commissioner said he does not believe "that an allocation which fails to provide facilities for an expanding and comprehensive service, providing opportunities for development now and in the future, in small and large communities, would be consistent with the basic policy of the Communications Act, or that it would satisfy the American public."

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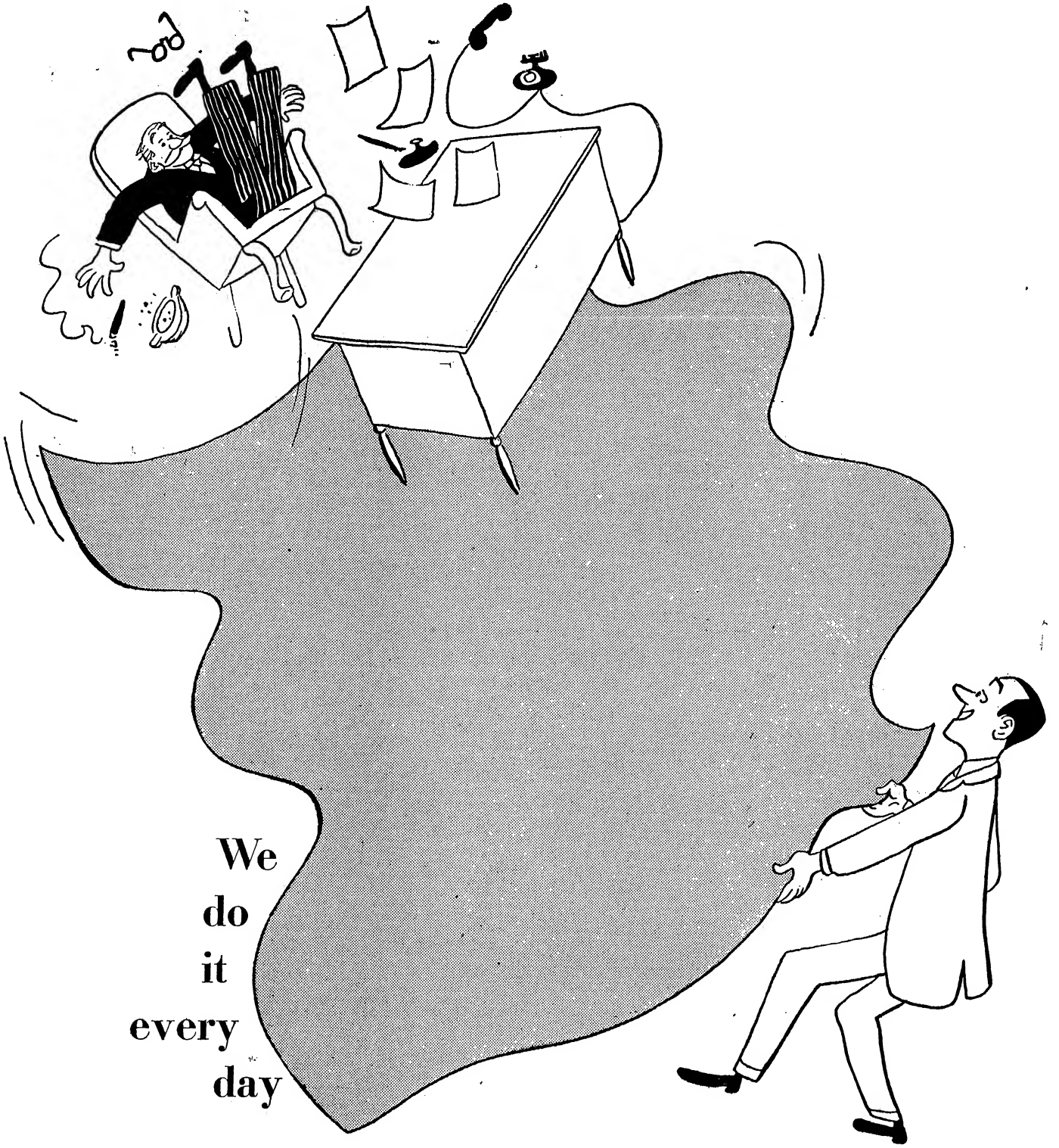

Pulling the rug out from under the established concepts and preconceived ideas of advertising is healthy exercise for any agency. And it's surprising (*or maybe it isn't*) how often it results in better advertising for that agency's clients.

Young & Rubicam, Inc.

Television Chatter

New York

Florida Friebus doing double-threat duty these days, adapting "Alice in Wonderland" for **Maurice Evans'** new Hallmark NBC-TV Sunday specs and wrapping up a vidpix role in "The Goldbergs" for fall exposure . . . **Dan Indjian,** formerly with Audio Productions and Columbia Pictures, joined the editorial department of George Blake Enterprises, the tv commercial house . . . **Mickey Sillerman,** exec v.p. of Television Programs of America, back from a four-week Caribbean cruise yesterday (Tues.). His secretary, **Peggy Miller,** and **Gloria Rosenbloom,** secretary to TPA prez **Milton Gordon,** back from Europe a few days earlier . . . Kajar, the magician, booked for an appearance on the CBS-TV "Morning Show" Sept. 9 . . . **Jack Gould,** N.Y. Times tv critic, going to London to cover opening of British commercial tv setup later this month . . . Transfilm completed production on two one-minute fully-animated color commercials for RCA Victor, using **Vaughn Monroe** on the soundtrack, for use on the Sid Caesar show and other RCA-sponsored color and b & w entries . . . **Kurt Blumberg,** assistant v.p. at Television Programs of America, bought a new home in Stamford . . . **Elaine Lynn,** featured in "Plain and Fancy," filming a series of commercials on Post Cereals for Benton & Bowles . . . **Mike Stokey,** producer-emcee of "Pantomime Quiz," to wed **Spring Mitchell,** card girl on the show, in October . . . **Audie Murphy,** in town to plug "To Hell and Back," guests on "I've Got a Secret" tonight (Wed.) . . . **Mike Wallace** now a permanent panel member on "Name's the Same" . . . **Donald Woods,** who just completed a heavy summer stock schedule with a two-week appearance in "The Moon Is Blue," signed to appear opposite **Julie Harris** in "A Wind from the South" on U.S. Steel Hour next Wednesday (14) . . . **Joe Silver's** "Space Funnies" switches to Saturday mornings, 8-9 a.m., on WCBS-Tv.

Howard Barker, formerly scenic designer for "Voice of Firestone" on ABC-TV, is designing the sets for the pre-Broadway tryout of "A Touch of Magic," the Signe Hasso starrer, at the Capri Theatre in Atlantic Beach, L. I. . . . Pianist-organist **Billy Nalle** vacationing from his background chores on several shows for a month in Ft. Myers, Fla., and while there will make five appearances on WINK-TV . . . **George Vaughan** has ankled MCA-TV to join Official Films as a senior account exec in N. Y. . . . ABC-TV programs & talent veep **Bob Weitman** and "Soldier Parade" femcee **Arlene Francis** get plaques from the Army Recruiting Service on the show's last outing tomorrow (Thurs.) . . . Couple of changes at CBS-TV Spot Sales: **Frank Elliott Jr.** comes up from WCAU-TV in Philadelphia to become director of sales development succeeding **Jack Mohler,** recently made an account exec, while **E. James Hodgett,** formerly with A&P, becomes research assistant under **Al Di Giovanni** . . . **Erberto Landi's** "Italian Feature Film Theatre" switches from WABC-TV to WATV on Thursday nights at 10, ending a six-year Saturday afternoon span of exposure . . . Four Guild Films shows, "Liberace," "Life With Elizabeth" and the Florian Zabach and Frankie Laine show, earmarked for showing abroad via the Armed Forces Network . . . New Jersey State Fair annual award to year's outstanding television show has gone to Ziv's "I Led Three Lives" . . . Transfilm has completed a series of 13 quarter-hour color films featuring **Dr. Louis H. Evans** and titled "Man to Man," for the National Council of Churches of Christ, with the series slated for free distribution to stations for sustaining use.

Part of the proceeds of the golf tourney at Shackamaxon Country Club in Scotch Plains, N. J., which begins today (Wed.) will go to United Cerebral Palsy. Several video luminaries'll participate, with **Jane Pickens** heading delegation to receive UCP share . . . **Irene Manning** has left for Coast and commitments to do vidfilm commercials . . . **Josephine Maggio** into Edward Petry Co., station reps, as head of traffic and special services . . . **Barry Levinson** and **Elliot Kastner** opened video-motion pic department for William Schuller agency . . . Tv producer-director **A. Burke Crotty** to spend five weeks abroad studying television techniques and locations for tv film series. Will sail for London next Wed. (14) . . . **Jack Hively,** former RKO director now megging for McConnachie Television Productions, and his actress-wife, **Dorothy Lovett,** moving into their newly-acquired ranch type residence in Hartsdale, N. Y. . . . **John Pavelko** set for cast of "The Big Story" when it resumes Friday (9) on NBC-TV . . . **Marian Russell** and **Peter Fernandez** in Bermuda this week for "Crazy Over Horse Mackerel" in the "Crunch and Des" series.

HAZEL BISHOP SPONSORS ARTHUR MURRAY TV'ER

NBC-TV lost no time finding a replacement client and show for the Sunday night 10:30 period following decision of Lquella Parsons not to go ahead with her sceduled film series. Time will be taken over by Raymond Spector on behalf of Hazel Bishop. He'll install "Arthur Murray Party".

Hazel Bishop continues, of course, with the Ralph Edwards' "This Is Your Life" Wednesday nights. During the summer it sponsored "The Dunninger Show" Saturday nights.

End of the Run

Chicago, Sept. 6.

After more than 19 years, the Chicago Northwestern Railway next month is departing its 7:30-7:55 weekday morning berth on WMAQ. Strangely enough the railway's forthcoming exit was cued by its desires to hang onto the time slot. The station had asked it to cut back its identity to 15 minutes daily so the remaining 10 minutes could be opened up for spot biz.

Apparently it was all or nothing with Northwestern, hence the checkout.

SRA Hits at Franco's Rose Pharmacal Deal; Denies It's 'Per Inquiry'

Station Representatives Assn. has brought to light what it feels to be a per inquiry deal "second to none in radio station rate cutting." Carlos Franco Associates, repping Rose Pharmacal, is the outfit hit by SRA.

As SRA lays it out, Franco fixed it so that each of over 20 stations involved will get a minimum of $1 for every 7,000 homes per week in what is referred to in the agreement as the station's "intense area." Alternative is receiving sum totalling one-third of the sales of all Rose's sales in the area, whichever is larger. For this each outlet pays off in 280 run of sked announcements a month. Franco is paid by Rose as consultant in lieu of ad agency help, SRA reports.

Two of the over 20 stations agreeing to the Franco-Rose setup, SRA says, are 50,000-watters. "This is not p.i.," Franco declared, "it is a cooperative agreement." He said it has been going on since March.

Multiple-Set Homes

Continued from page 25

000 sets this year, Secrest told the dealers there is a market for 12,800,000 to 15,000,000 sets to replace outmoded receivers. He also pointed to the important market in the 15,000,000 families, most of them in the range of one or more stations, who still do not have sets.

Secrest said the industry is unanimous in the opinion that color will have little or no effect on sale of black and white sets between now and Christmas. As to 1956 and 1957, he said, there is a wide range of estimates. Once color tv gets over its initial "hump," he added, "it will bring another tv boom reminiscent of the first few years of black and white tv."

From The Production Centres

Continued from page 26

radio property in Papillion, Neb., area suffered damage from weed fires last week . . . **Jack Payne's** sixth annual baseball tour for WOW-TV attracted some 200 customers. Group took a special train to Chicago to watch the Senators, White Sox and Yankees . . . Baseball telecaster **Dizzy Dean** in town for a golf match with nitery owner **Don Hammond** . . . **Jerry Ryan,** KFKA, Greeley, Colo., has started a new afternoon tourist-type show with copy directed at motorists . . . KMTV personalities made several in-person appearances at Nebraska State Fair in Lincoln last week . . . All told, KMTV's Ranch House Jamboree gang performed before 31,000 at county fairs and other annual events in Nebraska and Iowa during August.

IN BOSTON . . .

WNAC-TV and WNAC radio going all out for coverage of the educational conference at Amherst this weekend (8, 9, 10). A roundup from 11:30 to midnight each night will be handled by **Les Smith** over WNAC. **Jack Malloy,** Yankee production director, will supervise a staff of cameramen and crew, and **Jim Pike,** film director, will compile a documentary film, "Are You Interested," to be shown over WNAC-TV Sept. 18. **Louise Morgan** of the WNAC-TV "Louise Morgan Show" will be the commentator on the **Pierre Balmain** fashion show at the Boston Club Sept. 12 . . . **Joseph Pellagerino,** prexy of Prince Macaroni, which sponsors "Man Behind the Badge" on WNAC-TV, is offering a ton of macaroni to each of the Governors of the three flood stricken areas, Mass., R. I. and Conn., for flood victims . . . **C. Herbert Masse,** sales manager, WBZ-TV, has been elected a director of the Financial Advertisers Association of New England for the year 1955-56 . . . Crime in Boston and the capture of Elmer "Trigger" Burke was discussed by **Joe Dineen,** author of "Underworld, U. S. A." and Boston Globe columnist, with **William W. Pierce** on WGBH-TV's "Backgrounds" Friday (2).

Dr. Wiebe

Continued from page 25

about the audience that actually tuned it in. To my way of thinking, this is playing with very expensive toys."

Dr. Wiebe, proceeding on the assumption that the educational telecasters have no budget or staff for research, suggested a method of getting a rough idea of audience reaction, listing the following steps: get the station engineer to draw a coverage map; decide who the primary audience is, city people or farmers; count the rural counties in the primary area and get estimates of the farm population in each of the counties; assign 200 calls among the counties in proportion to farm population; pinpoint the northernmost point in each county, but don't choose a town; get somebody to each pinpoint area in the 24 hours following the program and have them interview the specified quota of homes staying as close to the pinpoint spot as possible and picking homes at random. Future surveys would find the pinpoints in other areas of the county. Interviews should stress questions on what viewers liked or disliked about the show, and what they got out of it, but should not include questions on what kind of a show the viewers think should be put on.

In his emphasis on the need for research as the means of estimating educational tv's usefulness, Dr. Wiebe had some harsh things to say about the educators who consider television a "pure art form." This isn't true, he said: "it is a medium with a mission, it is a way of communicating messages." The criterion which should be applied in evaluating a television show, he declared, is: "How likely is it that audience members will perceive this program content almost as if it were an experience in first-hand reality?"

Jessel's Telethon

George Jessel will emcee the 19-hour Muscular Dystrophy Assn. telethon over WABD, N. Y., this Saturday (10) and Sunday. Station originally had Jerry Lewis slated for the job.

N. Y. Gov. Averell Harriman is general telethon chairman. Funds will be used to aid in building a research center for muscular dystrophy near Cornell Medical Centre in N. Y.

WSB Radio Sets U. of Ga. Grid Sked; Sept. 17 Bow

Atlanta, Sept. 6.

WSB Radio, NBC outlet; owned and operated by Atlanta Newspapers, Inc., again will carry all of the Georgia football games, beginning with Georgia-Ole Miss game night of Sept. 17. Ed Thilenius, spieler from WIFC, Athens, Ga., home of Georgia U., will do the play by play, while Walter Graham, of WRBL, Columbus, will do the color. Texaco is the sponsor and games are blanketed over state on a hookup known as the Georgia Sports Network.

Kickoff game in this series was originally scheduled to be played in p. m. at Athens, but since Georgia Tech is meeting U. of Miami here that same afternoon and their game is to be telecast over a national NBC-TV hookup (in color, too) it was decided to bring contest here as second half of a doubleheader. Where game would have drawn not more than 15,000 in Athens, it looks like a sellout (40,000) at Grant Field, Tech's home stadium.

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VARIETY

Wednesday, August 24, 1955

'Young'-Stageshow Smash 85G, Chi; 'Roberts' Wham 55G, 'Foxfire' Hot 29G, 'Holiday' Sock 53G; 'Terror' 7G

Chicago, Aug. 23.

Windy City boxoffices are holding nicely this round, with several strong openers helping business generally throughout the Loop. "You're Never Too Young" with Howard Miller topping stage bill looks a terrific $85,000 opening round at the Chicago.

—SMASH
—TERRIFIC

—Nice Words When You Can Get Them

It takes a lot of elements to rack up a gross like this — — —

I want to thank the people who made it possible — — —

THIS IS THE HOWARD MILLER SHOW

HI-LO'S —a great new multiple voice group with as refreshing a sound as you can hear.

FELICIA SANDERS—warm, vibrant appeal; a charming sophisticate of song—who commands respect and attention, a great singer.

YONELY —I think he's one of the top comics of our time. A show stopper who belongs in the front ranks.

PAT BOONE —A bright star which like a meteor has raced across the heavens—smash records—smash appearance.

DELLA REESE —the exciting newcomer who, unheralded, won the overwhelming approval of every audience.

LENNY DEE —one of the hottest acts in show business. A genius of sound and showmanship, a top name for any marquee.

HOWARD MILLER

and it takes a lot of help up front, too.

My sincere thanks to a wonderful boss—Nate Platt; to Ray Thompson, Chicago Theatre Manager; to Eddie Seguin, top P.A.; and to Lou Basil, who cuts a great show—and to every member of the theatre family.

—and thanks to Jack Webb, a nice guy.

and thanks to my radio and TV affiliation:

WIND — 6:35-8 A.M.

WBBM-CBS — 11:45 E.D.S.T.

The Howard Miller Show, Sponsored by The Wrigley Company

WBBM-TV, Friday Nite, 11:00-1:00 A.M.

Winchell's Ace-In-Hole

Continued from page 27

was sent two months later, presumably because Winchell was still on the air (his show ran till the end of June) and two more cases involving him were still pending. Web in the letter rejected the insurance company's ruling on punitive damages and stated that under any circumstanee, Winchell had and would continue to be covered under the network's own policy. On that basis, Winchell states, he asked for his reinstatement, stating he had no reason anymore to leave the network, since the one thing which had led him to ask for his release had been settled. Network refused to reinstate him, and in a statement last week said, "Since our contract had been terminated with Mr. Winchell and our relationship severed, it was the decision of the company not to renegotiate his services for radio and television."

'Deliberately Misinformed'?

Winehell believes the network deliberately misinformed him on the insurance status to get rid of the contract. "I don't need the money," Winehell said last week, "but nobody throws away a $1,000-a-week guarantee for no reason at all." Winchell stated that he felt he had a reason at the time he was informed of the insurance company's stand, but that the eontract should have been reinstated when it was discovered that he had been protected. Winchell took issue with another phase of ABC's statement to the press last week, which stated "it was our understanding from Mr. Winehell that he was in negotiation with two other networks" at the time of his release. 'Tain't true, says Winchell.

Columnist is and has been doing a burn since his release over what he considers ABC's "ingratitude" for his loyalty to the network. He recalls, among other things, that seven years ago Bill Paley and CBS made him an offer of $10,000 a program for 45 programs a year, nearly double his ABC setup of $5,000 a show for 52 programs. Kintner, he says, "pleaded with him to stay, matehing the CBS offer in the form of a eontract written on the back of a Stork Club menu." Winehell says he's won every one of the five cases that have come to trial, and he's "never cost ABC a single penny, whether for a postage stamp or in a court action." He brought in every sponsor he ever had, he states, including Jergen's Lotion for 17 years, and when a hike in his contract was negotiated, the sponsor, not the network, paid for it.

MBS Teeoff Sunday

Winchell starts work for Mutual in a Sunday-at-6 quarter-hour next week (11). Contract hadn't been signed by the weekend, but Winehell said he had a handshake on it with Tom O'Neil, Mutual president-board chairman, and opined, "There's no small print in a handshake." Carrying the metaphorical mood a step further, he cited Will Rogers', "A contract is a confession of mutual doubt." Nonetheless, even if a pact isn't signed by the time he goes on the air, there will be one and it will eontain the punitive damages coverage Winchell insists upon.

For its part, ABC contented itself wi h its short statement, whieh made the point that "there is no basis of fact in Mr. Winchell's complaint" and that "there was no misrepresentation eoncerning his eontract for his radio and television programs with ABC. Statement elosed with this kicker:

"While the Ameriean Broadcasting Co. is making this statement in order that the faets may be clear, it is our belief that Mr. Winehell's elaims should be settled in court and not in newspaper statements."

Alcoa's 'No Art'

Continued from page 23

ton"; "Colonel," by Thomas Phipps; "Black Wings," by Joseph Schull, who wrote the sueeessful "The Bridge" for Elgin; "A Business Proposition," by John Vlahos; and "Risk," by Al Geto, a new writer on whom Brodkin is very high. Brodkin hasn't spoken to the sponsors and networks yet on the properties he has available, but it's assumed he'll pitch them for production on the series. particularly since he's speeialized in the lighter vein whieh Aleoa seems to prefer. Brodkin said he hopes to bring over two of his key assistants from ABC, Philip Barry Jr., his associate producer on "Elgin," and Joan MaeDonald, his easting director. Miss MaeDonald, ineidentally, has already been signed by NBC to handle casting on "Produeers Showcase" and the "Pontiac Hour."

TA parting of the ways with NBC comes in the form of a natural sequence of events, sinee it packaged "Television Playhouse" for Phileo and the Hutchins agency, which merely bought the Sunday night time from the network. When Goodyear came in as alternate sponsor, it was a matter of Philco's relinquishing the alternate week but eontinuing its own package in the Goodyear week. Now that Philco has eancelled, NBC is stepping in with its own house-owned paekage, which will be helmed by Brodkin but was originally to be produeed by Duff. Despite the "Playhouse" obliteration, TA still has three shows on the air or due to preem, the Sunday night CBS "Appointment With Adventure," which has been renewed by Kent for another cycle and which is being retitled "Opening Night," the upcoming CBS Tuesday night filmed comedy, "Joe and Mabel," and the NBC alternating week "Armstrong Circle Theatre." TA is also negotiating for a return of its "Justice" series.

Brodkin moveover leaves the ABC operation completely destitute of prospects for any hour dramatic shows this year. Brodkin's departure, under a one-year paet with four-year options, follows that of Alex Segal (also to NBC), who stayed with the web after the U. S. Steel switch only to leave it a couple of months later. Brodkin, an ex-legit stager and producer, first hit the tv bigtime in 1953, shortly after the ABC-United Paramount merger, when he staged the "ABC Album" series, a cycle of half-hours out of whieh emerged several series (though none on ABC). He then took over the Motorola reins on the alternating week with Steel, repping the ABC production identity vis a vis the Theatre Guild's packaging of the Steel show. Brodkin deal was set by Ashley-Steiner.

Stone

Continued from page 26

framed with an eye toward the future, the Buck Rogers deal for example, where there's no show on the air yet from which to merchandise (he points out, however, that since acquiring the property last week from three prospective producers-distributors). In the case of United Sheeplined Clothing, it's really a caleulated risk, with Stone frankly banking on a Daniel Boone frenzy to displace the Davy Crockett boom. Here again, there's no show to merchandise, but Stone, confident that there will be at least one with the current talk about the frontiersman, feels he has all clothing licensing wrapped up on the character by virtue of United Sheeplined's 1937 patent on Daniel Boone apparel.

New Writer Beefs

Continued from page 42

Ilse F. Stanley and Edmund Hartmann in the Aug. 31 VARIETY. Miss Stanley complained of unpleasant experiences in a supposedly tv writing sellers market, while Mr. Hartmann pointed out that writers are needed in tv, as evidenced by the fact hat he hired a new writer on the spot.

In the spirit of optimism, and at the risk of sounding smug, my wife Bernice's experience leaned toward Mr. Hartmann's contention. I say leaned toward, because, of course, there were problems. In a business with so much at stake, the producer's enormous responsibilities can sometimes cause the wheels to turn exceeding slow.

In my wife's case, her experience has been in the magazine field, but no tv. She tried a few spec things for speeific comedy shows and wrote an idea for a children's series. Although these haven't sold yet, they finally did lead to assignments on two network shows.

That's about it for what it's worth.

David Kerman.

Enchanted Forest

Continued from page 1

well and a rainbow bridge also prominent.

The buildings are substantially constructed of solid oak beams, heavy concrete and cinder blocks. They were designed by a Baltimore artist, Howard Adler, and constructed by Bonnett & Brandt, also a Baltimore firm. Many local carpenters were baffled by the weird problems of putting together a crooked house for the crooked man but the result stands an absolute defiance of the law of gravity.

Refreshments are served at Hansel and Gretel's gingerbread house. Birthday parties can also be catered on request. Guides in nursery rhyme costumes and random toadstools and eouchant elves contribute to the atmosphere.

The Enchanted Forest is owned and operated by Howard E. Harrison and his son, Howard Jr. The pair plan to open the park every April and run through October from 10 a.m. until sundown. Initial response has been big.

ABC Pix Gimmick

Continued from page 27

18.2% share of audience and a 12.4 average audience per minute rating, giving a cost-per-thousand homes of about $3.25 and a cost-per-thousand viewers of little more than $1.00). With the sliderule exees working out their own estimates of ratings and cost-per-thousand, the network figures they'll come to realize what kind of a buy the "Festival" is.

Moreover, Abry is keeping a watchful eye on the returns, and as high-rated answers come in, is getting his aee salesmen on the agency and contestant pronto (though he isn't divulging the rating to anyone). If the agencite contestants really do feel the show stands a good chance of a rating and enter a high-rated guess, they can't very well back down when an ABC salesman starts pitching the show at them, it's felt.

Entry blanks for the eontest went out last week and closing date is next Sunday (11), since the program premieres the following week (18). Aside from the $1,000 first prize, there's a $500 second and a $250 third prize. Contestants are required to fill in their guess on the average rating for the four telecasts of Sept. 25, Oct. 2, 9 and 16, all of whieh will be reported in the Nielsen Oct. I and II pocketpieces. For tiebreaking purposes, contestants must also estimate the average number of homes the show will reaeh as reported by Nielsen for the four telecasts, plus an estimate of each separate-week rating for the telecasts. Winner will be selected on the basis of the four-show average, but in case of a tie, the average number of homes and the week-by-week ratings will be applied.

Chi Sun-Times

Continued from page 25

Roundup has been a Sunday fixture for over a year with the categorized video listing flanked by editor Janet Kern's regular feature on tv trends. Tab-sized four-pager also carries the Sunday and Monday AM logs.

Surprisingly, the Daily News has the past couple of years tapered off its tv linage. When Jack Mabley helmed its tele desk during the medium's early era, the John S. Knight paper consistently played the tv news big from Page 1 on back. At one time a portion of its Saturday roto featured video shots and it fanfared heavily its weekend listings. Now, however, its tv attention is confined to Ethel Daccardo's daily columns, the now-standard daily and weekend logs, and an infrequent Saturday back page feature.

CBS' 73 Tinters

Continued from page 23

because they give writers with new ideas a chance to express them.

Dozier further declared the biggest problem with drama shows today is lack of good material caused by a shortage of creative writers.

"We need a lot of young writers in this business, and CBS is patterning themselves with this in mind," he observed.

Dozier uppointed "Climax" story merit by mentioning that Paramount's purchase for a reported $50,000 of Mel Goldberg's "Fear Strikes Out," autobiog of Jimmy Piersall, Red Sox outfielder, and now the bidding by Par and Walter Wanger for "Deal a Blow," penned by his son, Robert, as stories viewed on the "Climax" show.

Coast TV Space

Continued from page 23

up Restaurant, so plans can go ahead on the construction of a $1,000,000 six-story building to house personnel in badly-needed space. Site was purchased by net some time ago, since TV City is already very cramped.

Rand's deal with CBS-TV is understood to allow eatery to build a rooftop spread on new structure if it so desires.

Sinatra, Eva Marie Saint Get Equal TV Billing; NBC Execs Can Relax

Hollywood, Sept. 6.

Frank Sinatra and Eva Marie Saint will find both their names over the title of Producers Showcase' telecast of "Our Town" on Sept. 19, but how they got there has NBC execs still mopping their brows, and not from the heat wave. Web found itself in the middle of a billing hassle.

Sinatra's contract called for his name over title, and Miss Saint insisted on equal billing as per her contract. Execs tried first to bill Sinatra alone over "Town," with femme star's name appearing under title, but squawks and many huddles finally settled the matter. Billing now reads: Frank Sinatra and Eva Marie Saint in "Our Town."

WRCA-TV Pacts 3 New Clients for Sports Shows

Sports programs brought in a trio of new sponsors for WRCA-TV, the NBC flagship in New York, this week. Station sold its co-op portion of four network NCAA football games (one-fourth of each game) to Bristol-Myers, landed the spot-booked "Frank Leahy Football Forecast" under duPont sponsorship, and sold the "Junior Champions" show to Robert Hall Clothes.

NCAA games are three-quarters sold on the network, with one-fourth co-opped to stations for local sale. Bristol-Myers, in addition to latehing onto the loeal sponsorship for four games (Sept. 17, Oct. 15, Nov. 19 and 26), bought the quarter-hour pre-game show with Jim Crowley and the 35-second half-time station break. Leahy show, nationally, sponsored by duPont and booked into WRCA-TV, will occupy the Friday 6:30-6:45 p.m. slot starting Sept. 30. "Junior Champions" will have Brooklyn Dodgers sportscaster Vince Scully as host, and starts Sept. 17 Saturday evenings. For Robert Hall, the purchase of the show is a reversal of past policy, when the firm's tv advertising was concentrated solely in spots.

San Antonio—Robert Reed has been appointed program manager of WOAI, AM-TV according to James M. Gaines, veepee and general manager. He comes here from WRC, Washington, D. C. where he was featured daily on a three and a half hour show "Your Timekeeper" as well as on several other tv shows.

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DISK INDUSTRY GROWING PAINS

Foreign Brands Making Big Bid For Share of $300,000,000 Hi-Fi Market

With the high fidelity boom levelling off onto a gross level estimated at around $300,000,000 annually, U. S. manufacturers are facing increasing competition from overseas. Increasingly, hi-fi brands from England, always an important factor in this field, are being joined by German, Dutch and Swiss electronic and mechanical equipment. It's understood that Japanese hi-fi lines will also be hitting the market shortly on an extensive scale similar to that country's emergence as a powerful contender for the phonographic hobbyist's dollar.

A big segment of the European hi-fi entries will be showcased at the annual Audio Fair which will open Oct. 13 at the Hotel New Yorker, N. Y., for four days. Phonograph turntables, tape machines, console radio-phono combinations and speakers will be exhibited by a flock of U. S. distributors of the overseas manufacturers.

The U. S. companies, meantime, will be at the Audio Fair in full force. According to the Fair's operator, Harry N. Reizes, the number of exhibitors this year will top any previous year's total. The Fair will cover four floors of the hotel.

Big switch in the hi-fi field in the last year or two has been the emergence of the packaged units. While originally hi-fi was limited to the fans who assembled their own setups from individual components, the mass market opened up when completely assembled units with furniture were made available. All of the top radio-phono brands in the business now have included packaged hi-fi units in their merchandise line.

Recurrent problem of standards in the hi-fi field will again come up at the Fair which is being held, as usual, in conjunction with the convention of the Audio Engineering Society. There has been sporadic attempts to set up minimum standards for what constitutes high-fidelity reproduction, but there has been no general agreement in the industry.

Want Jazz on Program Of Edinburgh Fete But May Have 200 Yr. Delay

Edinburgh, Sept. 6.

Unofficial suggestion has been made here that U. S. musicians such as Louis Armstrong or Benny Goodman should star in a cabaret show at next year's Edinburgh Festival. Jazz enthusiasts say such booking would prove a real coin-spinner for the Festival Society as well as rectify a grave omission from the program.

George Crockett, local jazz group secretary, said: "This is meant to be an international festival representing all the arts, so why isn't there any jazz? After all, jazz is an American art form. Let's have some of the big names from America—Armstrong, Goodman or anyone. The idea would be to have a cabaret show each night featuring local bands, a top British band, and the American big name or band."

Robert Ponsonby, new artistic director of the festival, replying to the project, commented: "I like jazz very much. But is it an art form? I don't think it is old enough. Let's think about it in 200 years' time."

Mort Hillman to Rep E. B. Marks in Midwest

Mort Hillman takes over as midwest rep for E. B. Marks Music this week. He succeeds the late Larry Norrett who held down the post for many years.

For the past few years Hillman worked as an indie publicist in New York.

British Disk Names Piped for Pantomimes

London, Sept. 6.

Vocal stars are to be featured in pantomime this Christmas. Dickie Valentine is to star at the Theatre Royal, Newcastle in "Aladdin"; Alma Cogan is also in "Aladdin" at Chiswick Empire; Eve Boswell is in "Mother Goose" at Coventry and Jimmy Young in "Robinson Crusoe" at the Grand Theatre, Wolverhampton.

This is a new departure for pantomimes, and is another example of the tremendous pulling power of British vocal stars in these days of big record sales.

MGM Kicks Off Fall Drive With 10 Soundtrackers

MGM Records fall sales campaign gets underway Sept. 15 with a 45-day promotion on a group of 10 newly repackaged 12-inch soundtrack sets. The line features two filmusical soundtrack scores on one LP. The soundtrackers had previously been issued on the label alone on a 10-inch LP.

The campaign, which has been tagged "Lucky Seven," will offer dealers one free set for every seven purchased. The diskery's 12-inch soundtrackers retail at $4.98. The dealer cost will be $3.09 and the distributor cost will be $2.47.

The soundtrack couplings are "Annie Get Your Gun" with "Easter Parade," "Rose Marie" with "The Merry Widow," "Good News" with "Three Little Words," "Show Boat" with "Lovely to Look At," "Gentlemen Prefer Blondes" with "Till the Clouds Roll By," "An American in Paris" with "In the Good Old Summertime," "Words and Music" with "Two Weeks With Love," "Summer Stock" with "The Pirate," "Seven Brides for Seven Brothers" with "Royal Wedding" and "Singin' in the Rain" with "Rich, Young and Pretty."

Soundtrack set from the upcoming Metro filmusical, "It's Always Fair Weather," is being primed for a hefty promotional push by MGM

(Continued on page 56)

METRO TO PAY PORTER 250G FOR 'PHILLY' SCORE

Hollywood, Sept. 6.

Cole Porter reportedly will get $250,000 from Metro for his eight song numbers in studio's musical remake of "The Philadelphia Story." Pic will be retagged to conform to the new Newport locale.

Cleffer already has completed five tunes for film which will be Sol C. Siegel's initial production under his new contract.

Perez Prado Can't See Brother's Latin Beat

Hollywood, Sept. 6.

Perez Prado disclosed via Miguel Baca, his personal manager, that he is taking legal action against his younger brother, Pantaleon, for using the name of Prado, Mambo King, on current European tour. According to Prado, his younger brother's actions of billing himself as the "Mambo King" has caused him to cancel out his upcoming European jaunt.

"Pantaleon cannot play nearly as good as Prado, and is ruining our reputation," said Baca.

SEE NEED FOR MORE OUTLETS

Recent developments in the disk biz, such as Columbia's Record Club, RCA Victor's coupon sales program and the majors' entry into the rack-jobbing field, are once again cuing evaluation of the whole record dealer structure. Increasingly, disk execs believe that the existing distribution pattern must be enlarged to accommodate the rapidly expanding market for platters.

One top company exec said that the 7,000 disk retailers in the U.S. were clearly too few to cover the U.S. He said that there are the same or fewer outlets than some 10 years ago, despite the fact that the population of the country has grown enormously, particularly in the teenage sector. Also despite the fact that in the past six or seven years, the advent of the new speed records and the hi-fi movement has opened up vast vistas for the disk biz. Whereas some execs are predicting a $300,000,000 gross for the disk biz this year, a figure regarded as somewhat optimistic, a conservative estimate for the industry's potential 10 years hence is around $500,000,000.

But the expansion of the industry is hinged to the strengthening of the existing dealers and the addition of several thousand more. At the present time, dealers are limited to the big cities, whereas over 75% of U.S. towns have no disk outlets. Such a situation, it's pointed out, encourages the growth of disk clubs and discount houses, both of which operate on a direct mail basis servicing customers who can't easily get to a shop.

The problem of expanding the disk outlets has been tackled by RCA Victor via its Personal Music Service setup. Under this plan, appliance dealers in small towns

(Continued on page 56)

Frankie Lester May Be Starting Trend; Singer Now a Bandleader for X

Frankie Lester has become the first singing bandleader in several years. Lester, who has been a single for some time, has now put a band behind him and has recorded his first batch of tunes on Label X. First release is "Nip Sip" and "Knock Me a Kiss."

Lester's alliance with a musicrew reverses the present trend. Some bandleaders such as Vaughn Monroe, disbanded their crews in favor of becoming a single. However, some 15 years ago when swing bands hit the big money, many singers including Tony Martin and Sophie Tucker were among those that started batoning. As bands became uneconomical, the big organizations broke up and leaders who had something of a voice went into business as a soloist. A solid hit in the band field would put a lot of singers into a position where they would wield a stick again.

Lester was formerly vocalist with Buddy Morrow's band.

Ann McCormack to Merc

Thrush Ann McCormack has been tagged by Mercury Records for her wax bow.

She was brought into the Merc fold by Bobby Shad, a&r topper for label's jazz and rhythm & blues division, but she'll record for the pop field. Her first disk sessions are slated for Sept. 13.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

L.I. Dealers Square Off Vs. Col Execs On Disk Club; Diskery Refines Plan

By MIKE GROSS

Columbia Records execs and a flock of dealers squared off in Garden City, L. I., last Thursday (1) in the "battle of the record club." In the Col corner were prexy James B. Conkling and sales director Hal B. Cook while the dealers were massed under the Long Island Record Dealers Assn. banner. (Ringers from Westchester, Staten Island, Brooklyn and Manhattan attended the meet.)

Although the majority of about 50 dealers who came to the confab were against Col's record club plan, Conkling noted the following day that he was not discouraged by the reaction and that the company would stick to the basic concepts of the club program adding refinements along the way.

The dealers stressed two main points in the verbal hassle with the Col brass: 1) the Columbia Record Club would take customers out of the store and 2) other major companies would go into the record club business if the Columbia plan is successful, taking record buyers away from the dealer for all time.

Both Conkling and Cook negated these arguments. They contended that the Col club program would stimulate additional interest in disks and bring new customers into the stores and that record club rivalry would be healthy for the industry on both manufacturing and retail levels.

Ellis Farber, advertising manager for the Liberty Music Shops, kicked off the free-for-all voicing his firm's opposition to the plan. (Liberty prexy Ben Kaye was at the meet but sat quietly in the background through it all.) Farber claimed that Columbia was moving into the retail business and was not encouraging dealer membership. He claimed that Columbia was only interested in building a mailing list and that the dealer was

(Continued on page 56)

Irving Berlin Writing 'Pops' 'Tween Pic Scores

Irving Berlin, in between pictures, has been working on what he calls "popular" songs since in recent years his filmusical chores have been "packages" patterned to some star, including a cavalcade of his oldies, along with specially written new material for the studios. He has whipped up "Out of This World Into My Arms" as an out-and-out pop song which he's planning to work on.

If Berlin does a picture it'll probably be for Metro, titled "Say It With Music," based on his Music Box Theatre revues—the Broadway playhouse which he owns and for which he has long hankered to write a stage revue.

Major Labels Hop on Dance Band Wagon

The disk companies are on a dance band kick again. Several major labels are prepping drives to stimulate interest in their orch properties by stressing the terp angles.

RCA Victor, for example, has prepared a regular release schedule of dance tempo platters featuring its house bands batoned by Joe Reisman, Hugo Winterhalter the Henri Rene orchs. Merc, too, is hopping on the bandwagon this season with special dance album packages by Ralph Marterie and David Carroll. Wing, Merc's subsid label, will have a similar push for the Buddy Morrow orch. Merc is tying in with the National Ballroom Assn. and the booking offices to which the bands are signed for a hefty promotional push to get the terpers back into the ballrooms.

A big dance band buildup is also being prepped at Capitol. For the past couple of months the label has been adding orch properties to its roster for an album push. Its vet orch pactees such as Ray Anthony and Billy May will continue with topline promotion.

Columbia is setting its promo-

(Continued on page 56)

JUDY CUTS CBS-TV SPEC STANDARDS FOR CAP

Judy Garland's first album for Capitol Records will include a repertory of the standard tunes she's slated to deliver on CBS-TV's first color spectacular of the season Sept. 24. Songs will be put into the groove before the show so that the album can be in the hands of the dealers when the show is aired.

Last year, Cap prerecorded Betty Hutton in an album of original tunes from her spectacular tagged "Satins and Spurs."

Stanley Black, British Maestro, Disbands Crew

London, Sept. 6.

Stanley Black, who for 11 years has been one of the leading British dance orch leaders, is disbanding his combo at the end of this week. The increase of his personal film, recording, radio and tv activities forced him to discontinue touring.

He proposes to retain certain members of his orchestra for studio dates but will dispense with his three featured vocal artists, Alma Warren, Martin Moreno and Wally Carr.

David Whitfield Set For Two 'Toast' Shows

London, Sept. 6.

David Whitfield has been booked to appear on two more Ed Sullivan "Talk of the Town" tv shows in New York next month.

He will go over to the U. S. for a six-weeks visit round Oct. 24.

Whitfield, a cement-mixer in Hull two years ago, has just received a gold record for his 1,000,000 sales of "Cara Mia" on British Decca.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Kay Starr: "Without a Song"-"Home Sweet Home on the Range" (RCA Victor). This is due to be a controversial platter, since Kay Starr takes two w.k. tunes and gives them a very modern twist. "Without a Song" is mambofied into an exciting interpretation with plenty of commercial impact, but admirers of the original melody may object to this gimmicked arrangement. That could even be truer of the flip, one of Amcrica's favorite folksongs, "Home on the Range," which is given a bluesy workover in a lowdown style that has nothing to do with wide open spaces.

Nat (King) Cole: "Someone You Love"-"Forgive My Heart" (Capitol). Nat Cole on a good tune is a shoo-in. In "Someone You Lovc" he has one of those romantic ballads which he can and does sell to the maximum in that quietly effective style of his. "Forgive My Heart" is another solid ballad which will share the spins on this potential two-sided click.

Kitty Kallen: "Come Spring"-"Only Forever" (Decca). Kitty Kallen has another winner in this coupling. "Only Spring" is a fine new ballad, probably the best she's had since "Little Things Mean a Lot," and she gives the excellent lyric a very appealing showcase. Her interpretation of the oldie, "Only Forever," also rates lots of attention.

Vaughn Monroe: "Black Denim Trousers"-"All by Myself" (RCA Victor). "Black Denim Trousers," launched by The Cheers for Capitol, is a standout piece of dramatic material about the juve motorcycle hot-rodders. Vaughn Monroe socks over this tune powerfully against a great instrumental background that adds importantly to the excitement. "All by Myself" is in the rhythm & blues groove and Monroe bounces it with a good beat that may send this side swinging with the jock set.

Sarah Vaughan: "Johnny, Be Smart"-"Hey Naughty Papa" (Mercury). Sarah Vaughan, who has been in a click commercial groove for some time now, has an arresting side in "Johnny, Be Smart," a tune set in a Latin tempo that gives an interesting quality to the torch lyric. "Hey Naughty Papa" is a rock 'n' roll item, a number that Miss Vaughan gives a driving ride.

Jack Pleis: "Lies"-"Hey There" (Decca). With the help of the Four Aces (who are billed on this side as Four Guests), Jack Pleis' orch and chorus get a flavorsome side out of the oldie, "Lies." Solid jock and juke fare. Flip features a Pleis piano solo on the hit tune from the legit musical, "The Pajama Game."

Peggy King: "Song of Seventeen"-"Learnin' to Love" (Columbia). "Seventeen" is a good ballad (dedicated to the mag of the same name) and Peggy King projects it with simplicity and sincerity in lyrical voice. Norm Leyden's backgrounding is standout. "Learnin' to Love" is a radical change-of-pace, a double-tempo number with some double-entendre lyrics in the same class as "Teach Me Tonight." Teach, I'm learnin'.

Billy Eckstine: "Pass the Word Around" - "September Song" (MGM). Billy Eckstine still is looking for the click formula in a pop market whose vagaries are passing by one of the top ballad purveyors in the business. "Pass the Word Around" is a fine ballad which gets a highly effective reading by Eckstine. Eckstine's version of "September Song" is an okay addition to the large number of wax versions of this great standard.

Lorry Raine: "Miracle in the Rain"-"The Lord Knows the Way Back Home" (Advance). Lorry Raine is another example of a fine talent who can't find the right key to the pop market. In "Miracle in the Rain," Miss Raine has a neat ballad which rates jock spins. Flip is a better-than-average religioso pop which Miss Raine handles tastefully.

Betty Clooney: "Kiki"-"Just to Belong to You" (Label X). Betty Clooney gives a charming workover to "Kiki" and this side could be the one to launch Rosemary's sister high into the hit lists. Gordon Jenkins' background is topflight. Reverse is a clever piece of material.

Red Nichols Orch: "The Viennese Lantern Waltz" - "While You're Away" (Capitol). "Viennese Lantern Waltz" is a standout instrumental side with an Old World flavor typical of the "Petite Waltz" of a couple of years ago. It's a catching, melodic side with a good selling bet in the tripping trumpet solo. "While You're Away" is attractively delivered by a male chorus in relaxed tempo.

Juliana Larson: "It's Much Too Late to Go Home"-"My Ideal" (Unique). Juliana Larson has a "personality" approach to songs. She doesn't attempt to sing and instead talks the lyrics, managing to get a good impact because of her recitative ability and her material. "It's Much Too Late to Go Home" has a clever peg while Miss Larson gives a straight reading to the oldie, "My Ideal." Thrush is best known in the class bistros.

Ted Johnson, Newark deejay (WVNJ), emcees a dixieland session featuring three jazz bands aboard the Wilson Lines excursion boat, Hudson Belle, Friday (9).

LAWRENCE WELK

and his
CHAMPAGNE MUSIC
211th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Best Bets

KAY STARR (*RCA Victor*)	**WITHOUT A SONG** *Home Sweet Home On the Range*
NAT (KING) COLE (*Capitol*)	**SOMEONE YOU LOVE** *Forgive My Heart*
KITTY KALLEN (*Decca*)	**COME SPRING** *Only Forever*
VAUGHN MONROE (*RCA Victor*)	**BLACK DENIM TROUSERS** *All By Myself*
SARAH VAUGHAN (*Mercury*)	**JOHNNY, BE SMART** *Hey Naughty Papa*

Album Reviews

Not the least appeal of "The Popular Gershwin" (RCA Victor LPM 6000) is that savvy profile on the composer by colleague Arthur Schwartz, himself no slouch as a tunesmith. But it's no sticky closeup by one distinguished American composer of a contemporaneous great, although Schwartz is by no means conservative in stamping Gershwin as probably the immortal American composer of our time. What distinguishes the elaborate booklet, kingsize in format to fit into a special hardcover, book-style cover for the two 12-inch platters, is its authenticity and warmth. This is no secondhand closeup on a personality; Schwartz didn't even have to accent how their paths crossed at show biz social get-togethers and that he was thus priviliged to to view his idol in special intimacy. His "profile" on Gershwin bespeaks authenticity in every detail. With it, of course, is an obeisance to a great talent.

Thereafter one can play the medley of Gershwiniana which, in actuality, is a pot-pourri of singles done by a variegated group of vocalists and orchestras, reading from the top: Eddie Fisher, Sauter-Finegan, Melachrino Strings, Eartha Kitt, Hugo Winterhalter, Jaye P. Morgan, Henri Rene, June Valli, Lou Monte, Frankie Carle, Glenn Miller, and Dinah Shore, with frequent repeats by most of the above. It represents, as is to be expected, a hit parade of the popular Gershwin, including none of his more serious works.

A companion album, "The Serious Gershwin," by Morton Gould's orchestra, features the "Rhapsody in Blue," "Porgy and Bess," "An American in Paris" and other concertos and preludes, with the maestro officiating at the ivories, plus an assist from Vincent Abato on the clarinet in the "Rhapsody."

RCA Victor has been evidencing new resourcefulness in packaging its reedited recordings, viz., Mario Lanzo's "The Touch of Your Hand" (anthology of recent Coca-Cola tapes) and Eartha Kitt's "Down to Eartha." This package is an even sprightlier presentation. The "rehearsal' cover, with the composer at the upright, is particularly colorful and gay. Album packages like book covers don't handicap themselves, if the exterior values are arresting. *Abel.*

"The Fabulous Mae West" (Decca). This Decca 12-inch LP is noteworthy for putting on wax one of the great personalities of modern show biz. As such, this platter is more of an historical document than straight entertainment. Mae West's pipes are not particularly polished, but some of her personality does manage to get through on the sightless grooves. Her effectiveness is underlined on a ballad like "Frankie and Johnny," where her version can be contrasted with the more skillful, but not more effective interpretation by Burl Ives in his ""For Men Only" collection of folksongs, also on Decca. (This set, incidentally, contains a standout repertoire of familiar and not so familiar p.d.'s). In the West package, she sings such standards as "I'm in the Mood for Love," "All of Me," and "If I Could Be With You One Hour Tonight," but she's best in the material numbers like "Criswell Pre-

(Continued on page 52)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Aug. 26-Sept. 1, 1955

A Blossom Fell	Shapiro-B
A Satisfied Mind	Peer
Ain't That a Shame	Commodore
Bible Tells Me So	Paramount
Blue Star	Young
Fooled	Harms
Hard to Get	Witmark
He	Avis
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
It's All Right with Me—*"Can-Can"	Chappell
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Suddenly There's a Valley	H&R
Sweet and Gentle	Peer
Tina Marie	Roncom
Toy Tiger—†"Private War of Major Benson"	Northern
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
You Are My Sunshine	Southern
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

A Chance At Love	Feist
Ain't That a Shame	Commodore
Ballad of Davy Crockett—†"Davy Crockett'	Wonderland
Ballerina Boogie	Studio
Dance with Mc, Henry	Modern
Fooled	Harms
Hawk Eye	Showcase
Heart—*"Damn Yankees"	Frank
Hot Cha Cha with Me	Marks
I Love You Fair, Dinkum	Mills
I'll Never Stop Loving—†"Love Me or Leave Me"	Feist
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Maybellene	Arc
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Song of the Dreamer	Ludlow
Suddenly There's a Valley	H&R
Sweet and Gentle	Peer
Teddy Bear	Brighton
Tina Marie	Roncom
Unchained Melody—†"Unchained"	Frank
What Is the Secret of Your Success	Harms
When You Wish Upon a Star	Bourne
Yellow Rose of Texas	Planetary
Young and Foolish—*"Plain and Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1.	YELLOW ROSE OF TEXAS (5)	*Mitch Miller* ..... *Columbia* *Johnny Desmond* ..... *Coral*
2.	AIN'T THAT A SHAME (6)	*Pat Boone* ..... *Dot* *Fats Domino* ..... *Imperial* *Ronnie Gaylord* ..... *Wing*
3.	SEVENTEEN (4)	*Fontane Sisters* ..... *Dot* *Boyd Bennett* ..... *King* *Rusty Draper* ..... *Mercury*
4.	LEARNIN' THE BLUES (14)	*Frank Sinatra* ..... *Capitol*
5.	ROCK AROUND THE CLOCK (15)	*Bill Haley's Comets* ..... *Decca*
6.	HARD TO GET (12)	*Gisele MacKenzie* ..... *Label X*
7.	WAKE THE TOWN AND TELL THE PEOPLE (2)	*Les Baxter* ..... *Capitol* *Mindy Carson* ..... *Columbia*
8.	MAYBELLENE (1)	*Chuck Berry* ..... *Chess* *Jim Lowe* ..... *Dot*
9.	LONGEST WALK (1)	*Jaye P. Morgan* ..... *Victor*
10.	SONG OF THE DREAMER (1)	*Eddie Fisher* ..... *Victor* *Johnnie Ray* ..... *Columbia*

Second Group

ONLY YOU	*Platters* ..... *Mercury* *Billy Eckstine* ..... *MGM*
UNCHAINED MELODY	*Roy Hamilton* ..... *Epic* *Al Hibbler* ..... *Decca* *Les Baxter* ..... *Capitol*
DOMANI	*Julius LaRosa* ..... *Cadence* *Tony Martin* ..... *Victor*
HUMMINGBIRD	*Les Paul-Mary Ford* ..... *Capitol*
I'LL NEVER STOP LOVING YOU	*Doris Day* ..... *Columbia* *Les Baxter* ..... *Capitol*
HONEY BABE	*Art Mooney* ..... *MGM*
SWEET AND GENTLE	*Alan Dale* ..... *Coral* *Georgia Gibbs* ..... *Mercury*
LOVE IS A MANY-SPLENDORED THING	*Four Aces* ..... *Decca*
DON'T STAY AWAY TOO LONG	*Eddie Fisher* ..... *Victor*
BIBLE TELLS ME SO	*Nick Noble* ..... *Wing* *Dick Cornell* ..... *Coral*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Stoky Plans Opera, Ballet, Drama With With Houston Symph; 450G Budget

Houston, Sept. 6.

Leopold Stokowski, who this fall becomes musical director of the Houston Symphony Orchestra under a three-year contract, visited Houston recently to confer with symphony officials, check facilities, and outline an ambitious program for the orchestra.

The 73-year-old maestro left for the Coast, but will return in October to rehearse the orch for its first concert Oct. 31. Stokowski will conduct 10 of the symphony's subscription concerts this season, with guests filling out the rest.

He had his own guesting season lined up when he got the Houston offer, and had to cancel some dates to work in the 10 here. He will do more in Houston in subsequent seasons, he said.

Stokowski said he was interested in expanding the Houston orch's program to include opera, ballet, concerts for children, extensive choral work, certain dramas, and recordings.

He said he will also insert considerable modern music in the group's offerings. He thinks his program, or parts of it, will get going this season, "because everything goes quickly in Texas." He did not elaborate.

"What Mr. Stokowski wants, we'll try to get for him," said Tom Johnson, business manager of the symphony. He said such support was implicit in the hiring of the maestro by the symphony society, but that directors of the organization had not discussed Stokowski's program with the conductor.

Johnson said the orchestra's operating budget for the coming season is the highest it has ever been—$450,000. He said $225,000 of the 1955-56 budget is expected to be earned by the orchestra, with the other half now in sight from a fund drive.

Stokowski's salary is reportedly in the neighborhood of $35,000, stipend afforded past conductors.

For operatic and ballet undertakings, Stokowski wants to enlarge the pit in the municipal Music Hall—where the symphony will play all this season—to the 100-musician scale of the pit that Wagner had constructed at Bayreuth. The orchestra now has 85 musicians and Johnson has said no immediate enlargement of the ensemble is planned.

Stokowski said he wants to change Music Hall lighting and staging arrangements, and to institute projecting lighting for still and film effects. He wants to produce light, grand and modern opera, and classical and modern ballet. He is particularly interested, he said, in offering light, short, colorful works for children.

This year, with the pull of the Stokowski name, advance ticket sales for the 20 Monday and Tuesday night subscription series are at an alltime high.

ROBESON'S REPERTOIRE INTO RUSSKI FOLIO

Washington, Sept. 6.

A collection of Paul Robeson songs is about to be published by the Soviet Government music publishing firm, according to a Radio Moscow broadcast to this country last week.

Volume will include a group of Negro spirituals being published in Russian translation for the first time, and two works by Soviet composers, "Songs of the Homeland" and Shostakovich's "Peace Song" which Robeson has often sung at mass concerts and meetings.

Dicker Powell-Allyson For Victor 'Night' Set

Hollywood, Sept. 6.

Manie Sacks, RCA veepee, is dickering with Dick Powell and June Allyson anent recording a duet album from the score of Columbia's upcoming musical version of "It Happened One Night," which Powell will produce. Miss Allyson will costar in pic with Jack Lemmon.

"Night" score was penned by Johnny Mercer and Gene De Paul.

Sol Yaged's jazz combo opened an indefinite stand at the Metropole, N.Y., last week.

Bob Willheim to Head Cap's Education Dept.

Hollywood, Sept. 6.

Robert Willheim has been appointed chief of Capitol Records' newly-formed music education department. In addition to this new post, Willheim will continue as head of diskery's editorial department, which produces album liner copy.

New duties will include planning and recording children's merchandise in the music field.

Disk Outlets Increase Via N. W. Supermarkets

Seattle, Sept. 6.

Record sales are being expanded greatly in the northwest at the larger supermarkets by Burke's Sundry Centers, 100 outlets being set up at this time, and expansion ahead indicate 350 by the year's end.

Burke's chain has drugs in 900 markets in this area, indicative of still greater increase in disk outlets.

Best British Sheet Sellers

(Week ending Aug. 27)

London, Aug. 30.

Unchained Melody.....Frank
Evermore .....Rogers
Ev'rywhere .....Bron
I Wonder .....Macmelodies
Dreamboat .....Leeds
Learnin' the Blues..Connelly
Every Day .....Robbins
Stranger in Paradise...Frank
Where Dimple Be...Cinephonic
Stowaway .....Morris
Cherry Pink .....Maddox
Stars Shine .....Maurice

Second 12

You, My Love .....Dash
John and Julie.....Toff
Softly .....Cavendish
Don't Worry .....Wright
Mama .....Macmelodies
Blue Star .....Victoria
How Love Son Born Chappell
Bridges of Paris....Southern
Close the Door.....Duchess
Cool Water .....Feldman
Sincerely .....Dash
Earth Angel .....Chappell

Gallic Choir Get LP Showcasing for Tour

The Little Singers of Paris will hit the LP market in this country for the first time via Angel Records.

Album, which will be released in September, will coincide with the vocal group's forthcoming U. S. tour set to kick off in Washington, Sept. 23.

Singers Get Hep to Stanislavsky Just to Plug Their Tunes on Video

Brit. Longhair Label Enters Pop Market

London, Aug. 30.

Nixa Records, which has been distributing classical disks under its own label and pops under the Polygon trade mark, is also going into the popular field with its own label, which will be marketed at the standard price of about 77c.

Artists include Edmund Hockridge, Shani Wallis and Dennis Lotis. Nixa Co. is part of the Pye Radio and tv group.

Moorhead Orch Is Band Which Came to Dinner

Omaha, Sept. 6.

Paul Moorhead orch last week renewed what probably is one of the longest "three-week" contracts in show biz.

The band was hired for the Paxton Hotel here for three weeks on Feb. 26, 1942. He has been there ever since—and last week had the pact stretched to September, 1956.

It helps to be an actor as well as a singer these days. With television dramatic shows developing as a shill for pop tunes, the disk companies' execs are now pitching their pactees to the nets both to thesp and croon in the teledramas.

Diskery thinking here is that if the artist who records the tune also appears on the show as part of the plot, the sales impact will be stronger. They point out Gisele MacKenzie's clicko "Hard to Get" as a case in point. Thrush played her first acting role in a "Justice" telecast tagged "Hard To Get" and sang the title song as well. Her etching of the tune on Label X took off immediately after the aircr and later was assured of a permanent berth in the hit brackets when the stanza was repeated a few weeks later.

Another crooner doubling as tele thesp is Johnny Desmond. Early this year he kicked off his Coral waxing of "Play Me Hearts and Flowers" with a thesping chore on the "Philco Playhouse" show of the same name. Desmond turns thesp again for the "Philco" people Sunday (4) in the "Miss America Story," in which he'll croon "Miss America." He's already put the tune in the groove for Coral.

Although the doubling bit sometimes misfires, as far as pushing the tune into the hit class goes, the diskers are still anxious for that visual tie-in. They discount the fact that it didn't work with Johnnie Ray when he appeared on the "General Electric Theatre" or with Peggy King when she appeared in a "Dragnet" segment and consider only the stir created by Miss MacKenzie and Desmond.

The artists & repertoire men associated with disk companies which have web affiliations (Columbia-CBS; Victor-NBC) are now keeping in close touch with the tele production staffs to be on top of any situation in which they can push their pactees into dramatic parts.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**MITCH MILLER** (Columbia)	Yellow Rose of Texas
2	2	**PAT BOONE** (Dot)	Ain't That a Shame
3	3	**BILL HALEY'S COMETS** (Decca)	Rock Around the Clock / Razzle-Dazzle
4	7	**FOUR ACES** (Decca)	Love Is Many-Splendored
5	5	**LES BAXTER** (Capitol)	Wake the Town / Unchained Melody / I'll Never Stop Loving You
6	4	**FRANK SINATRA** (Capitol)	Learnin' the Blues / Same Old Saturday Night
7	10	**CHUCK BERRY** (Chess)	Maybellene
8	6	**GISELE MacKENZIE** (Label X)	Hard to Get
9	..	**FONTAINE SISTERS** (Dot)	Seventeen
10	..	**ROGER WILLIAMS** (Kapp)	Autumn Leaves

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*YELLOW ROSE OF TEXAS	Planetary
2	3	†AIN'T THAT A SHAME	Commodore
3	2	*ROCK AROUND THE CLOCK	Myers
4	10	*LOVE IS A MANY-SPLENDORED THING	Miller
5	4	†SEVENTEEN	Lois
6	9	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
7	6	*HARD TO GET	Witmark
8	..	†MAYBELLENE	Arc
9	5	*LEARNIN' THE BLUES	Barton
10	8	*I'LL NEVER STOP LOVING YOU	Feist

GOV'T PROBE OF JUKES QUERIES 58 WITNESSES

Chicago, Sept. 6.

The Department of Justice's probe of the jukebox industry continued here last week with the appearance of 10 more witnesses before the Federal grand jury.

The U. S. Attorney's office is seeking evidence of antitrust violations in the industry and the latest crop of witnesses were distributors for the J. P. Seeburg Co. of Chicago, jukebox manufacturers. So far 58 witnesses have appeared before the grand jury since hearings started May 4.

Jessica Dragonette Gets Papal Decoration

Jessica Dragonette, w.k. radio and concert singer, has been decorated by Pope Pius XII with the rank of Lady, Grand Cross of the Equestrian Order of Knights and Ladies of the Holy Sepulchre of Jerusalem. The investiture ceremonies will take place in St. Patrick's Cathedral, N. Y., Sept. 17. Cardinal Spellman, honorary Grand Prior of the Order, will officiate.

This marks the second decoration given Miss Dragonette by the present Pontiff. She's received the Pro Ecclesia et Pontifice for her services to the church and Pope. She also received an award from Spain, the Knot of Isabella the Catholic, for promoting better relations between Spain and the U.S. For services during World War II, she received the Army and Navy wings and the U. S. Treasury Medal.

Wing Inks Lou Brownie, Chez Paree, Chi, Maestro

Wing Records, Mercury's subsid label, has signed the Lou Brownie orch for the pop division and The Empires for the rhythm & blues field.

Brownie's orch has been at the Chez Paree, Chicago, for the past five years. Orch's first release will be a pairing of oldies, "Yes, We Have No Bananas" and "That Old Gang of Mine." The Empires are a vocal quintet from New York headed by Les Cooper.

VARIETY MUSIC CAVALCADE

(1951-1954)

By JULIUS MATTFELD

This listing of the top popular songs from 1950 to 1954 is a continuation of the compiler's book, "VARIETY Music Cavalcade (1620-1950)," with an Introduction by Abel Green, Editor of VARIETY (Prentice-Hall, N. Y., cop. 1952; $10). The entries in this supplement follow the pattern established in "VARIETY Music Cavalcade," with the exception that the yearly resumes of selected historical events are omitted. Stage and film productions are parenthetically indicated. Unless otherwise specified, origin of publication is New York.

1951

And So to Sleep Again. w., m., Joe Marsala & Sunny Skylar; Paxton; cop. 1951.

Any Time. w., m., Herbert Happy Lawson. Hill & Range Songs Inc., cop. 1921 by Herbert Happy Lawson Music Pub. Co.; assigned 1948 to Hill & Range; renewed 1949 by Lawson; assigned to Hill & Range. (Popularized in 1951).

Be My Love (film: The Toast of New Orleans). w., Sammy Cahn. m., Nicholas Brodszky. Miller Music, cop. 1949, 1950, 1951, by Loew's Inc.

Because of Rain. w., m., Ruth Poll, Nat Cole & Bill Harrington. Maypole Music, cop. 1951.

Because of You. w., m., Arthur Hammerstein & Dudley Wilkinson. Broadcast Music, cop. 1940. (popularized in 1951; introduced in film: I Was An American Spy).

Bonne Nuit—Goodnight (film: Here Comes The Groom). w., m., Jay Livingston & Ray Evans. Burke-Van Heusen Music, cop. 1951.

Cold, Cold Heart. w., m., Hank Williams. Nashville; Acuff-Rose, cop. 1951.

Come On-a My House. w., m., Ross Bagdasarian & William Saroyan. Duchess Music, cop. 1950; cop. 1951.

Cry, w., m., Churchill Kohlman. Mellow Music, cop. 1951.

Dance Me Loose. w., Mel Howard. m., Lee Erwin. Erwin-Howard Music, cop. 1951.

Dark Is The Night—C'est Fini! (film: Rich, Young and Pretty). w., Sammy Cahn. m., Nicholas Brodszky. Feist, cop. 1950 Loew's Inc.; cop. 1951 Loew's Inc.

Domino. French words, Jacques Plante; English words, Don Raye. m., Louis Ferrari. Pickwick Music, cop. 1950 & '51 by Arpege Editions Musicales, Paris.

Go, Go, Go, Go. w., Mack David. m., Jerry Livingston. Famous Music, cop. 1951.

Half As Much. w., m., Hank Williams. Nashville. Acuff-Rose, cop. 1951.

Hello, Young Lovers (The King and I). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Oscar Hammerstein.

I'm In Love Again. w., m., Cole Porter. Crawford Music, cop. 1925; cop. 1951 Harms.

I Get Ideas. w., Dorcas Cochran. m., Sanders. Hill & Range, cop. 1951.

I Talk To The Trees (Paint Your Wagon). w., Alan Jay Lerner. m., Frederick Loewe. Chappell, cop. 1951 by Lerner & Loewe.

I Whistle A Happy Tune (The King and I). Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Hammerstein.
in New York.

If. w., Robert Hargreaves & Stanley Damerell. m., Tolchard Evans. Shapiro: Bernstein, cop. 1934 and 1950 by Cecil Lennox Ltd., London.

In The Cool, Cool, Cool Of The Evening film: Here Comes The Groom). w., Johnny Mercer m., Hoagy Carmichael. Burke-Van Heusen Music, cop. 1951.

It's No Sin. See: Sin.

It Is No Secret, w., m., Stuart Hamblen. Duchess Music, cop. 1950, popularized 1951.

Jezebel. w., m., Wayne Chanklin. Broadcast Music, cop. 1950 by Folk Songs; assigned 1951 to Broadcast Music Inc.

Kisses Sweeter Than Wine. w., Paul Campbell. m., Joel Newman. Folkways Music, cop. 1951.

The Little White Cloud That Cried. w., m., Johnnie Ray. Larry Spier Inc., cop. 1951 by Carlyle Music.

Longing For You. w., Bernard Jansen. m., Walter Dana. Ludlow Music, cop. 1951.

The Loveliest Night Of The Year (film: The Great Caruso). w., Paul Francis Webster. m., adapted by Irving Aaronson (from Juventino Rosas' waltz "Sobre las Olas"). Robbins, cop. 1950 by Loew's Inc.; cop. 1951 by Loew's.

Mister and Mississippi. w., m., Irving Gordon. Shapiro: Bernstein, cop. 1951.

Mockin' Bird Hill. w., m., Vaughn Horton. Southern Music, cop. 1949. (popularized in 1951.)

My Truly, Truly Fair. w., m., Bob Merrill. Santly-Joy (now Joy Music), cop. 1951.

On Top Of Old Smokey. w., anon. m., arr. by Fred Barovick. Lewis Music, cop. 1951.

Please, Mr. Sun. w., Sid Frank. m., Ray Getzov. Weiss & Barry, cop. 1951.

Rose, Rose, I Love You. w., Wilfred Thomas. m., arr. by Chris Langdon. Chappell, cop. 1951 by Chappell Ltd., London.

Shanghai. w., m., Bob Hilliard & Milton DeLugg. Advanced, cop. 1951.

Shrimp Boats. w., m., Paul Mason Howard & Paul Weston. Walt Disney Music, cop. 1951.

Sin. w., Chester R. Shull. m., George Hoven. Algonquin Music, cop. 1951.

Slowpoke. w., m., Pee Wee King, Redd Stewart & Chilton Price. Hollywood: Ridgeway Music, cop. 1951.

Sound Off, w. m., Willie Lee Duckworth. Shapiro, Bernstein. cop., 1950, by Bernard Lentz, assigned to and copyrighted in 1951 by Shapiro, Bernstein. (Originally published in "Cadence System of Teaching Close Order Drill" by Col. Bernard Lentz, U. S. Army, retired, Military Service Publishing Co., Harrisburg, Pa., cop. 1951 by Bernard Lentz.

Sparrow In The Tree Top. w., m., Bob Merrill. Santly-Joy (now Joy Music), cop. 1951.

Sweet Violets. w., m., Cy Coben & Charles Grean. Edwin H. Morris, cop. 1951.

Tell Me Why. w., Al Alberts. m., Marty Gold. Signet Music, cop. 1951.

Tennessee Waltz. w., m., Redd Stewart & Pee Wee King. Nashville: Acuff-Rose, cop. 1948. (Popularized in 1951.)

These Things I Offer You. w., m., Morty Nevins, Bennie Benjamin & George Weiss. Valando Music, cop. 1951.

Too Young. w., Sylvia Dee. m., Sid Lippman. Jefferson Music, cop. 1951.

Undecided. w., Sid Robin. m., Charles Shavers. Leeds, cop. 1939; cop. 1951.

We Kiss In A Shadow (The King And I). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1951 by Rodgers & Hammerstein.

(When We Are Dancing) I Get Ideas. See: I Get Ideas.

Wonder Why (film: Rich, Young and Pretty). w., Sammy Cahn. m., Nicholas Brodszky. Robbins, cop. 1950, 1951, by Loew's Inc.

1952

Am I In Love (film: Son of Paleface). w., m., Jack Brooks. Famous, cop. 1952.

Around The Corner. w., m., Josef Marais. Frank Music, cop. 1950. (Popularized in 1952).

Auf Wiedersch'n, Sweetheart. w., John Sexton & John Turner. m., Eberhard Storch. Beverly Hills; Hill & Range, cop. 1949 by Editions Corso, G. m. b. H., Berlin; cop. 1951 by Hill & Range, cop. 1952 by Peter Maurice Music Ltd., London.

Be Anything—But Be Mine. w., m., Irving Gordon. Shapiro-Bernstein. cop. 1952.

Because You're Mine (film: Because You're Mine). w., Sammy Cahn. m., Nicholas Brodzky. Feist, cop. 1951-52 Loew's Inc.

The Blacksmith Blues. w., m., Jack Holmes. Beverly Hills; Hill & Range, cop. 1950 by Tune Towne Tunes; assigned 1952 to Hill & Range. cop. 1952 by Hill & Range.

Blue Tango. Instrumental. m., Leroy Anderson. Mills Music, cop. 1951-52.

Botch-a-Me. Italian words and music, R. Morbelli and L. Astore. English words and musical adaptation, Eddie Y. Stanley. Hollis Music, cop. 1941 by Fono Enic S. A., Milan; assigned 1952 to Hollis Music, new English words, cop. 1952 by Hollis Music.

Count Your Blessings Instead Of Sheep. w. m., Irving Berlin. Berlin, cop. 1952.

Delicado. w., Jack Lawrence. m., Waldyr Azevedo. Remick, cop. 1951-52.

Don't Let The Stars Get In Your Eyes. w., m., Slim Willet. Four Star Sales Co. (selling agent, Meridan Music), cop. 1952.

Forgive Me. w., Jack Yellen. m., Milton Ager. Advanced Music, cop. 1927; cop. 1952.

The Gandy Dancers' Ball. w., m., Paul Weston & Paul Mason Howard. Walt Disney Music, cop. 1952.

Glow-Worm. w., Johnny Mercer. m., Paul Lincke. Marks Music, cop. 1902 by Apollo Verlag, Berlin; renewed 1930; Marks Music; cop. 1952 Marks Music (See 1907).

A Guy Is A Guy. w. m., Oscar Brand. Ludlow Music, cop. 1952.

Here In My Heart. w., m., Pat Genaro, Lou Levinson & Bill Borrelli. Mellin Music, cop. 1952.

High Noon—Do Not Forsake Me (film: High Noon). w., Ned Washington. m., Dimitri Tiomkin. Feist, cop. 1952.

How Do You Speak To An Angel? (Hazel Flagg). w., Bob Hilliard. m., Jule Styne. Chappell, cop. 1952 by Styne & Bob Hilliard.

I'm Yours. w., m., Robert Mellin. Algonquin Music, cop. 1952.

I Saw Mommy Kissing Santa Claus. w., m., Tommie Connor. Harmon Music, cop. 1952.

I Went To Your Wedding. w., m., Jessie Mae Robinson. St. Louis Music, cop. 1952.

Jambalaya—On The Bayou. w., m., Hank Williams. Nashville; Acuff-Rose, cop. 1952.

Keep It A Secret. w., m., Jessie Mae Robinson. Shapiro-Bernstein, cop. 1952.

Kiss Of Fire. w., m., Lester Allen & Robert Hill. (Music adapted from A. G. Villoldo's "El Choclo.") Duchess Music, cop. 1952.

Pittsburgh, Pennsylvania. w., m., Bob Merrill. Oxford Music, cop. 1952.

Pretend. w., m., Lew Douglas, Cliff Parman & Frank Lavere. Chicago: Brandon Music, cop. 1952.

Somewhere Along The Way. w., Sammy Gallop. m., Kurt Adams. United Music, cop. 1952.

Takes Two To Tango. w., m., Al Hoffman & Dick Manning. Harman Music, cop. 1952.

Tell Me You're Mine. w., m., R. Fredianelli & D. Ravasino. Capri Music, cop. 1939; cop. 1952 by Edizioni Suvini-Zerboni, Milan.

Till I Waltz Again With You. w., m., Sidney Prosen. Village Music, cop. 1952.

Trying. w., m., Billy Vaughn. Gallatin, Tenn.: Randy-Smith Music, cop. 1952.

Wheel Of Fortune. w., m., Bennie Benjamin & George Weiss. Laurel Music, cop. 1952.

Why Don't You Believe Me. w., m., Lew Douglas, King Laney & Roy Rodde. Chicago: Brandon Music, cop. 1952.

Wish You Were Here (Wish You Were Here). w., m., Harold Rome. Chappell, Inc., cop. 1952 by Rome.

You Belong To Me. w., m., Pee Wee King, Redd Stewart and Chilton Price. Hollywood: Ridgeway Music, cop. 1952.

Zing A Little Song (film: Just For You). w., Leo Robin. m., Harry Warren. Famous, cop. 1952 Burvan Music.

1953

Allez-Vous-En, Go Away (Can-Can). w., m., Cole Porter. Buxton Hill Music (Chappel), cop. 1953 by Cole Porter.

And This Is My Beloved (Kismet). w., m., Robert Wright & George Forrest (music based a theme by A. Borodin). Frank Music, cop. 1953.

Answer Me, My Love. w., m., Gerhard Winkler & Fred Rauch. English words, Carl Sigman. Bourne, cop. 1952 by Papageno Verlag Hans Sikorski, Hamburg; cop. 1953 by Bourne. (Orignal German title: "Mutterlein"; earlier English version, "Answer Me", by Carl Sigman, cop. 1953 by Bourne).

April In Portugal. Original words, Jose Galhardo. English words, Jimmy Kennedy. m., Raul Ferrao. Chappell, cop. 1947 & 1949; cop. 1953, Chappell.

Baubles, Bangles and Beads (Kismet). w., m., Robert Wright & George Forrest (music based on theme by A. Borodin). Frank Music, cop. 1953.

C'est Magnifique (Can-Can). w., m., Cole Porter. Buxton Hill Music, (Chappell), cop. 1953 by Cole Porter.

Changing Partners. w., Joe Darion. m., Larry Coleman. Porgie Music, cop. 1953.

Crying In The Chapel. w., m., Artie Glenn. Knoxville, Tenn.: Valley Publishers, cop. 1953.

Dear John Letter. w., m., Billy Barton, Lewis Talley & Fuzzy Owen. Hollywood: American Music, cop. 1953.

Doggie In The Window. w., m., Bob Merrill. Santly-Joy (now Joy), cop. 1952-53.

Dragnet. Instrumental. m., Walter Schumann. Alamo Music, cop. 1953 by Schumann Music.

Ebb Tide. w., Carl Sigman. m., Robert Maxwell. Robbins, cop. 1953.

Eh, Cumpari! w., m., traditional (Italian), transcribed by Julius La Rosa and Archie Bleyer. Rosarch Pub. Corp., cop. 1953.

Eternally (film: Limelight). w., Geoffrey Parsons. m., Charles Chaplin. Bourne, cop. 1953. (Vocal version of Terry's Theme).

Gambler's Guitar. w., m., Jim Lowe. Chicago: Frederick Music, cop. 1953.

I Am In Love (Can-Can). w., m., Cole Porter. Buxton Hill Music (Chappell), cop. 1953 by Cole Porter.

I'm Walking Behind You. w., m., Billy Reid. Leeds, cop. 1953 by Peter Maurice Music Ltd., London.

I Believe. w., m., Ervin Drake, Irvin Graham, Jimmy Shirl & Al Stillman. Cromwell Music, cop. 1952-53.

Istanbul. w., Jimmy Kennedy. m., Nat Simon. Alamo Music, cop. 1953.

Make Love To Me! (Instrumental: Tin Roof Blues). w., Bill Norvas & Allan Copeland. m., Leon Roppolo, Paul Mares, Benny Pollack, George Brunes, Mel Stitzel & Walter Melrose. Melrose Music, cop. 1953.

Many Times. w., Jessie Barnes. m., Fellx Stahl. Broadcast Music, cop. 1953.

My Love, My Love. w., Bob Haymes. m., Nick Acquaviva. Meridan Music, cop. 1952-53.

No Other Love (Me and Juliet). w., Oscar Hammerstein 2d. m., Richard Rodgers. Williamson Music, cop. 1953 by Rodgers & Hammerstein.

"O." w., Byron Gay. m., Byron Gay & Arnold Johnson. Feist, cop. 1919; renewed 1947; cop. 1953.

Oh! My Pa-Pa (Swiss film: work). German words & music, Paul Burkhard. English words, John Turner & Geoffrey Parsons. Shapiro-Bernstein, cop. 1948 & 1950 by Musikverlag und Buhnenvertrieb Zurich A. G., Zurich; cop. 1953 by Shapiro-Bernstein.

Rags To Riches. w., m., Richard Adler & Jerry Ross. Saunders, cop. 1953.

Ricochet. w., m., Larry Coleman, Joe Darion & Norman Gimbel. Sheldon Muic, cop. 1953.

Say You're Mine Again. w., m., Charles Nathan & Dave Heisler. Blue-River Muic. (Meridan Music, selling agent), cop. 1952-1953.

Secret Love (film: Calamity Jane). w., Paul Francis Webster. m., Sammy Fain. Remick, cop. 1953.

The Song From Moulin Rouge—Where Is Your Heart (film: Moulin Rouge). w., William Engvick. m., George Auric. Broadcast Music, cop. 1953.

Strange Things Are Happening. w., m., Red Buttons, Allan Walker & Elliot Lawrence. Helayne Music, cop. 1953.

Stranger In Paradise (Kismet). w., m., Robert Wright & George Forrest (music based on a theme from the Polovetzian Dances of Alexander Borodin's opera "Prince Igor"). Frank Music, cop. 1953.

That's Amore—That's Love (film: The Caddy). w., Jack Brooks. m., Harry Warren. Paramount, cop. 1953.

Terry's Theme (film: Limelight). m., Charles Chaplin. Bourne, cop. 1953.

Vaya Con Dios. w., m., Larry Russell, Inez James & Buddy Pepper. Ardmore Music, cop. 1953.

With These Hands. w., Benny Davis. m., Abner Silver. Ben Bloom Music, cop. 1950. (popularized in 1953).

You Alone—Solo Tu. w., Al Stillman. m., Robert Allen. Roncon Music, cop. 1953.

You, You, You. w., Robert Mellin. m., Lotar Ollas. Mellin Inc., cop. 1952; cop. 1953 by Edition Accord; assigned to Zodiac Music, assigned 1953 to Mellin Inc.

1954

Anema e Core—With All My Heart and Soul. Italian words, Tito Manlio; English words, Mann Curtis & Harry Akst. m., Salve d'Esposito. Leeds, cop. 1950 & 1954 by Edizioni Musical Film, Milan. (Originally from an Italian film of the same name).

Cara Mia. w., m., Tulio Tranpani & Lee Lange. Feist, cop. 1954.

Cross Over The Bridge. w., m., Bennie Benjamin & George Weiss. Laurel Music, cop. 1954.

The Happy Wanderer. w., Antonia Ridge. m., Friedrich W. Moeller. Sam Fox, cop. 1954 by Bosworth Ltd., London.

Here. w., m., Dorcas Cochran & Harold Grant. Hill & Range, cop. 1954. (Based on the soprano aria "Caro Nome" in Verdi's opera "Rigoletto").

Hernando's Hideaway (Pajama Game). w., m., Richard Adler & Jerry Ross. Frank Music, cop. 1954.

Hey There (Pajama Game). w. m., Richard Adler & Jerry Ross. Frank Music, cop. 1954.

The High And The Mighty (film: The High And The Mighty). w., Ned Washington. m., Dimitri Tiomkin. Witmark, cop. 1954.

I'm Walking Behind You. w., m., Billy Reid. London: Peter Maurice

A Girl! A Girl! w., m., Bennie Benjamin, George Weiss & Al Bandini. Valando Music, 1954.
Ltd., cop. 1953. (popularized in U. S. in 1954; selling agent, Leeds Music, New York).

I Get So Lonely. See: Oh, Baby Mine.

If I Give My Heart To You. w., m., Jimmie Crane, Al Jacobs & Jimmy Brewster. Miller Music, cop. 1954.

Let Me Go, Lover! w., m., Jenny Lou Carson. Special lyrics, Al Hill. Hill & Range, cop. 1953 as "Let Me Go, Devil!"; new version, cop. 1954.

Little Things Mean A Lot. w. m., Edith Lindeman & Carl Stutz. Feist, cop. 1954.

Make Yourself Comfortable. w., m., Bob Merrill. Rylan Music, cop. 1954.

Mambo Italiano. w., m., Bob Merrill. Rylan Music, cop. 1954.

Mister Sandman. w., m., Pat Ballard. Edwin H. Morris, cop. 1954.

The Naughty Lady of Shady Lane. w., m., Sid Tepper & Roy C. Bennett. Paxton, cop. 1954.

Oh, Baby Mine—I Get So Lonely. w., m., Pat Ballard. Melrose Music, cop. 1953; cop. 1954.

Papa Loves Mambo. w., m., Al Hoffman, Dick Manning & Bix Reichner. Shapiro-Bernstein, cop. 1954.

Shake, Rattle And Roll. w., m., Charles Calhoun. Criterlon Music, cop. 1954 by Progressive Music.

Sh-Boom. w., m., James Keyes, Claude Feaster, Carl Feaster, Floyd F. MacRae & James Edwards. Hill & Range, cop. 1954.

Teach Me Tonight. w., Sammy Cahn. m., Gene DePaul. Leeds, cop. 1953; cop. 1954 by Hub Music.

That's All I Want From You. w., m., M. Rotha. Weiss & Barry, cop. 1954.

This Ole House. w., m., Stuart Hamblen. Arcadia, Cal.: Hamblen Music, cop. 1954.

Three Coins In The Fountain (film: Three Coins In The Fountain). w., Sammy Cahn. m., Jule Styne. Robbins, cop. 1954.

Wanted. w., m., Jack Fulton & Lois Steele. Witmark, cop. 1954.

Young At Heart. w., Carolyn Leigh. m., Johnny Richards. Sunbeam Music, cop. 1954.

Album Reviews

Continued from page 50

dicts," "A Guy What Takes His Time," and the atmospheric "They Call Me Sister Honky Tonk." Her bluesy workover of "My Daddy Rocks Me With a Steady Roll" could, but probably won't, fit into the current rock 'n' roll kick.

"Basie" (Clef). This is another collection framed around the most swinging band today. Count Basie and his rocking aggregation is showcased here in okay, if not inspired, form. Set features the band in its rocking and precise ensemble work and also spotlights the various standout sidemen in the current Basie organization. This, incidentally, is the seventh Basie LP issued under the Norman Granz banner.

"Gina Lollabrigida Presents Music by Minucci" (Coral). Gina Lollobrigida's billing on this album by her talented Italian compatriot, Ulpio Minucci, is reacher by a roundabout method, but it should help draw attention to this set of melodic instrumentals. Minucci, who has been described as the "Italian Jerome Kern," has a flowing style that's easy to take in big doses. The dozen melodies, including the hit "Domani," get a lush fiddle treatment.

On The Upbeat

Hollywood

Hollywood Roosevelt Hotel has booked the **Bill Pannell orch** and **Manuel Cerecedes group** as alternating bands in the Cinegrill beginning today . . . **Ella Fitzgerald** booked for the Flamingo, Las Vegas, Nov. 3; Mocambo, Nov. 29; Chi Chi, Palm Springs, Dec. 15; Fairmont Hotel, San Francisco, Dec. 27, and Golden Hotel, Reno, on Jan. 18 . . . **Jackie Barnett** penned four original tunes as special material for **Connie Russell** and **Jimmy Durante** on latter's Texaco tv series.

Kansas City

Don Cornell returns to Eddys' Restaurant for a fortnight opening Sept. 9. Follows **Vicki Young**, who heads for Hawaii and an opening at the Waikiki Grove Sept. 30 . . . **Ted Weems** orch played a pair of shows for the Lions Club in Municipal Auditorium Sept. 1 . . . **Tiny Hill** orch currently on a string of one-nighters in the midwest, including Elks Club, Fremont, Neb., Sept. 13, and Trig Ballroom, Wichita, Kans., Sept. 16-18. After completing midwest string, Hill takes the crew in mid-October southwest for a series in Colorado, Arizona and New Mexico . . . **Three Chords** held over in the Drum Room of Hotel President, their first stand in this spot . . . **Ruth Seufert** opens her fall-winter celebrity series of concerts and shows with **Mantovani** orch in the Music Hall Oct. 21 . . . **DeJohn Sisters** playing their second stand of week at Wildwood Lakes, with **Joy Cayler** and all-girl orch in for their first stand at the amusement park . . . **Eleanor Sterling** at the organ in the Cabana of Hotel Phillips.

Chicago

Fall lineup at the Blue Note, Chi, has **Roy Hamilton** and the **Johnny Smith** quartet set for two frames opening Wednesday (14); **Dave Brubeck** plays Sept. 28 for one week; **Muggsy Spanier** inked for Nov. 2, for two rounds . . . **June Christie** pacted for the Chez Paree, Chicago, Sept. 22 for three weeks . . . **Cass Harrison** orch into the Jefferson Hotel, St. Louis, tomorrow (Thurs.) for eight frames . . . **Ben Arden** orch opens at the Mayflower Hotel, Washington, Sept. 26 also for eight stanzas.

Omaha

Bands participating in Omaha's Pop Concert Series at Peony Park the past summer included **Skeets Mahoney, Mal Dunn, Eddy Haddad, Jack Swason, Hank Winder, Ray Bachman** and **Lambert Bartak** . . . Omahan **Leonard Eby** joined **Russ Morgan's** orch as reed player . . . Secretary **Howard N. Ellis** has called the fall quarterly meeting of the Nebraska Automatic Phonograph Ops Assn. for Sept. 10-11 in Grand Island . . . Upcoming at Peony Park are **Lawrence Welk** Sept. 20 and **Freddy Martin** Sept. 25 . . . Disc jockey **Rog Birkeland** leaving KISD, Sioux Falls, S. D., for KLGR, Redwood Falls, S. D.

Chi Jazz Nitery Folds Due to Offbeat Locale

Chicago, Sept. 6.

The Streamliner, Chi nitery which had recently resumed showcasing modern jazz attractions after a layoff of several months' duration, dimmed the lights permanently last week and shuttered its doors. The club was located on West Madison St., Chi's Bowery, and had enjoyed a shortlived vogue a few years back. But with several more accessible near north side spots catering to jazz aficionados opened in the last year, business fell off and eventually caused the Streamliner's demise.

The spot was being leased at night to Lou Denet for the jazz entertainment operation, and during the day, till 8 p.m., to Leo Fox as an eatery. The eatery remains in operation as usual.

Name Bands' Uneven Summer B. O. In New England Ballroom Circuit

Boston, Sept. 6.

Labor Day weekend marked the end of the big name bands swings into the New England territory, which although highly ballyhooed this summer, proved only soso. Ballroom ops indicated that they would have to give plenty of thought to reimposing the policy next season.

However two ops said the big names were o.k. and would continue the same format next season.

They were John Dineen of Hampton Beach Casino, who had Guy Lombardo, Ralph Flanagan, Stan and Kenton, Ray Anthony among others, and Maurice Holland, of Canobie Lake Park, who split up between name singers and name bands.

At Norumbega Park, Roy Gill brought in Richard Maltby to win smash business, but operated mostly with a name singers backed by a house band.

Biggest cry among ballroom ops is that the nut for the big bands is too high. A schedule of block bookings was put into effect to help this situation, with the big names doing a week in the territory appearing at each participating ballroom. The big ops paid more than the small ones but results for the smaller ballrooms were only fairish.

Labor Day bookings had Eddie Grady at the Commodore in Lowell; Jesse Smith at the King Phillip in Wrentham; Rusty Bryant at the Arcadia, Providence, R. I.; Paul Adams at the Beachview in Revere. Stan Kenton was booked into Rhodes in Providence, R. I. for tomorrow night (Wed).

Trace-Phillips Cop Prize for Chi Theme

Chicago, Sept. 6.

"How I Love Chicago," a song co-authored by Al Trace and Teddy Phillips, has been judged the winning entry in a contest sponsored by Gamble's Music of Chicago. Purpose of the contest was to encourage writing of a new popular song about Chicago.

The winning song will be published by Gamble and recorded on Label X. This will be the first pop song about Chicago since Fred Fisher wrote "Chicago" in 1922.

A Hit Medley

San Antonio, Sept. 6.

Red River Dave's recording of "When Davy Crockett Met the San Antonio Rose" is to be released by Decca Records.

The company bought the master from Bob Tanner, head of the TNT label here who recorded the song.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	**MITCH MILLER** (Columbia) "Yellow Rose of Texas"	4	2	3	3	1	2	1	5	2	2	1	2	3	..	5	1	..	2	2	3	154
2	2	**PAT BOONE** (Dot) "Ain't That a Shame"	1	1	..	1	3	1	2	10	..	..	2	3	..	2	8	..	..	1	7	1	111
3	5	**FOUR ACES** (Decca) "Love Is a Many-Splendored Thing"	2	3	2	..	5	9	..	1	9	..	5	7	1	..	1	7	1	7	1	6	109
4	2	**BILL HALEY'S COMETS** (Decca) "Rock Around the Clock"	3	4	..	6	4	..	3	..	3	..	3	6	..	4	..	9	2	4	..	8	84
5	7	**CHUCK BERRY** (Chess) "Maybellene"	5	10	..	..	..	..	9	9	1	1	..	10	4	..	3	2	..	..	..	..	56
6	6	**LES BAXTER** (Capitol) "Wake the Town and Tell the People"	10	..	..	..	..	5	8	..	5	..	4	..	6	9	7	5	8	6	..	4	55
7	10	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	6	6	4	..	2	..	..	..	..	..	..	4	2	5	..	6	..	..	..	..	53
8	18	**FONTANE SISTERS** (Dot) "Seventeen"	..	5	..	2	..	4	..	..	..	..	9	..	..	7	..	..	..	..	..	2	37
9	7	**CHUCK MILLER** (Mercury) "House of Blue Lights"	..	..	..	..	..	10	..	..	..	4	7	..	..	..	..	4	6	..	3	..	32
10	11	**BOYD BENNETT** (King) "Seventeen"	8	..	..	..	..	..	4	..	..	..	..	5	5	..	4	..	..	..	..	..	29
11	4	**FRANK SINATRA** (Capitol) "Learnin' the Blues"	..	..	..	7	..	..	7	..	7	..	6	..	..	..	..	..	9	3	..	..	27
12	9	**GISELE MacKENZIE** (Label X) "Hard to Get"	9	..	5	..	..	..	5	..	10	..	8	..	..	..	..	..	..	5	..	..	24
13	12	**CREW-CUTS** (Mercury) "Gum Drop"	..	..	9	..	..	..	..	..	..	3	..	8	8	..	..	..	..	..	4	..	23
14	15	**FOUR LADS** (Columbia) "Moments to Remember"	..	..	1	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	20
15	16	**JOHNNY DESMOND** (Coral) "Yellow Rose of Texas"	7	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	10	..	..	..	18
16	14	**NAT (KING) COLE** (Capitol) "A Blossom Fell"	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	3	8	..	..	17
17	13	**LES BAXTER** (Capitol) "Unchained Melody"	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	15
18	21	**DORIS DAY** (Columbia) "I'll Never Stop Loving You"	..	9	..	..	..	..	..	..	6	..	..	..	9	..	..	..	7	..	..	..	13
19A	..	**FATS DOMINO** (Imperial) "Ain't That a Shame"	..	..	8	..	..	..	..	..	4	9	..	..	..	..	..	..	..	..	..	..	12
19B	17	**JAYE P. MORGAN** (Victor) "Longest Walk"	..	..	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	12
21A	23	**NICK NOBLE** (Wing) "Bible Tells Me So"	..	..	..	..	8	..	10	..	..	..	..	9	..	6	..	..	..	..	..	..	11
21B	19	**EDDIE FISHER** (Victor) "Song of the Dreamer"	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	11
23A	24	**LES PAUL-MARY FORD** (Capitol) "Hummingbird"	..	..	..	..	6	..	..	8	..	10	..	..	..	..	..	10	..	..	..	..	10
23B	..	**HILLTOPPERS** (Dot) "Kentuckian Song"	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	8	5	10
25	..	**PERRY COMO** (Victor) "Tina Marie"	..	8	..	..	10	..	..	..	..	..	..	..	10	..	9	..	..	..	..	..	7

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	OKLAHOMA	STARRING SAMMY DAVIS JR.	LONESOME ECHO	IN THE WEE, SMALL HOURS	PETE KELLY'S BLUES
Doris Day	Film Soundtrack	Sammy Davis Jr.	Jackie Gleason	Frank Sinatra	Lee-Fitzgerald
Columbia CL 710 B 2090	Capitol SOA 595 FDM 1, 2-595	Decca DL 8118 ED 2214-5-6	Capitol W 627 EBF 1, 2-627	Capitol W 581 EBF 1, 2-581	Decca DL 8166 ED 758

H'wood Palladium Cuts Tucker As House Crew, Returns to Name Basis

Hollywood, Sept. 6.

After playing house band for eight weeks at the Palladium, Orrin Tucker's KTLA Crystal Tone orch has been cancelled out by Sterling Way, manager of the ter palace. The pavilion will return to its fold of booking name dance bands. Actually, Way had originally pacted Tucker's aggregation figuring that if a band was popular on television, it would certainly draw at the Palladium. Tucker fronts the KTLA orch for Klaus Landsberg, manager of the station It's understood that weekend biz at the spot was bad.

Already lined up to replace Tucker, who exits Sept. 11, is Jerry Gray's orch which bows in Sept. 14, for two weeks. Ironically, Gray was just signed by Frank Sennes as house band for his Moulin Rouge nitery, across-the-street from the Palladium.

Other bands booked are Perez Prado, Sept. 28 and Harry James, Nov. 9. Tucker meanwhile, continues on as batoneer for the KTLA orch and is also prepping an upcoming one-nite tour via MCA along the Coast.

LYRIC MAG PUBLISHER HIT BY CONN. FLOOD

The Charlton Press, which prints its music mags in Derby, Conn., was hit by the recent floods that swept through the northeastern states to such an extent that it's asking the music publishers to accept only 50% of its contractual obligations for the next six months.

Charlton pays the pubbers an annual fee for the right to reprint the lyrics of their copyrights. The mags published by Charlton are "Hit Parader," "Best Songs," "Country Song Roundup" and "Song Hits."

Pincus Hires Other Son, Irwin, for Firm

George Pincus believes in keeping things in the family. For the past year his son, Lee, has been active in the operation of the Pincus and Gil Music firms and now his other son, Irwin, has been recruited for a hitch in the biz.

Irwin is ankling the William Morris Agency publicity department to join his father and will assist in Pincus' venture into the personal management field.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Fred Fiske—WWDC—Washington	Howie Leonard—WPOR—Portland	Hugh Wanke—WCAO—Baltimore	Bob Clayton—WHDH—Boston	Johnny Towne—WESX—Salem	Pete Johnson—WKBR—Manchester	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Lou Barile—WKAL—Rome-Utica	Art Goodwin—WHEN—Syracuse	John Fester—WWNY—Watertown	Larry Brown—WPEN—Philadelphia	Joe Hyder—WADK—Newport	SOUTH: Bill Wright—WAPI—Birmingham	Frank Tucker—WCOV—Montgomery	Johnny Fairchild—WORZ—Orlando	Bob Clayton—WPTN—St. Petersburg	John Wrisley—WSAV—Savannah	Bill Dawson—WAKE—Greenville	Jim Lowe—WRR—Dallas	Stan Nelson—KITE—San Antonio	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Ernie Simon—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Marty McNeeley—WJR—Detroit	Robin Seymour—WKMH—Dearborn	Wayne Sütt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	George Dunlevy—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Rudy Ertle—WTOL—Toledo	Bob Larsen—WEMP—Milwaukee	FAR WEST: Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Bob Martin—KMYR—Denver	Vince Brascia—KBMI—Las Vegas	Len Ross—KONE—Reno	Bill Previtt—KDEF—Alburquerque	TOTAL POINTS
1	1	7	Mitch Miller	Columbia	*Yellow Rose of Texas		1	1	8	3	2	..	..	..	..	1	1	1	1	1	..	..	1	1	1	1	3	4	..	1	2	2	10	..	2	4	2	..	1	2	..	4	2	254
2	14	5	Four Aces	Decca	*Love Is Many-Splendored		6	4	..	7	6	8	3	..	3	..	..	..	10	..	5	4	..	..	6	..	2	..	2	..	6	4	8	3	..	7	1	3	8	9	..	4	5	..	8	143
3	2	10	Pat Boone	Dot	†Ain't That a Shame		2	2	..	..	..	9	..	2	2	2	..	..	2	..	..	..	..	2	..	..	2	..	..	4	5	1	..	4	2	3	..	..	..	..	..	2	..	1	140
4	3	7	Johnny Desmond	Coral	*Yellow Rose of Texas		..	..	..	3	..	1	2	1	1	..	..	..	..	..	3	2	..	..	..	..	..	1	..	..	..	3	..	..	..	1	..	..	2	1	..	..	1	..	..	121
5	9	10	Perry Como	Victor	†Tina Marie		4	..	..	5	..	4	6	..	6	7	2	2	8	5	..	..	..	..	..	5	..	..	10	8	..	5	5	9	5	9	8	10	1	..	4	9	..	..	..	116
6	4	14	Gisele MacKenzie	Label X	*Hard to Get		8	..	..	..	..	..	..	..	..	4	3	..	..	10	2	5	7	4	3	..	3	..	8	..	..	..	..	..	..	4	..	..	2	2	..	3	2	..	106
7	18	6	Fontane Sisters	Dot	†Seventeen		..	..	..	4	..	2	1	5	5	..	5	..	..	..	9	..	4	2	..	..	7	..	1	6	2	•	..	..	7	..	..	..	..	..	..	..	..	..	..	94
8	5	6	Jaye P. Morgan	Victor	*Longest Walk		..	..	8	6	8	6	..	..	..	..	4	5	3	..	..	..	..	..	5	..	..	4	7	..	9	..	..	..	3	..	..	..	..	..	6	3	10	10	..	84
9	8	18	Bill Haley's Comets	Decca	*Rock Around the Clock		7	..	..	..	..	3	..	6	..	3	..	..	..	..	1	..	3	..	..	..	..	..	..	1	4	7	..	..	6	2	10	..	..	8	..	..	..	..	82
10	33	5	Don Cornell	Coral	*Bible Tells Me So		1	..	7	..	1	..	7	..	9	..	..	..	4	7	..	..	..	..	..	5	3	..	..	..	..	7	..	6	8	8	..	..	6	..	..	..	..	..	75
11	16	4	Roger Williams	Kapp	*Autumn Leaves		3	5	..	8	4	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	3	1	..	..	..	..	1	9	4	..	..	..	..	69
12	6	12	Julius LaRosa	Cadence	†Domani		..	..	5	..	..	..	..	..	..	10	7	9	4	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	1	..	57
13	26	2	Four Lads	Columbia	*Moments to Remember		..	..	..	9	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	2	3	..	..	..	..	2	..	..	..	..	..	..	48
14A	7	11	Les Baxter	Capitol	*Wake the Town		7	..	..	10	..	..	..	..	..	..	6	..	6	..	..	..	..	6	..	4	10	..	..	..	..	..	..	..	..	..	6	7	5	7	..	..	..	..	47
14B	24	3	Crew-Cuts	Mercury	†Gum Drop		..	..	..	2	5	10	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	5	..	..	..	..	4	7	..	..	..	..	..	9	47
16	22	2	Eddie Fisher	Victor	†Song of the Dreamer		4	3	..	..	..	5	..	7	..	..	..	..	..	..	7	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	45
17	11	6	Nick Noble	Wing	*Bible Tells Me So		..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	1	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	6	..	5	..	..	..	39
18	29	10	Les Paul-Mary Ford	Capitol	*Hummingbird		..	..	..	..	..	..	..	..	..	5	..	5	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	8	..	..	31
19A	10	19	Frank Sinatra	Capitol	*Learnin' the Blues		..	..	..	..	..	..	..	..	..	..	8	..	..	2	8	..	5	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	30
19B	44	2	Lillian Briggs	Epic	†I Want You to Be My Baby	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	30
21	18	4	Chuck Berry	Chess	†Maybellene		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	10	..	1	1	10	..	8	..	..	..	..	..	..	28
22A	22	3	Georgia Gibbs	Mercury	†I Want You to Be My Baby		..	..	..	..	3	..	7	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	9	..	..	..	..	..	..	..	..	..	27
22B	15	9	Patti Page	Mercury	†Piddily Patter Patter		..	..	..	..	..	..	..	..	..	..	..	3	..	3	9	..	..	..	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	7	..	..	..	..	27
24A	13	8	Boyd Bennett	King	†Seventeen		..	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	5	..	5	..	..	..	..	..	..	..	..	..	26
24B	..	15	McGuire Sisters	Coral	*Something's Gotta Give		..	..	3	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	26
26	38	6	Perry Como	Victor	*Fooled		..	..	7	..	..	..	..	..	8	..	..	..	..	6	..	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
27A	36	13	Alan Dale	Coral	†Sweet and Gentle		..	..	1	..	..	..	..	10	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	19
27B	42	4	Johnnie Ray	Columbia	†Song of the Dreamer		..	6	..	..	9	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	19
29A	12	5	Mindy Carson	Columbia	*Wake the Town		..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	..	..	..	..	5	..	..	..	..	..	17
29B	36	13	Felicia Sanders	Columbia	*Blue Star		..	..	2	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	17
31A	..	3	Eddie Fisher	Victor	*Don't Stay Away Too Long		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	4	..	9	..	..	..	..	16
31B	..	9	Frankie Laine	Columbia	*Hummingbird		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33	..	2	Tony Martin	Victor	*Young Ideas		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8	..	15
34	31	14	Priscilla Wright	Unique	†Man in a Raincoat		..	..	..	..	..	..	..	4	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
35A	29	18	Nat (King) Cole	Capitol	*A Blossom Fell		..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	13
35B	..	1	Frank Sinatra	Capitol	*Same Old Saturday Night		..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	13
37A	27	2	Gogi Grant	Era	†Suddenly There's Valley.		..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	10	..	..	..	6	12
37B	..	1	Ames Bros.	Victor	*My Bonnie Lassie		..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37C	..	9	Hilltoppers	Dot	*Kentuckian Song		..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	12
40A	17	11	Chuck Miller	Mercury	*House of Blue Lights		..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	11
40B	..	8	Nat (King) Cole	Capitol	†My One Sin		..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	11
42A	20	11	Doris Day	Columbia	*Never Stop Loving You		9	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	..	..	..	..	..	10
42B	..	1	Al Hibbler	Decca	†He	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	10
44A	31	22	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
44B	31	6	Tony Bennett	Columbia	†May I Never Love Again	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	6

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the
most
Kay Starr
you
ever heard!
WITHOUT
A SONG
HOME SWEET HOME
ON THE RANGE
20/47-6247
"New Orthophonic" High Fidelity Recording
RCA VICTOR

L. I. Dealers Square Off

Continued from page 49

bypassed in consultations about the club program. He stated that the record business does not need record clubs and that the diskerics should concentrate only on product to sell records.

Col rebutted that they were not bypassing the dealer. "The dealer is the backbone of the industry," said Conkling—who asserted that the club, through its monthly bulletin would help steer new customers into the shops by pitching disks not available in the club program, needles and phonos. Conkling also stressed that needles or phonos would never be put in as a club lure. Col is now trying to work out a warranty to assure the dealers that such merchandise will not be put into the club program.

Modifications Pitched

General feeling among the dealers at this meeting was that the Columbia club "is here and we're stuck with it." Several modifications of the program were pitched at the Col brass but were thumbed down. One dealer said he could accept the Col club if all the members went through his hands and that he'd accept less than the 20% commission that Col is now offering. He was advised that it wasn't a workable idea.

Some resentment was voiced on the timing of the club's launching. A dealer complained that the club was kicked off after he had placed his fall order and that he now felt that he was stuck with a batch of LP's that had been put into the club's offerings. Paul Southard, head of Times-Columbia. Col's N. Y. distrib, said that the dealer could return the order if he so desired. Conkling stated later that the return privilege was up to each individual distributor.

Col's 2 Refinements

Cook pitched two refinements of the club operation as far as membership is concerned. To give dealers an opportunity to recapture members who came into the club program via direct mail, Col will credit dealers up until Oct. 1 for members they can come up with who enlisted direct before coming to their shops. After Oct. 1 Col will offer dealers a transfer plan that will enable him to get credit for a member who enlisted directly after the member's original obligation to the club is fulfilled.

Conkling reported that in the first eight days of the club's operation 2,000 dealers had brought in club members. The figure did not include any dealers west of the Mississippi. Conkling explained that the mailings from that territory were still coming in and had not yet been tabulated.

The Garden City meet was chairmanned by Vic Levy, who runs a record shop in that city. Confab ---sed with the appointment of a committee to consider additional refinements to the Col club plan and to present them to a dealer's meet which will be held in New York in mid-September.

MGM Drive

Continued from page 49

Records. Package, which is label's 40th soundtracker, will hit the market this week.

Diskery is shipping to 2,000 disk jockeys around the country a special deejay record featuring three tunes from the film. Platter will include Dolores Gray singing "Thanks, But No Thanks" and Gene Kelly, Dan Dailey and Michael Kidd crooning "March, March" and "Time For Parting." Disk will be enclosed in a special wraparound displaying the album cover art work. Metro's field promotion men have been mobilized to promote the album in tie-ins between exhibitors and diskery's distributors.

Decca Records, which has Dolores Gray under contract, gave MGM the greenlight for the use of her voice on the soundtrack set. Score for the flim tuner was written by Adolph Green and Betty Comden (lyrics) and Andre Previn (music). Previn conducts the MGM Studio orch and chorus.

Band Wagon

Continued from page 49

tional guns on the Les Elgart orch while Epic, Col's subsid label is on an all-out pitch for the Neal Hefti orch. MGM, meantime, has been clicking with Art Mooney's crew.

In line with the terp accent, the Fred Astaire Dance Studios worked out a deal some months ago with Victor for a series of albums covering all popular dances. The albums are mostly made up from old Victor masters and were selected by Astaire studio execs.

Latching onto the revived interest in dance bands, Joe Rene (no relation to Henri Rene), a Dutch batoner who has also been an arranger for Charlie Ventura's orch, is organized a new band. Rene is holding a mass audition for all the artists & repertoire staffers and agency execs at the Nola Studios, N. Y., Sept. 13.

W&B Get UA Score

Score for the upcoming United Artists pic, "A Kiss Before Dying," has been acquired by Weiss & Barry Music.

Lionel Newman and Carol Coates penned the music.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Yellow Rose of Texas (Planetary)	1	1	2	1	1	1	3	1	1	1	1	1	117
2	10	*Wake the Town (Joy)	3	3	1	2	7	6	4	..	4	9	4	8	70
3	13	*Love Is Many-Splendored (Miller)	2	2	5	4	..	8	9	2	7	..	3	9	59
4	6	†Seventeen (Lois)	6	..	..	5	2	5	..	..	..	2	8	2	47
5	2	*Rock Around the Clock (Myers)	..	..	..	3	5	3	2	6	5	6	10	6	53
6A	5	*Bible Tells Me So (Paramount)	4	..	..	9	10	2	10	..	2	4	..	3	44
6B	3	*Never Stop Loving You (Feist)	..	..	10	10	3	4	1	..	6	3	..	7	44
8	8	†Ain't That a Shame (Commodore)	7	8	..	..	4	7	..	7	3	7	..	4	41
9	7	*Hard to Get (Witmark)	10	4	7	..	6	10	..	3	..	8	..	..	29
10	14	*Autumn Leaves (Ardmore)	5	9	4	..	..	..	..	5	..	..	..	..	21
11	4	*Unchained Melody (Frank)	9	6	..	..	8	..	..	10	..	5	..	..	17
12	9	*Blue Star (Young)	..	7	9	8	..	..	..	8	..	..	..	..	12
13	11	*Hummingbird (Jungnickel)	..	10	..	..	..	..	..	9	9	..	6	10	11
14	..	*It's a Sin to Tell a Lie (BVC)	..	5	..	..	..	9	..	..	..	10	..	..	9
15	..	†Man in a Raincoat (BMI)	..	..	..	..	9	..	7	..	..	..	9	..	8

Inside Stuff—Music

Aldous Huxley, writing in the October issue of Esquire, believes the most effective way to culture is via the phonograph machines: He says: "To any foundation in any way interested in the problems which beset an urban-industrial society in a state of technological, intellectual and ethical flux, I would make the following recommendations. Make the best of mankind's literature of wisdom available on cheap, slowplaying records. Do the same, in each of the principal languages, for the best poetry written in that language. Also, perhaps, for a few of the best novels, plays, biographies and memoirs. Encourage manufacturers to turn out phonographs equipped to play these recordings and at the same time arrange for distribution at cost of the simple planetary gears, by means of which conventional turntables can be used for slowplaying disks. Five or 10 millions spent in this way would do incomparably more good than hundreds of millions spent on endowing new universities or enlarging those that already exist."

It looks like Columbia Records and CBS-TV's "Studio One Summer Theatre" are going steady. For the past two weeks the tele stanza has worked out a plug for the diskery and on the Sept. 12 show Epic Records. Col's subsid label, comes up for a ride via an airing of a new Neal Hefti side, "No Place to Hide." On Monday's stanza (5) a scene took place in a record shop and Columbia streamers and record racks were used as props. On the previous week's show Col's Paul Weston-Bernadine Read etching, "A Chance At Love" was used as the theme.

"Learning To Love," new Johnny Harper tune published by Trinity Music, is the first song in some time to get coverage in the pop, rhythm & blues and hillbilly fields. "Love" has been cut pop by La Fawn Paul (Abbott), Dori Ann Gray (Mercury), Peggy King (Columbia), Jean Martin (Dot) and Jean Dinning (Essex). RCA Victor is giving it a hillbilly push with a Martha Linn slice and Coral is tackling the r&b field with a Billy Williams version.

Latest instance of the major labels trying to knock off an indie side is the flock of covers on Gogi Grant's "Suddenly There's a Valley." The former RCA Victor vocalist sliced the tune for a Coast label, Era Records, and has since been followed by Jo Stafford for Columbia, and Patti Andrews for Capitol. Julius LaRosa also cut it for Cadence.

Growing Pains

Continued from page 49

not serviced by record stores can buy RCA's coupon books. Under this setup, the customer can order from the dealer any one of the 400 LPs which are mailed directly to him from Victor's Indianapolis plant. Victor execs hope that eventually such stores will stock all lines of disks as they learn to take advantage of the profit potential in this phase of their business. That's especially true of stores that sell phonographs which can be tied in with substantial disk sales.

Col's Solution

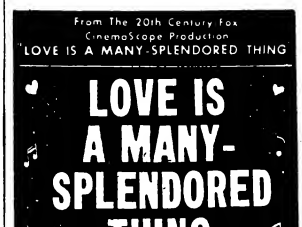
Col's setup of its disk club is another attempt from another direction to take advantage of the growing market. As Col execs have pointed out, the disk clubs are now doing a big share of the LP business. At the same time, however, the sales of the regular companies have either held their own or gone up. That indicates that there's additional business around which is not getting to the retail stores. The current cleavage in the disk business is whether the problem can be met via building up the number of available outlets or through direct mail.

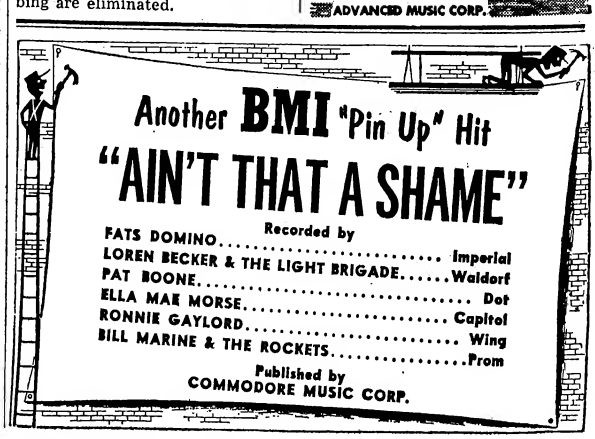
The opening up of disk outlets in chain stores, food supermarets, drugstores, etc., is another symptom of the disk industry's need to break out of the existing dealer barrier. The rack operations in the syndicate stores have exposed disks to housewives and other shoppers who ordinarily don't go to record stores. This phase of the business is seen heading for a big expansion in the next few years as some of the inventory control problems involved in rack-jobbing are eliminated.

Criterion, Siegel In Exchange Deal

Criterion Music, Coast firm headed up by Michael H. Goldsen, has worked out a copyright exchange plan with Paul Siegel, U. S. rep of the Italian Music Syndicate, Organizzazione Musicale Nazionalmusic.

The Italian firm already has taken two tunes from Criterion. They are "Let Me Hear You Whisper" and "Farewell." Both songs are from the WB pic, "Mr. Roberts." In return Criterion received the 10-year old European standard, "Ascension," and a current pop, "I Tre Timidi."





Vegas Talent Pools

Continued from page 1

bat the overexpansion of this town. Jack Entratter, who operates the Sands for Jake Freedman, is now able to shuttle his Sands regular and brother-shareholder, Frank Sinatra, into the Dunes Hotel. The Desert Inn, should it get the Royal Nevada, would be able to give acts a terrific number of weeks at pretty high coin. The Desert Inn is successfully booked by Frank Sennes, who also owns the Moulin Rouge, Hollywood, and buys the talent for several other niteries. Thus he'll be able to line up acts and give headliners the exact amount of weeks needed so that the tax burden won't become too heavy.

Those Staggering Costs

Certainly as the situation now stands, the Las Vegas hotels cannot stand the gaff of the ever-mounting costs and the greater spread of the business because of the increasing number of hotels. With the exception of a couple of the top spots, several inns are empty on weekdays, and all are loaded on weekends. Experts say that because of the huge nuts, the hostels need continual action.

The hotels that are in trouble were undoubtedly put there by the shrewdies in charge of the booking at the older inns. Since everybody admits that the headliners are the key to the situation, the Sands, Sahara, Desert Inn, El Rancho and Flamingo started making three-year deals for top names. Thus when the Dunes, New Frontier, Riviera, Royal Nevada and Moulin Rouge opened within a comparatively short time of each other, they had very few genuine cafe lures to draw upon. The Dunes hit difficulty almost immediately with Wally Cox at $11,000, and the Riviera felt that it didn't want to take a chance on Edith Piaf and Hildegarde and so had to pay them off before opening. The solid names such as Danny Thomas, Joe E. Lewis, Sinatra, Tony Martin, Kay Starr, Jane Froman, Durante and a few others had been spoken for by the other inns. The leftovers that were available couldn't compete on equal terms with the top names.

Package Term Pacts

With the three-year contracts, the hotels not only shut out the competition, but protected themselves from mounting talent costs for these names. But headliners do wear out, and the new ones that may come along will be few and the costs will mount. Thus alliances may be the solution.

Right now, the other major evil in what is believed to be the overexpansion is the absence of sufficient transportation. TWA is the only airline that has a direct connection into Vegas from New York and other points to the east of Nevada. The innkeepers have been trying to get other airlines interested, but there's always the hitch because of need for civilian aeronautics board permission, and the fact that there are other areas still underserviced by airlines. Western Air services L. A. and Frisco to L. V.

Some feel that should there be a sufficiency of travel service into Vegas, there would be a horde of vacationers who wouldn't go near the tables. For that reason, the opening of the Stardust, started by the late Tony Cornero Stralla, may open the gates to the non-bettor and those who will take a chance for a silver dollar. It's reported that the hotel will start its rooms at $5 per person and will have more than 1,000 rooms.

The present crop of innkeepers feel that while added transportation is desirable, perhaps there are more important problems such as procuring the right kind of acts. The question uppermost with the hotelmen always reverts to talent. They agree that the day is coming when they may have to call a halt to the increasing demands of the stars and that the present crop may not be the lures that they are today.

Money Acts

Only names attract the heavy bettors. The operators have seen loaded cafe rooms and empty casinos. Presently, at the Royal Nevada, the legit show, "Guys and Dolls," with many of the original Broadway cast, is drawing crowded cafe rooms, but the casino isn't getting its share of these entertainment seekers. The Dunes started with a lavish production show without name backing and soon headed into trouble. The New Frontier opened its wing with Mario Lanza, at $50,000, who never showed up to perform. The Riviera rarely connected with the right kind of draw, and the Moulin Rouge's all-negro show is finding that the traffic from its one good late-hour (2:30 a. m.) show isn't enough to keep the place in blue chips spenders.

Meanwhile, it's noted that behind all the more successful hotels are buyers who have had tremendous backgrounds in dealings with the agencies and who know a hot entertainment property when they see one. Bill Miller, with a wealth of experience as a hoofer, agent, operator of Coney Island's Luna Park and the late Riviera, Ft. Lee, N. J., helped the Sahara out of its hole at the beginning. Jack Entratter, who was in on the founding of the Copacabana, N. Y., helped put the Sands across. Sennes has been booking scores of spots for years, has helped the Desert Inn into a top spot; Beldon Katelman has guided the El Rancho successfully, and Abe Schiller, assisted by various talent buyers, has been a steadying influence at the Flamingo. For a moderate name spot, Hal Braudis seems to do very well for the Thunderbird. All these men know their business, but the scarcity of the heavy names and the strict control exercised over them by the heavy artillery in the big talent agencies is bigger than all of them. But with mergers and alliances, they may be an equal match or even carry an edge over the percenteries.

Bron Gets 'Hours' for Brit.

Sidney Bron has nabbed the British rights to "In the Wee Small Hours," title song of Frank Sinatra's current Capitol album. Deal was made with Redd Evans who publishes the tune in the U. S.

Song was penned by Dave Mann and Bob Hilliard.

PROGRAM TO-DAY
YESTERDAY'S
"KITTY FROM KANSAS CITY"
Music by
JESSE GREER
LEO FEIST & CO.
799 7th Ave. New York

LYRICIST
Seeks Capable Composer
OBJECT: Collaboration,
Ballads,
Torch,
Novelty,
Italian Pop
Write Box V 975, Variety,
154 West 46th St., N.Y.C.

Merc Rolling With Phonographs, Tapes

Mercury Records will start rolling its new phonograph and tape recorder line next week. Merc's branches and indie distributors will receive their first shipments on two 45 rpm units, three portable players, one table model unit and two tape recorders. The hi-fi two speed tape recorder will be shipped to wholesalers during the first week of October.

The line will range in price from $29.95 for a 45 rpm player to $129.95 for a three speed, hi-fi table model.

ASCAP Pubs Collect In Infringement Action

Bourne and Remick music firms were awarded a judgment of $500, in addition to attorneys' fees and costs, in Louisiana Federal Court last week in an infringement action against. The New Sugar Bowl in New Englands. Spot was charged with performing "All of Me" (Bourne) and "September In The Rain" (Remick) without an ASCAP license.

Meantime a flock of other ASCAP members brought similar actions for unlicensed performances. Richard Rodgers and Oscar Hammerstein 2d, Frank Music, DeSylva, Brown & Henderson, and Leo Feist Inc. led an action against the West Point Cafe in Indianapolis, claiming infringement on their songs. E. H. Morris Music, ABC and DB&H led another action against Lou Posey's Frolic in Columbus, O., on the same grounds.

Milt Gabler, Decca Records artists & repertoire chief, arrived back in N.Y. over last weekend after supervising several recording sessions on the Coast.

LEVINGTON'S PUB FIRM GETS DISK AFFILIATE

Chicago, Sept. 6.

Archie Levington, owner of Studio and Midway publishing firms here, has launched a new disk label, tagged Scope Records, with the initial release set for next week. He will continue to give other diskeries first refusal on all Studio and Midway tunes, and Scope will cut only Levington's tunes.

First Scope release will be "Easy," an instrumental platter featuring Chubby Jackson's orch. As unusual gimmick on the label of each disk is a stroboscopic calibration chart which will enable the user to determine if his turntable is moving at the precisely correct speed.

Norman Granz's "Jazz at the Philharmonic" booked for the Toledo Sports Arena, Oct. 11.

M-G-M Records
TOP HITS
OF THE WEEK

JONI JAMES
YOU ARE MY LOVE
— AND —
I LAY ME DOWN TO SLEEP
MGM 12066 K 12066

BILLY ECKSTINE
PASS THE WORD AROUND
— AND —
SEPTEMBER SONG
MGM 12055 K 12055

LEROY HOLMES AND HIS ORCH.
MEDITERRANEAN SERENADE
— AND —
ROCKY TRAIL TO PEACEFUL VALLEY
MGM 12052 K 12052

PAT O'DAY
SOLDIER BOY
— AND —
REWARD!
REWARD!
MGM 12025 K 12025

CONNIE FRANCIS
(OH PLEASE)
MAKE HIM JEALOUS
— AND —
GOODY GOODBYE
MGM 12056
K 12056

RUSH ADAMS
HOW CAN I FORGET
— AND —
AT LAST WE'RE ALONE
MGM 12051
K 12051

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

DECCA RECORDS
America's Fastest Selling Records!

Tourist in Not-So-Very-Gay Vienna Has Choice of One Show—Hamburg Circus

By ROBERT J. LANDRY

Vienna, Sept. 6.

Late August of 1955 in old (unquestionably) and gay (partly) Vienna was a time of political transition with the remnants of the Occupation forces still to go, with workmen laboring under floodlights at night to repave the area around the restored Statopera for its inaugural in November and with such bizarre street incidents as Yankee tourists asking, and Russian soldiers obliging for snapshot poses. But of the seven Vienna playhouses only one was operating with a farce in German and only a few dubious night clubs, advertising "sexsational" values but not delivering them, added to the meagre total. For the tourist, Vienna, in late August (the story should improve later) was a theatrical desert.

Vienna's only entertainment offering of any distinction is a circus from Hamburg, Germany — the smart, new, efficiently-operated show of the widow Fredericke Hagenbeck (not related to the Hagenbeck-Wallace that was in American circusdom) pitched under canvas on a grassy lot in the residential area westerly from the British zone. The circus travels by rail and hit Vienna experimentally on an open contract to run while business lasted. All but one bank of the cheaper seats were occupied on the night caught. The arrangement of the one-ring arena is neat and comfortable for wooden folding chairs and planks. Loge seats (about $1.10) are directly at ringside, six to a box with wooden sideboards on three sides. As usual with European one-ringers, the band (Otto Kolmsee) is above the entrance to the ring and the uniformed crew (the same boys and men first show you to your seats) is constantly setting up and taking away wooden planks, tarpaulins and other gear.

Horses do not dominate the Hagenbeck menage to the extent mentioned in this wandering VARIETY reviewer's critique of the Cirkus Schumann in Copenhagen, but there is more than a little equestrian display, mostly under Fred Petoletti plus a single by Otto Schumann, a first-class divertissement with two French poodles also worked for a novelty along with the two splended mounts. Plainly Schumann is a veteran of the tanbark, a man of impeccable saddle. Petoletti also combines three ponies with three camels for a fast Oriental routine early in the proceedings. A Peruvian llama is thrown in for flash.

Animal Roster

Hagenbeck's opener is in circusy tradition—a tiger, a lion, a puma pair and a leopard in the cage worked with Teutonic phlegm by Frank Turrill in a costume which is an odd nondescript of scant romantic charm—a kind of blouse and pajama set. Otherwise, a firstrate act.

While the crew is dismantling the cat cage, a trick rope and seat-climbing character, billed as "King Kong" and gotten up in ourang-outang simulation, does his stuff, which includes chasing a couple of women stooges around the circus, in one instance ripping off the gal's skirt. Everybody is well aware of the plants but diverted nonetheless with the mock "horror." Turn makes a strong number two spot successfully distracting attention from the roustabouts cleaning up the darkened ring.

Mostly the circus is paced for

(Continued on page 62)

Eileen BARTON
CORAL RECORDS

MISSOURI FAIR SETS ATTENDANCE RECORD

Kansas City, Sept. 6.

With virtually perfect weather throughout its run, the Missouri State Fair at Sedalia set a record attendance of 541,145 for its nine-day run, Aug. 20-28.

Fair execs had been shooting for 500,000 for several years past, but have been consistently foiled by weather quirks. Total also included a record 63,990 on closing Sunday, both records shattering all previous highs for 52 years. Entertainment attractions included "Stars Over Ice" nightly along with "Ozark Jubilee" tv sessions, mile long midway and carnival.

Royal American Shows, Midway on Wheels, Tops B.O. Record at Minn. Fair

Minneapolis, Sept. 6.

A traveling amusement park, Royal American Shows broke its boxoffice record at the Minnesota State Fair where it provided the midway the past 10 days. Outfit, largest of its kind and a perennial for 14 of the top such expositions in the U.S. and Canada, hit a new high mark here, going well over $300,000.

Royal is owned by Carl Sedlmayr and his son who operate it themselves. Started on a small scale, it's now bigger than ever with 28 rides and 15 shows and it travels on its own train of 70 cars. During the present tour, which started May 5 and will end Oct. 31 over an itinerary of 14 state and other kinds of fairs, it will attract an estimated 30,000,000 people and gross in excess of $3,000,000.

Show's main attraction for a second year is a "Dancing Waters" unit. It's two revues, one Negro, involve the services of nearly 100 people and continue, year in and out to be its best patronized offerings.

Newest and probably most unusual of the Royal American Midway's attraction at the Minnesota State Fair was an automobile which people flocked to see at two bits a head. Ballyhoo called it a "Moskovitch," a car "direct from behind the Iron Curtain."

Atlantic City in Seasonal Windup With Miss America Pageant Bally

Atlantic City, Sept. 6.

This is Pageant week in Atlantic City, a week when the resort turns itself inside out entertaining 50 girls from all parts of the country, one of whom on Saturday night (10) will be crowned Miss America of 1956 in Convention Hall while millions will view the spectacle over the ABC-TV network with the Philco Corp. picking up the tab.

Staged by a non-profit corporation of business men, the spectacle got under way the day after Labor Day with a mammoth night boardwalk parade. It then moves into the boardwalk Convention hall tomorrow (Wed.) for three nights of preliminary judging with a paying audience of from 6,000 to 8,000 attending.

Each year the Pageant directors endeavor to get a show personality to act as Grand Marshal for the parade and this year Janette Davis will act in this capacity. Replacing Bob Russell to emcee the four nights the girls appear for judging is Bert Parks, tv personality who is making his bow in this particular job.

In addition to the talent to be displayed by the girls, Gordon MaCrae is planing in from the Coast to appear tomorrow, while Walter Cassel will be featured Friday (9).

Bess Myerson, a former Miss America, and Parks will do the commentary for the Saturday night tv show, following pattern set up last year.

Theatres Fold

While the Miss America Pageant helps keep some vacationists here, Labor Day marks the departure of most seasonal visitors and spots operating on a summer schedule have shuttered until another year. All legitimate theatres, the Quarterdeck and Globe, which offers burlesque, and the Gateway Musical Playhouse in Somers Point concluded their seasons over the weekend. City sponsored concerts on the Garden Pier were also concluded with the presentation Friday night.

Night clubs, like the 500, will bring in no more names until another season while others offering less in the way of talent trimmed or eliminated altogether. Shuttered were Dude Ranch on boardwalk and Sepia Paradise, which gave its final show this morning.

Steel Pier will continue to operate until mid-September following plan of last season when it too will shutter.

Big beachfront hotels which have been offering talent in their grilles called it a day as their room count suddenly dropped. From now on it will be convention business which will keep them in the black.

"Ice Capades" went out of the Convention hall on Sunday night after its usual six week run. Motion picture houses which have been offering midnight shows all season went back to their normal schedule, some of them closing with the passing of the season.

Season here would have been a smash but for the Connie and Diane hurricanes, which lopped profits considerably.

HAMID PREPS BIGGEST AMUS. PARK IN S. AMER.

One of the largest amusement parks in Latin America is being plotted for the Fair of Peace and Fellowship of the Free World in the Dominican Republic. George A. Hamid, U. S. showman has made a deal with Hector B. Trujillo Molina, the republic's president, and Virgilio Alverez Pina, president of the fair's national organizing commission. Although the opening of the fair is set for Dec. 20, the amusement park will be ready by Nov. 25.

Park will include 22 rides, two portable theatres and its own power plant. Hamid will provide all operators of the amusements, as well as maintenance technicians.

Show Biz Unions Team In Conn. Flood Benefit

Theatrical unions are pooling their efforts to aid flood-victims in Connecticut with a benefit to be held next Wednesday (14) at the Yale Bowl, New Haven. The Fact Finding Committee, comprising representatives of the backstage and performer unions, are working on this affair. Jackie Bright, national administrator of the American Guild of Variety Artists, is lining up the bulk of the talent.

Under present plans, special cars will transport a batch of names from New York for the event. Hollywood unions will also send out filmsters, provided cuffo transportation can be lined up for them. New Haven showmen are also cooperating and Gov. Abraham Ribicoff of Connecticut has put his imprimatur on the affair.

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Palace, N. Y.

"Standard turn in this show is The Chords, a couple of guys with trick pipes that can carbon virtually any kind of musical instrument. The Chords have developed a socko routine of freewheeling comedy to set their impressions off. Their fiddle and trumpet takeoffs get them off fast and they accelerate with imitations of the zither, brass bands, harps and a break-it-up finale aping of Kathryn Grayson and Howard Keel singing 'Sweetheart.' IT'S A BEGOFF."
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WEEK SEPT. 5—DENNIS HOTEL, ATLANTIC CITY

Harrahs Club, Click Lake Tahoe Casino, Breaks Precedent With Winter Shows

Lake Tahoe, Sept. 6.

Harrahs Club, the newest addition to the Tahoe gaming and entertainment scene, winds up its first summer a click and plans to toss Lake tradition aside to continue operation on into winter. Club, has already pacted shows past the usual Labor Day curtain with Louis Armstrong set for Sept 12, one of the few top names to play this spot.

A 24-hour coffee shop, and a heavy concentration of slot machines, plus a small dining room booking low budget shows has proved to be the Lake's most successful business this summer. Already some operators are thinking about copying the policy, especially the low budget entertainment idea. Big names failed to pay their way this season.

Built in time for the summer session, the new Harrahs Club is remodeled from the former Gateway Club. With the Reno Harrahs Club operation, it is now considered to be one of the largest gaming businesses in the state, employing some 760 persons in the two clubs.

This was Harrahs first venture into the entertainment field. The

(Continued on page 62)

YELLEN TO PRODUCE VERSAILLES, N.Y., SHOW

Songwriter Jack Yellen has been signed to produce the next Versailles, N. Y., show to follow after the run of Edith Piaf, who starts at that spot next Wednesday (14). Miss Piaf, who is set for eight weeks and options, is expected to remain at the Versaille until New Year's Day. Casting for the new show started yesterday (Tuesday).

Present Versailles unit was done by Leonard Sillman. Others that have concocted shows for that cafe include George White, Arthur Schwartz and Howard Dietz.

Royal Nevada Picks Up 1st 'Guys & Dolls' Option

Las Vegas, Sept. 6.

Royal Nevada has picked up the first two-week option on "Guys and Dolls," one hour and 40-minute show starring Vivian Blaine.

Capsule is expected to play out its original 12-week engagement.

Wisc. State Fair Falls To Lowest Ebb in Over 10 Yrs.; Nets Only $900

Milwaukee, Sept. 6.

Wisconsin State Fair for 1955 pulled only 604,694 through the turnstiles, the weakest attendance since 1944, according to W. M. Masterson, fair manager. Masterson also indicated profit was $905 as against $40,000 in 1954 and $129,000 for 1953. Total receipts for 1955 were $576,855 including $110,660 grandstand take.

The hot weather polio threat, television, baseball and bad access roads to the fair were given as possible reasons for the disappointing grosses.

Ducats sold for afternoon and evening events, except auto races, dipped over 20% Masterson and other fair officials are disturbed over the failure of entertainment to pull. Grandstand receipts for the 1949 fair were $222,286 as compared with $110,660 for 1955, with $171,931 for 1953 and $142,376 for 1954.

For years the grandstand attractions were chalked up as the big thing to pull at the main gate. Masterson reported that if the shows fail to attract high attendance the entire fair feels the blow. It's believe television cut fair attendance by showing circus acts and revue type shows, the standby of fairs.

ARA to Slice Roster Of Dues Delinquents

Artists Representatives Assn. will hold a membership meeting tonight (Wed.) for the purpose of cutting dues delinquents off the membership rolls.

Organization is still carrying on its lists many members who are no longer in business or who have gone to work in other offices.

Convention Biz Helps Hub Cafes

Boston, Sept. 6.

All segments of show biz were hypoed by the Veterans of Foreign Wars convention which ended Saturday (3). Cafe biz got the biggest shot in the arm with all bistros putting on special shows for the visiting firemen.

Six thousand VFW delegates were entertained with a Boston baked bean supper on Boston Common where they consumed 300 gallons of the Hub's traditional dish and saw a "Gay Nineties Revue" presented by the city's Special Events department. Two picture preems, "To Hell and Back" with star Audie Murphy in person at the Keith Memorial, and "Cinerama Holiday" on the same night came at the end of the VFW parade and filled the city with added thousands of visitors.

RALPH WATKINS NOW SOLO OP OF BASIN ST.

Ralph Watkins has become the sole owner of Basin St., N. Y. Boniface has completed negotiations whereby his partner in the spot was bought out. Robert Endler, a costume jewelry manufacturer had an important slice of the cafe.

Basin St. has been hitting a strong run of business. Current Dave Brubeck and Australian Jazz Quartet are hitting rope's up takes. Watkins also has an interest in the Embers, an eastside jazz spot.

Roney Plaza Changes Hands in Move To Keep in Step With Florida Boom

Miami Beach, Sept. 6.

First landmark on Miami Beach, the fabled Roney Plaza Hotel, Sunday (4) changed hands in a deal which calls for expansion to 900 rooms and modernization in the sum of $15,000,000 plus annual rental of $500,000 for 99 years. The total sum involved is probably the largest in the history of this area.

J. Myer Schine, motion picture exhibitor who bought the hostelry in 1943 for $1,601,000, signed the contract with Irving Kipnis, a former partner in Real-Art Films, a distributing organization in New York. Kipnis is also head of the group constructing the new 350 room Seville Hotel in mid-beach. Reconstruction of the Roney Plaza calls for addition of 600 rooms to the 300 now contained in the original structure, which opened its doors in 1925. The total of 900 rooms will make it the largest resort hotel of its kind in the world. Work will begin in the spring of 1956 with completion expected at end of the year.

Plans include a huge convention-exhibition hall on the premises with more space than that offered by the city auditorium, plus a lavish night club. According to Ben Gould, public relations-promotion director for the Kipnis interests, there'll be a name act policy for

(Continued on page 62)

Wien Syndicate Buys Warwick Hotel, Philly

A syndicate headed by Lawrence A. Wien has purchased the Warwick Hotel, Philadelphia, from the Kirkeby chain, but Kirkeby will continue the operation of that inn on a 21-year lease.

Wien owns the Lexington and Governor Clinton Hotels in New York.

Brit. Stork Room Ops Take Over Pigalle Spot; Seek Walters as Adviser

London, Sept. 6.

Al Burnett and William Ofner, operators of the Stork Room, have taken over the Pigalle, Piccadilly, from Dr. Gero who is retiring from active business, and are planning to introduce an interchange of artists between the two spots. Their deal also includes the takeover of the Society restaurant on Jermyn Street, which has been shuttered for some years. This room will be reopened in about two months as a late night eatery, specializing in continental dishes and will employ strolling violinists instead of cabaret artists.

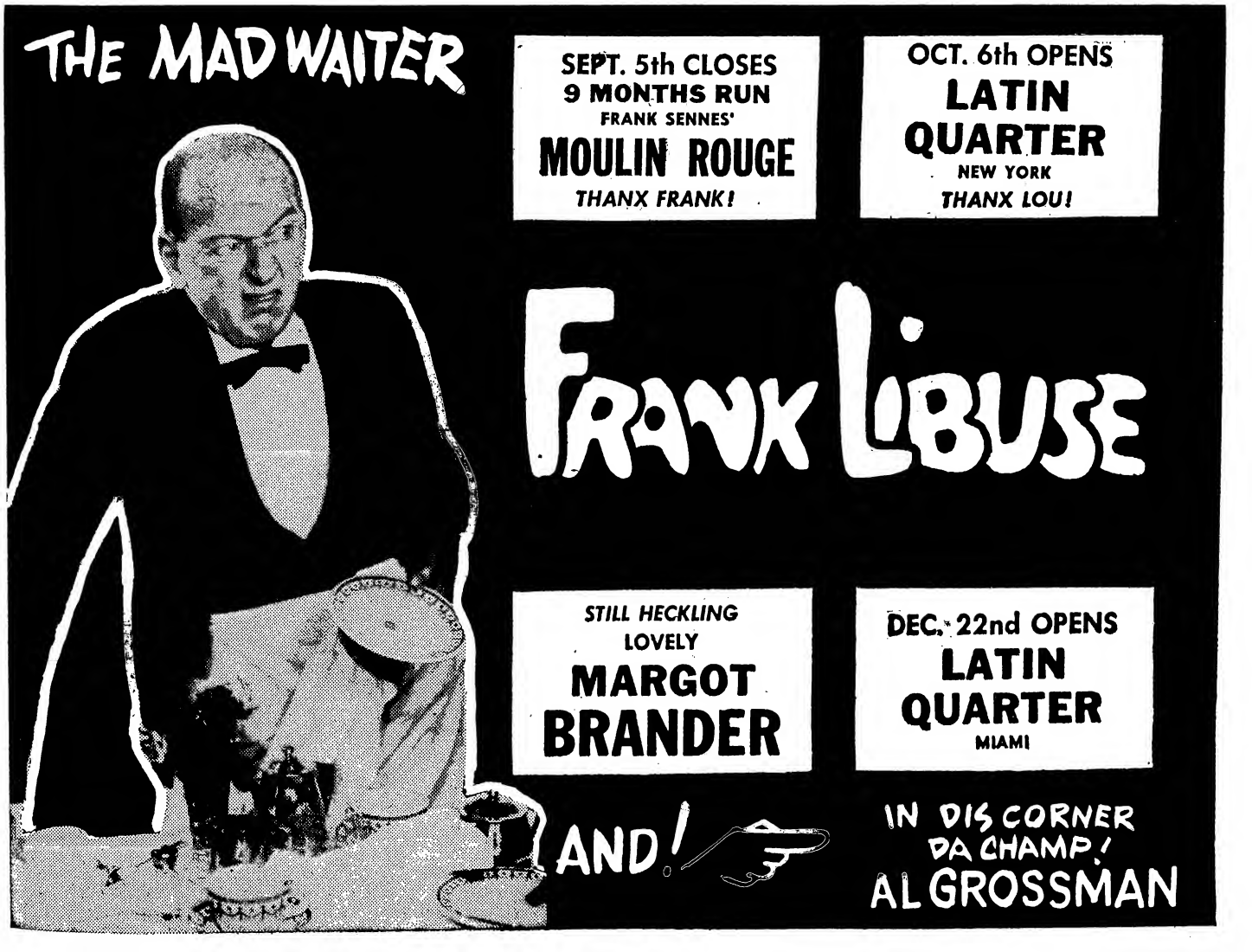
Burnett returned to London this week from Cannes where he'd been appearing in the Stork Room on the Riviera, and began discussions on streamlining the Pigalle show.

Lou Walters is being asked to advise on the Pigalle presentation, and the new management aims to have him make some of his acts available to them. Burnett and Ofner are on the lookout for U.S. talent to play two shows a night at the Pigalle, followed by a single performance at the Stork. They're also on the prowl for U.S. acts to play in the Princes bar, which is being transformer into an U. S. type musical bar.

'DANCING WATERS PULLS $32,000 IN 2 FAIRS

"Dancing Waters," the fountain display, scored heavily in two fair situations. Gross of $22,000 was hit at the National Exhibition at Vancouver for 11 days which ended Monday (5), and a score of $11,000 was hit at the Colorado State Fair, Pueblo, which ended Aug. 28.

Fountain has been booked for Ed Sullivan Show for showing next Sunday (11) and will have a spot on the Steve Allen show Sept. 16.



Kansas City Cafe Dinner Biz Hit by Federal 20% Tax Rule

Kansas City, Sept. 6.

There's a vastly changed pattern of patronage and operation for restaurants offering entertainment hereabouts, and the operator's finger points to the 20% tax as the culprit. More specifically, it's the revised tax ruling of last November which makes the tax applicable on all checks in the house at time of entertainment, regardless of the time of origin.

Where it hurts most is the dinner business, bulwark of the trade, but it is cutting into business all around. Dinner biz in some of the more deluxe establishments has been cut as much as 75%, operators here declare. And over all business is suffering 40% to 50%.

Formerly a patron could come into a supper spot for dinner, eat, drink, and pay his tab before the entertainment hour, usually 8:30, without being subject to the 20% excise tax. Then he could stay and see the show, and pay the tax on whatever he bought after the deadline.

As of last November that ruling was revised, and patron subjected to tax on everything he buys for the evening if he is in the room at the entertainment period. This applies to establishments where food is an essential of the business, the so-called cabarets. Resorts, ballrooms and others which serve food incidental to their operation are not subject to this, simply are charged 10% on admissions.

The 20% on everything at the deluxe establishment means a considerable additional load on the average check, and its effect has been to cut the dinner biz to shreds. Many patrons who previously came for dinner and the show now come for the show only, buying a drink or two while they watch. They take dinner somewhere else where there is no 20%.

AFL Teamsters Picket Ringling Bros. Show During S. F. Run

San Francisco, Sept. 6.

AFL Teamsters turned the pressure on the Ringling Bros., Barnum & Bailey circus here last weekend and picketed the Cow Palace during the show's four-day run. The picketing reinforced the Teamster's demand for recognition as bargaining agent for almost 600 truck and cab drivers, roustabouts and other circus employees.

The union will picket the circus in Los Angeles later this week. Union leaders say circus management had refused to negotiate.

AGVA artists and AFL musicians with the circus went ahead with their work.

'ICE CAPADES' PULLS 73G IN 12 D.C. SHOWS

Washington, Sept. 6.

The 12-show engagement of "Ice Capades" ending Monday (5) at the Carter Barron Memorial Amphitheatre here, did a resounding $73,000. Three nights of the engagement were rained out.

Engagement closed the season at the Amphitheatre which was under the direction of the Feld Bros.

AGVA Shifts Staffers

American Guild of Variety Artists is making some shifts in the staff of the N. Y. branch. Jimmy Rocco and Bob Hynes have been added to the staff to succeed George Roland and Fred Manni who resigned.

Lou Smolove, eastern regional director of the union, will step up activity in branches in his area. He left for a swing around his territory over the weekened.

Hub Agency Can't Force Franchise From AGVA

The Hub Theatrical Agency lost its court battle to force the American Guild of Variety Artists to give it a franchise. Union had charged that Gertrude Lagoulis, to whom a franchise had been issued, had been too preoccupied with a costume rental business to adequately take care of talent. Instead, she had her husband, Speedy Lagoulis, to whom an associate franchise had been issued, take care of the agency business.

Union felt that the Hub office could operate provided that the franchise was issued in the name of Speedy Lagoulis. Duo elected to fight the order instead. An attempt at an injunction failed with the court ruling that the case be tried on its merits. After a hearing, court dismissed the proceedings.

Ohio Fair Customers Hopping Mad Over Hopalong's Non-Show

Columbus, O., Sept. 6.

A king-size rhubarb arose at the Ohio State Fair here after Bill ("Hopalong Cassidy") Boyd failed to show up at a widely publicized evening rodeo Aug. 26. Publicity releases put out for the Fair by the Byer & Bowman ad agency said the cowboy star would appear at the show. When he didn't, irate customers stormed the Fair's box office demanding a refund. The next day, a B&B spokesman said refunds would be made.

On the following Monday, however, Fair Manager Sam Cashman said refunds would not be made, since the Fair had nothing to do with booking Cassidy. The actor toured the grounds on the 26th under sponsorship of Harmony Farms, Inc., as a promotion stunt for the dairy firm.

Cassidy's manager, Bob Stabler, said Cassidy had never promised to make an evening appearance. B&B spokesman Nick Popa said he had cleared the publicity releases with the Cye Landy ad agency, which handles the dairy account. Jim Wheeler, of the latter agency, said he never saw any releases put out by B&B.

Meanwhile, disgruntled rodeo patrons barraged the Columbus Dispatch with angry phone calls, since the newspaper had printed the news release announcing the Cassidy appearance. The Dispatch countered by reproducing, in full, the B&B release.

Vaude, Cafe Dates

New York

Sophie Tucker inked for the Chez Paree, Chicago, Oct. 28 . . . **Gogi Grant** pacted for Eddys, Kansas City, Sept. 22 . . . **Jerry Vale** opens at Twin Coaches, Pittsburgh, Sept. 16 . . . **Edith Piaf** broke up her trek from the Coast to the Versailles with a $7,500 club date at the Nieman-Marcus store, Dallas . . . **Cal Gilford** starts at the Hotel Statler, N. Y., cocktail lounge Friday (9) on the same evening **Les Elgart** opens the Cafe Rouge . . . Talent lineup at Le Ruban Bleu on its seasonal preem next Thursday (15) will comprise new faces for the spot. On the bill are the **Jones Boys, Don Adams, Rae Harrison,** and **Bob Mayberry** as well as the **Norman Paris Trio** for the music. . . . **Davis & Reese** signed for the Celebrity Club, Philadelphia, Sept. 27.

Chicago

Condos & Brandow open at the Chez Paree, Chicago, tonight (Tues.), for a three-week stint on the bill with the Vagabonds and Maria Neglia . . . **McGuire Sisters** set for Chi's Chez Paree Oct. 16 for a single; **Sophie Tucker** segues into the Chez Oct. 23 . . . **Nat (King) Cole** into the Sands, Las Vegas, Nov. 16 for one week . . . **Lola Darlene** opens at the Silver Slipper, Las Vegas, Oct. 15 . . . **Boyd Bennett & his Rockets** into the Thunderbird, Las Vegas, Sept. 22 for three . . . **Gloria Van** opens at the Leland Hotel, Aurora, Ill., Tuesday (13) for two frames . . . **Ana Morena** set for the Muehlebach Hotel, Kansas City, Oct. 28 for two rounds.

Hollywood

Marion Marlowe topbills new show opening Friday (9) at Beverly Hilton, **Mata & Hari** in support . . . **Jose Greco** troupe follows Oct. 7 for four weeks . . . **Lillian Roth** booked into Riverside Hotel, Reno, Sept. 13 . . . **Whitey Hoffman Quartet** cracks Capistrano Beachcombers Club Sept. 13 . . . **Spike Jones** orch tapped for week's stand at Santa Clara Fair, San Jose, Calif., Sept. 12-18 . . . **Johnny Holiday** at Keyboard Club sharing with **Ollie Franks** . . . **Polly Bergen** draws two-week call at Mocambo, starting Oct. 11 . . . **Jana Mason** holds over for second week at Mo, **Mary McCarty** going in Sept. 13.

Kansas City

Comic **Gary Morton,** after closing a two-week stand at Eddys' Restaurant here, joins **Nat Cole** show for three weeks, beginning at the Riverside Theatre, Milwaukee, Sept. 9 . . . **Judy Garland** show set for the Municipal Auditorium Sept. 12 . . . **George Arnold** ice show held over for second time in the Terrace Grill of Hotel Muehlebach, opening its third edition Sept. 9 for final two weeks.

Burley Tries Comeback In Hub; Casino Reopens

Boston, Sept. 6.

Burlesque was seen as trying a comeback in Boston with the opening of the shuttered Casino Theatre with Tempest Storm headlining a midnight show Labor Day. Hub, which had three burly houses flourishing during the war years, Old Howard, Globe and Casino, has been out of the burlesque picture for two years. The Globe folded; the Old Howard was closed after court action, and the Casino has played off and on with vaude acts.

Rebirth of burlesque was seen a few weeks back with the Supreme Court decision knocking out prior censorship.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 6.

Ole Olson of Olson & Johnson did a quickie plane visit here to visit bedside of Elleen O'Dare, featured dancer, who recently checked in as a new guest for the o.o. and rest routine.

James P. Barfield, of Howard Benton Theatrical Adv. Co., Benson, N.C., in to the general hospital for major operation; now back at Will Rogers getting comfortable rest while recuperating.

Joe (IATSE) Taft, of Rosedale, N.Y., in with his wife, May Taft, alumni class of 1948 for the X-ray and checkup; she rated a 100% all-clear.

Tommy (& Lawrence) Vicks, yesteryear vaudevillian and an old NVA patient, who graduated here in 1933, reports from Boston that he is still at his brother's nitery in Rochester, N.H.

Edith Gurba, cashier of Lane Theatre, Philly, in for visit with her husband, John Gurba, whose progress is of special mention.

Eddie Stephens, musician of Trenton, N.J., in for annual X-ray checkup; his report was 100% okay. Of the class of 1946, he never had a sick day since his discharge here.

After mastering major surgery, Walter Silverman, staffer with Columbia Pictures, received the back-home okay. He made the grade in eight months.

Ed Rudman, Strand Theatre, New Britain, Conn, staffer, pleased over a quickie visit from his son, Harold Rudman, who braved the flood to make the trip.

Write to those who are ill.

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SINGING COMEDIENNE
Anne Russell
Just Concluded
CLUB CRESCENDO
Houston, Texas

New Orleans States
by ED HOAG
". . . a redhead with a lot of pep and talent got most of the applause.
She was Anne Russell singer-comedienne - impressionist.
Maybe you can picture an impression of Sophie Tucker as a college dean giving advice to the girl students. Or, as an English lady gradually letting her hair down as she tilts up martini glasses in a New York bar.
Miss Russell goes on with a good variety of bits; the Texas and the Brooklyn girl in Paris, the Arkansas girl in New York. And last night, each one in succession got better than the last."

The Atlanta Journal
by PAUL JONES
"The Henry Grady has installed a new show in the Paradise Room featuring an all-girl revue headed by one of the finest comediennes in show business—lovely Anne Russell.
Miss Russell, who was featured on the Martha Raye Show five times last season and who has appeared on the Ed Sullivan show on several occasions, is one of the brightest comedy stars since George Gobel appeared on the scene. She has a natural flair for wit, indulging in caricatures of famous people, burlesquing hillbilly, Southern and sophisticated singers and reciting funny stories with the skill of an 'old pro.'"

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House Reviews

Chicago, Chi

Chicago, Sept. 2.

Patti Page (with Rocky Cole, Stanley Kay, Joe Sinacore), Boyd Bennett & His Rockets (7), Jay Lawrence, Nicki & Noel, Lou Basil Orch; "Female On the Beach" (U).

This bill is a pleasing offering. Patti Page heads the lineup and retails an impressive roster of old and new song hits. At show caught, Miss Page displayed the savvy showmanship that only comes with experience, but sometimes the impression she wasn't pulling out all the stops. Trouble with the p.a. system, running throughout the show, didn't help either. Backed by her own piano, guitar, and drums, she plays it heavy on her disk entries. She opens with "Near To You" and segues into her latest number, "Piddily Patter Patter," garnering big response. Miss Page runs through "Tennessee Waltz," "Doggie In The Window" and wraps up with a medley of her past hits, a usual device which gets a big mitt and brings realization of the abundance of Miss Page's disclicks.

Boyd Bennett & His Rockets get down to earth with a rock 'n roll bundle, built around their current King splash "Seventeen." These boys never let anyone forget they have other records out, either; and most of them, as showcased here, sound suspiciously like "Seventeen." almost as if they were made to duplicate that platter's success. Group doesn't sound as wildly lively as other similar aggregations around. The Rockets open with "My Boy Flattop," featuring Big Mo on the vocal; unfortunately, the instrumental sounds overshadow the vocals, which become unintelligable. Group changes pace with "The Kentuckian Song" and succeeds creating an atmosphere of peace and quiet. They do a sax number, "My Girl Likes It When I Play The Saxophone," whose lyrics might be construed as in poor taste for a stage show. The sax solo displays virtuosity and bodywriggling gymnastics for good returns. The Rockets get a warm reception.

Jay Lawrence handles the comic chores here in acceptable fashion. Comic takes some time to warm up the house after he gets over the hurdle of the opening standup gags, Lawrence unwraps his forte, carbons of showbizites in great profusion. The audience goes for his impressions of Gable, Gary Cooper, Sinatra, et al. Especially attention-winning is his Madison Square Garden fight bit. Comic gets a palm-swatting sendoff.

Nicki & Noel open the bill with one of the most polished terp turns around. Classic simplicity and grace coupled with technical skill make for a top hoofing act. The lifts and spins are all done effortlessly, and the figures have eye-appeal. Their closing comic dime-a-dance routine goes over big.

Lou Basil expertly handles the show backing chores. *Gabe.*

Apollo. N. Y.

Tito Puente Band (14), Bette McLaurin, The Larks (4), Tun Tun, Mambo Aces (2), Chino Romano Trio, Three Dancing Jets; "River of No Return" (20th).

With its current bill, Harlem's vaude flagship sails off the rhythm & blues kick into the mambo groove. For topping the fresh layout is Tito Puente whose crew of 13 give the jazzed-up Latino beat a snappy lustre. Supporting turns are well balanced and the session adds up to palatable entertainment before Eartha Kitt bows in Friday (9) to headline next week's show.

Following a fast opener, Puente switches to a softer tempo with "Invitation," one of the band's Tice recordings. He scores nicely via a vibe solo on this instrumental and later frantically beats the skins on an orgiastic piece known as "Drum Mambo." Band's five rhythm, four reed and four brass join the fray to add further frenzy which the house absorbs with gusto.

Real click this sesh is Tun Tun. Singularly named singer-dancer of deminutve height is aided by a fine sense of timing, a good voice and a flair for dancing. He has the customers with him whether he's lampooning Liberace or giving out with a hoked-up "Babalu."

Bette McLaurin, who once won a "Harlem Amateur Night" contest at this house, is an attractive lass who reaps good returns in warbling four numbers. Fetchingly clad in a red gown, she sells "It's All Right" and "Unchained Melody" nicely. Does "Love for Sale" in a fast tempo but unfortunately the band's loud accompaniment occasionally drowns out the lyrics. Her "How Did He Look?" is a sexy closer.

The Larks, four-man vocal combo, surprisingly eschew r&b in favor of such standards as "Margie" and "Because." Working with two mikes, they do okay with the old Benny Davis-Abner Silver ditty but their arrangement of "Because" is somewhat beyond the capabilities of their voices. Group closes to salvos on "Ko Ko Mo," a number in the jump idiom.

"They Were Doing the Mambo" applies literally to the Mambo Aces, but in the present tense. Youthful male team, sharply garbed in light pink suits, satisfies with seemingly effortless terp routines in the Latin vein. Spotted in the closing niche, boys are given an assist by the hep backing of Puente's crew.

Three Dancing Jets and the Chino Romano Trio reviewed under New Acts. *Gilb.*

Palace, N. Y.

Ann Nichols, Buddy Clayton, Ross Wyse Jr. with Jan Adams; Michael Chimes (5), Franklyn D'Amore Jr. (2), Kross Singers (4), Lee Davis, Lalage; "One Desire" (U) reviewed in VARIETY, *July 6, '55.*

For the holiday week, booker Dan Friendly has lined up a clicking combination. Of course, most of the acts are on familiar ground, knowing the likes and dislikes of the Palace patrons, but full houses during the early part of the week seem to have buoyed the performers' spirits, and that's an extra plus to the layout that helps the bill get an extremely high response. It's a longer show than is usual, with most of the acts taking a lot of extra time, but the net effect is still strong.

Probably, one reason for the better playing qualities of this card seems to lie in the frequency of the comedy spots and the ability of the practitioners to hit off well with the crowd. There's a healthy note of comedy in several of the turns that start off with mimic Buddy Clayton who goes through a round-up of familiar voices and has sufficiently good lines to help his impressions across. Some of his voices become progressively weaker toward the end of the act, but he builds sufficient good will early in his turn to tide him over.

Ross Wyse Jr., aided by a willowy blonde, Jan Adams, does a familiar bit of knockabout comedy and takes his measure of applause. So does Lee Davis, who does excellently with outmoded gags, served well in the next-to-closing slot.

Opener this session is Ann Nichols, who starts off tapping and then goes into a bit of standup pianistics. Her work sets up the house for the rest of the bill. Michael Chimes is the sole musical act on this session. He has raised himself a brood of harmonica players and the crowd likes them well enough to award them several bows. Clan consists of Chime's three sons, oldest being 13, and a 17-year old daughter who piano accomps them before turning to the bass harmonica.

In the closing spot is Lalage, the vet aerealist who executes a series of applause winning stunts on the rope and rings. Under New Acts are Franklin D'Amore Jr. (2), and The Kross Singers (4). Michael Loran, presiding in the pit, cut a good show. *Jose.*

Empire, Glasgow

Glasgow, Sept. 2.

Richiardi Jr. & Co. (7), Five Skyliners, Bill & Babe Adams, Nino, Terry Hall, Tommy Burke, Balmorals (3),

Richiardi Jr., illusionist from Peru, makes his British how here in a 40-minute act that fully satisfies the customers.

Latin performer, with charm and humor, produces the standard silk and rabbits from hats, but highlight of his offering comes when he makes his South American blonde femme, Marguerita, appear to float in the air from off a flat bench, and makes another brunette in acts, Miss Sandra, poise in semi-hypnotic position from atop an upturned brush. He also transfers a femme from box to trunk in baffling style.

Richiardi's tricks include a light item in which he tosses away an orange, lemon, egg and canary, and has 'em returned by a house attendant a few minutes later. Also pleases stubholders by teaching how to produce silk from inside an egg, tagging this trick with his own clever touch of pouring real yolk from egg thought to be empty.

The Balmorals are three young girls who have poor dance opener, lacking vitality, but they improve in the post-intermission Scotch slotting. Tommy Burke, with two assistants, is reviewed in New Acts.

Smiling ventriloquist Terry Hall dresses his doll as a caddy, and is slick at voice manipulation but should delete the odd hoary gags. Exits to good mitting.

Nino, billed as the Wonder Dog, does familiar routine of balancing solo on series of balls, each in turn larger than the one previous, and bows off with cute backward somersaults, taking its own curtain call. No human on-stage during act, which, however, has been around this vaudery too often recently and is becoming too familiar.

The Five Skyliners, Polish singing group, are solid in harmony with tunes such as "Get So Lonely When I Think About You," "Unchained Melody" and "Dreamboat." Comedy angle is good, and they wind with "Jimmy Brown."

Bill & Babs Adams offer a vigorous crosstalk act which has good quota of laughs, winding with the distaffer garbing male in baby set out. *Gord.*

Unit Review

Barnes & Carruthers

(MINN. STATE FAIR)

Minneapolis, Sept. 3.

Tom & Jerry, Rudells (3), Klein Bros. (2), Baudey's Dogs, Voca Lorelies (6), Three Bruises, Maria Phillips, Ashtons (7), Miller & Smiley, Kings & Queen (3), Sky Kings (2), Hild Dancers (26), Happy Kellem, Preston Lambert, Izzy Cervonne's Orch (25); S. J. Levy, producer-director; choreographer, Dorothy Hild; stage manager, Al Burns; Minnesota State Fair amusements director, Al Sheehan; at Minnesota State Fair, Aug. 27-Sept. 5, $2 top.

As usual, the Barnes & Carruthers No. 1 unit for this end and other big fairs' night grandstand shows spells variety in capital letters, running the gamut from spectacle and musical comedy to diverse vaudeville and, of course, emphasizing circus thrill acts.

In toto, it's the same sort of accepted entertainment that the producers have been serving up so successfully these many years. With unchanged format, it comprises four sumptuously staged production numbers, acrobatics, tumbling, trained animals, aerialistics and funmaking. It continues a mecca for Minnesota State Fair visitors who, apparently finding it a once-a-year dish and desiring no change, patronize it to the tune of 15,000 to 20,000 per performance.

Preston Lambert is a snappy emcee who keeps things running. Four elaborately costumed production numbers, enlisting the services of 20 girl and six boy dancers and a femme singing sextette, are notable for their color, speed and variety of moods.

"Down on the Farm" is built around a hoedown with country music; "Over the Rainbow" is a ballet featuring ballerina Marta Phillips; "Beauty and the Beast" has the chorines dressed as wild animals and brings on Baudey's Great Dane dogs disguised as lions, and "Land of the Sun" is an Eskimo-land fantasy.

Comedy is in the capable hands of singing comedians Miller & Smiley, clown Happy Kellem and the Three Bruises, slapstick roller skaters. "Kings and the Queen of the Sky" perform atop a 100-foot high pole and provide a sensational thrill when the girl pilots a motorcycle up a 300-foot wire to the pole top while the two male members dangle from a trapeze attached to the motorcycle. The Sky Kings also evoke gasps when they switch positions in mid-air while swaying on two 120-feet high poles.

Then there are the seven Ashtons, contributing daring and skillful feats on the teeter board; the trampolinists Rudellas; ice figure skater Bill Wade, pogo stilt performing Tom & Jerry and aerialists Klein Bros., who also double as the Kings in the Kings and Queen act. Cervonne's 25-piece band plays the show in a letter-perfect manner and fireworks are the usual spectacular windup.

The afternoon grandstand fare again consists of auto races and thrill presentations that draw overflow crowds up to 30,000 at the same $2 top scale. *Rees.*

New Acts

IMOGENE COCA
With Dorothy Love, Wally Seibert, Ralph Beaumont, Peter Matz
Comedy-Songs-Dances
55 Mins.
Fontainebleau, Miami Beach

Imogene Coca's return to the cafe circuit, after all those years in television can be marked a successful one, albeit the changeover from video to the tougher demands of night club audiences will require further work on the act which has been staged for her. Marks of tv pace and requirements still remain, showing a need for sharpening and tightening in spots; stronger finishers in some segments of the potpourri of pathos, satire and burlesque, plus one big number to top the almost hour-long stint.

Aided no little by Peter Matz at the piano, Miss Coca's act, as currently constituted, is an intricate blend, deviously tailored for the upper-bracket locations. It keeps her onstage throughout, with allowance for quick costume changes behind a scrim curtain mounted between two set pieces to provide a frame for the constant activity. At times the proceedings reach a headlong pace, then break for a slow-up in tempo that requires close attention from the tablers. In a big room, such as the La Ronde here, that sort of balancing tends to lose interest of some, who return to full attention when a sock sequence comes up.

Miss Coca brings all of her varied talents into focus. Using three aides, Dorothy Love, Wally Seibert and Ralph Beaumont, to keep things moving while she harries in and out of characters, the pixieish comedienne hits a fast gait with opener, "The Show Must Go On," in a song-dance warmer-upper. Follows a brief little talk on the reason for switch from tv to clubs because she wanted to feel reaction of a live aud. It's an effective lead into a lampoon of a video production, which swallows a singer in a melange of people and sets to obscure performer, lyric and music.

Satirization of a modeling session utilizes weird assortment of fur pieces that hit for solid laughs from the femme contingent. On-stage change of costume, with two boys aiding, leads to one of her top characterizations, a tramp bit that highlights her panto virtuosity in the Chaplin tradition.

Change of pace finds Miss Coca in an old-fashioned film bit, divided between fast action with use of a flicker effect and straight heroine-villian-hero pantomime. Climaxer on this one is another laugh raiser with her unwanted "baby" tossed around like a football, plussed by walkoff of the two males arm in arm. There's more, such as a brief, black-wigged bit on the tempestuous Italian pic stars; another tv barb, this time on a "Show of Shows" format.

Best of the stint comes up in a Maypole sequence. It's a startling change from the frenetic pace with the lost little girl theme catching attention quickly and holding up throughout. For some reason Miss Coca then inserts a burlesque on a stripper. The routine has its moments, but doesn't jell due to a weak finish. Strong closer is "I'd Better Go Now" with Miss Coca changing from the basic pedal-pusher outfit she wears throughout the act, into a "dress-up" gown for a fast and effective exit.

The demands made on Miss Coca by the constant onstage routining are taken in stride by the slight comedienne. Throughout, she keeps punching. It's a matter of time and adjustments, for gauged on this, her first week of club work in years, she's definitely a hot prospect for the chi-chi rooms and the Vegas. And that television rep isn't going to hurt the boxoffice either. *Lary.*

CHINO ROMANO TRIO
Dancing
8 Mins.
Apollo, N.Y.

Chino Romano Trio is an interesting novelty turn whose specialty is terping to a Latino beat. Their routines aren't particularly distinctive but what the male and two girls lack in hoofing ability is offset to some extent by the femmes' suggestive movements.

Accent is on the visual from the start since the distaffers first appear in black velvet slacks topped by low cut white blouses. Later they strip to white leotards to join their partner in fast stepping to a Tito Puente arrangement. Their appeal appears limited to such houses as the Apollo and sites having a Latino following. *Gilb.*

FRANKLYN D'AMORE JR. (2)
Acro
10 Mins.
Palace, N. Y.

Franklyn D'Amore Jr. is making his N.Y. debut just one block down from where his father used to hold forth at the nearby State. The elder D'Amore was also on occasional old Palace bills. The acts might as well be the same as was done years ago. Yet the nature of the act is such that the format doesn't wear out and the applause returns are heavy as ever.

Format has the lad in a tramp costume lugging a bag on stage, contents are another tramp and a bit of knockabout, they indulge in some good hand-to-handing with second tramp taking off the old raiment to reveal herself to be a sexy-looking femme that he introes as his sister Jeannette. Finale is a trick done on a specially constructed chair his father used in which he backbends while supporting the girl. Act does excellently in this house. *Jose.*

NELLE CASTELL
Songs-Dance
13 Mins.
Waldorf-Astoria, N. Y.

Nelle Castell is a former vocalist for the Lecuona Cuban Boys, who is now aligned with the Xavier Cugat band while regular singer Abbe Lane is in Europe. Miss Castell is built and works along sexy lines. During her initial singing turn, she looks somewhat overpadded, but soon reveals the reason for this illusion when she doffs her upper garments to reveal a dark pantalooned outfit that permits her to free-wheel around the floor.

Vocally, Miss Castell measures up. Her numbers in English and Spanished are calculated to impart heat and a driving beat. There's a drum group working behind her that gives added impetus to her incidental dancing. Finale has her wearing a belt of maracas for an animated go at hip swinging. It's not the kind of turn that Waldorf patronage is accustomed to, but in an all Latin event, the crowd picks up the spirit of the occasion.

Miss Castell should do well in cafe situations with shows carrying a Latin motif. *Jose.*

TOMMY BURKE & CO. (3)
Acro Comedy
10 Mins
Empire, Glasgow

This acro novelty comprises Tommy Burke, plus a midget partner and tall shapely brunette assistant, and registers high on the mitt-meter.

Two males open with some energetic knockabout, which includes the taller revolving the smaller, on shaft of a brush. This comedy byplay with the midget male is interwoven into acro chores, highlight of latter being when Burke balances atop of a glass tumbler which is placed in turn on top of a bottle and globe. Also registers strongly with tossing of midget on his upturned feet. *Gord.*

THE KROSS SINGERS (4)
9 Mins.
Palace, N. Y.

The Kross Singers are somewhat of a novelty inasmuch as the members of the quartet seemingly have classical backgrounds for use in operatic numbers and tunes that have become classics or standards. They open strong with snatches from the operas winding with the quartet from "Rigoletto" and follow with a set of the more popular standards.

The group comprises Bob Kross, John Tufts, Dorothy Short and Suzanne Lungrant. One of the male members doesn't do too well in the diction department, but the singing calibre of this outfit is extremely high. *Jose.*

3 DANCING JETS
Dancing
7 Mins.
Apollo, N.Y.

Three sepia lads open with conventional terping but later vary the routines by tossing in some acrobatics. Trio, for the most part, work in unison. However, boys break up near end of their stint to display some challenge stuff in individual stints.

Although a fast, energetic group, the 3 Dancing Jets at present don't have sufficiently original routines or styling to differentiate them from dozens of other turns in the same category. When their terp technique takes on a fresh twist, their booking horizons will broaden. *Gilb.*

VARIETY BILLS

WEEK OF SEPTEMBER 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 8
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 9
Gus Van
Whirlwinds
Mac & Lorraine
Arnold Dover
Cy Reeves
Floyd & Lorraine
Sondra
1 to fill
CHICAGO
Chicago (P) 9
Patti Page
Jay Lawrence
Nicki & Noel
Boyd Bennett & Rockets
LOS ANGELES
Paramount (P) 13
Lionel Hampton Orc & Rev

AUSTRALIA

AUCKLAND
St. James (T) 12
Winifred Atwell
Canfield Smith
Eddie Viteh
Joe Church
Hellos
Romaine & Claire
Johnnie Bord
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson
MELBOURNE
Rivoli (T) Aug. 12
Wiere Bros.
Gypsy 3
Alain Diagora
Upshaw & Cooper
Red Moore
Keen Littlewood
Robin Hood 4
June Barton
Jo McCormack
SYDNEY
Tivoli (T) 12
Norma Miller Dncrs.
Michael Bentine
B. Howell &
F. Radcliffe
D Neal & P Newton
Gogia Pasha
Virginia Parks
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

ASTON
Hippodrome (I) 8
Tony Dalton
Tom Lucas
Jules & Lillie
King & Jepson
Johnnie Firpo
Dale Williams
BIRMINGHAM
Hippodrome (M) 5
Ray Burns
Betty Fox Girls
Jon Pertwee
Kordas
Bill McGuffie
Wilson Keppel & B
Joe Crosbie
Dickie Dawson
BLACKPOOL
Opera House (I) 5
Jewel & Warriss
Alma Cogan
Janet Gray
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 5
Jimmy Young
Frasers Harmonea Bd
George Lacy
Channing Pollock
Bernard Spear
Audrey Jeans
Hillbilly Polecats
Downey & Daye
Schichtls Robots
Tower Circus (I) 5
C. Cairoll & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Sciplinl Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Franees Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
Winter Gard. (I) 8
David Whitfield
Semprini
Dagenhein Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Belles
Norma Lowdon
Billy de Haven
BOSCOMBE
Hippodrome (I) 5
Jack Hailf
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Buster Brooks
Charmony 3
3 Fisher Girls
BRIGHTON
Hippidrome (M) 5
Parks & Garrett
A & V Shelley
Johnnie Lockwood
Gray & Austin
Stan White & Ann
Mandos Sis
Austral
BRISTOL
Hippodrome (S), 5
Goons
Harry Secombe
Peter Sellers
Spike Milligan
Max Geldray
Janet Brown
Rih Aruso
Kendor Bros
3 Buffoons
BRIXTON
Empress (I) 5
Jenny Hayes
Billie Roche
Betty Allaway
Shirley Harper
8 Debrett Dancers
CARDIFF
New (S) 5
Lee Lawrence
Bonar Colleano
E & J Webster
Dellas Dogs
Hilda Heath
Roy Walker & Jo Windy Blow
CHELSEA
Palace (I) 5
Harry Shiels
Dennis Bros & J Noble & Denster
Suballa
Jan Harding
Miss Blandish
CHISWICK
Empire (S) 5
Josef Locke
Albert Burdon
Mandy & Sandy
Harriott & Evans
Dargie 5
J & J Wins
Richman & Jackson
SOUTHAMPTON
Grand (I) 5
Denise Vane
Dick Montague
French M'zelles
SWANSEA
Empire (M) 5
Syd Seymour Orc
J & J Bentley
Manley & Austin
Tex McLeod
Ancaster
Revel & Fields
WOLVERHAMPTON
Hippodrome (I) 5
Joe Poynton
Stan Stafford
Danya & Manova
Remmi 2
YORK
Empire (I) 5
Sid Makin
A & V Farrell
Doreen Victor
Eric Williams
Mary arkness
Pyjama Girls

Cabaret Bills

NEW YORK CITY

Basin St
Dave Brubeck
Al Hibbler
Chateau Madrid
Hermanos Munoz
Judy Foster
Cha-Cha-Cha D'ers
Oscar Calvet Orc
Hando Rodrigues Orc
Composer
Cy Coleman
Ralph Sharon
Embers
Geo Shearing
No. 1 Fifth Ave
Donn Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc
Le Ruban Blev
Jones Boys
Don Adams
Hotel Roosevelt
Alan Holmes Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Tommy Noonan
Jerome Courtland
Lucienne & Ashour
Nicoli & Knight
Lynn Christie
Lo Lombardi Ore
Patti Rose
B Harlowe Orc
Le Ruban Bleu
Rae Harrison
Bob Mayberry
Norman Paris 3
La Vie
Harvey Stone
Norman Brooks
Mello Larks
Van Smith Orc
Belmonte Orc
Le Cupidon
Dee Cameron
Jimmy Komack
Ira Brandt Orc
Armando Federico
Old Roumanian
Sadie Banks
Joe Laporta Orc
D'Aqulla Ore
Park Sheraton
Irving Fields
Eddie Layton
Patio
Ann Moray
Rosalinda
Versailles
"Come As You Are"
Connie Sawyer
Charles Manna
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Aloe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Ronnie Hayden
Pamela Dennis
Jim Lowe
Geo. Hopkins
D. Davis Orc
Waldorf-Astoria
Xavier Cugat Orc
Bobby Ramos
Nellie Castel
Bobby Winters
Garcia
Mischa Borr
Village Vanguard
Enid Mosier
Ruth Price
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Carl Ravazza
G. Wesson & G. Polk
Phil Gordon
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Blue Note
Bob Scobey
Salty Dogs
Chez Paree
Jimmy Nelson
Lola Dee
Gaby Monet
Brian Farnon Orc
Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvics
Dave Parks
Robert Lenn
The Tatlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc
Palmer House
Lisa Kirk
Dominique
Larrie Longan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Dick Haymes
Hamilton Trio
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Skeets Minton
Kitt Carson
Mack Twins
Beverly Hilton
Will Jordan
Gilbert Becaud
Augie & Margo
Bernard Hilda Orch (16)
Micha Novy Orc (8)
Biltmore Hotel
Pete Marshall-Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppi
Jimmy Grier Orc
Katherine Dunham Dancers
Dick Stabile Orc
B Ramos Rhumba B
Crescendo
Louis Armstrong Orc
Mocambo
Jana Mason
Miller & Gibson
Paul Henkel Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubleaires (4)
Mazzone-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Woolridge
Luis Urbina
Frank Libuse-Margot Brander
Statler Hotel
Wally Griffin
Eddie & Lucille Roberts
Dee & Vince Abbott
Ciro's
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Bon Blue
Sid Fields
Sammy Wolfe
Siri
Marion Marlowe
Jose Duval
Jaye Shuhanoff orc
Flamingo
Pearl Bailey
Dick Contino
Four Joes
Flamingo Starlets
Teddy Phillips Orc
Sands
Lena Horne
Hal LeRoy
Gd Girls
Antonio Morelli Orc
Desert Inn
Johnnie Ray
Jack Durant
Don Arnaz Dancers
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Skylarks
Venus Vamps
Garwood Van Orc
Thunderbird
Sauter-Finegan Orch
Royal Nevada
"Guys & Dolls"
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Mona Knox
Billy Daniel
El Rancho Girls
Ted Flo Rito Orc
Sahara
Vagabonds
Condos & Brandow
Maria Neglia
Chaz Chase
Saharem Girls
Cee Davidson Orc
Riviera
Billy Daniels
Marx Bros.
Hal Belfer Dncrs
Ray Sinatra Orc
Showboat
Charlie Carlisle
Zabuda
Rene Puppets
Garr Nelson
Showboat Girls
Woody Woodbury
Carsonis
Skippers Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Hank Henry
Halter Girls
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Four Tunes
Sonny Mars
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Bert Stone
Novelaires
Vera Roberts
Patty Lynn
Eileen McLaine
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Dick Brown
Milt Ross
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Ava Williams
Peter Mack
Fontainebleau
Karen Chandler
Jay Jason
Little Buck
Sacasas Ore
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Saxony Hotel
Eddie Schaeffer
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
500 Club
Preacher Rollo 5
Sid Kamen
Vanity Fair
Pat Morrisey
Sammy Walsh
Mandy Vizoso Orc
Newcomers (3)
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Bill Harris Quintet
Lester Young Quartet
Roney Plaza
Juan & Jose Cortez Orc
Place Pigalle
Hilda Fabiola
Red Thornton
Gerri Barton
Fausto Curbelo Ore
Lucon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

HAVANA

Tropicana
Olga Guillot
Felo Bergaza
Juan B. Tarraza
Gina Martin
Nelson Pinedo
Rufino Q
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Delia Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Vic Damone
Skylets
Eddie Fitzpatrick
New Golden
Ford & Reynolds
Laurie Sisters
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Ted Lewis Rev
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Ben Blue
Helene Hughes dcrs
Dick Foy ore
Biltmore
Marguerite Piazza
Donn Arden Dcrs
Del Courtney Orc
Cal-Neva
Ritz Bros.
Cal Nevettes
Matty Malneck Ore
Colonial
Goofers
Mickey Katz
Ziggy Elman
Cal Tjaader
Harrahs Club
Goofers
Mickey Katz
Ziggy Elmon
Cal Tjader
Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Orc
Wagon Wheel
Pied Pipers
Eastman Trio

Lake Tahoe

Continued from page 59

show policy has been acts such as the Goofers (current), The Lancers, King Sisters and Three Suns. House music was provided by Alvino Rey and m.c. was Russ Byrd. Running three shows a night in the 150-seat restaurant, tables were continuously full. Late shows now trade off between Mickey Katz featuring Ziggy Elman and the Cal Tjader Quintet.

Tastefully decorated, this new Tahoe spot was off and running from its very opening. Across the street from Stateline, which books big names, and next door to the Wagon Wheel with about the same entertainment idea, the club has greatly stimulated southend business.

Northend operators are thinking seriously of somewhat the same type operation. A $5,000 weekly entertainment ceiling has been discussed. Although crowds were heavy for such big acts as Lena Horne, gamblers claimed that money was tighter and acts couldn't pay for themselves.

Now, stretching their operation into winter, Tahoe waits to see if Harrahs can continue the success. Tradition calls for all entertainment, at least, to halt immediately after Labor Day when the lake thins out over night.

With the addition of a new ski area, George Cannon's Heavenly Valley at the southend, the draw may be big enough to make Tahoe a year round playground.

Vienna's One Show

Continued from page 58

sock. Two exceptions. One is the 14 Manias Liputaner—extremely clever midgets who have too many climaxes in a sheer insistence upon shoving, everything, but everything, into their repertory. They somewhat overstayed their welcome although clicking on merit.

The second turn which seems interminable in any language was the talking-instrumental-Knockabout "Komikers." One man works white-face with the long ornamented satin coat which is traditional in European circuses. Other two clowns effect block and large sausage noses, respectively. They get lots of laughs but would have been smarter—again in any language—to settle for one smash hokum get-away rather than perpetuate half-a-dozen anti-climaxes. Europeans, like some of their American confreres, are prone to milk an audience. Mary, Jeff & Co., while not getting the same results, show commendable brevity in the clown routine early in the show.

Classic circus elements include three baby elephants under the whip of Helene Kossmaier which rate with the best of such turns and could tour the theatrical map. So, too, for the speedy and top-class juggler, Belga, working with all manner of paraphernalia and juggling flaming torches in the dark for his finale. He can troupe the world and be sure of audience recognition. (Some added changes had been made for the Vienna opening and the names of a couple of acts may be mixed up—notably two girls who do very exceptional balancing). Maika & Peter with two brown bears also proved a standout and scored deservedly.

Top Turn

Undoubtedly the freshest, fastest, most gasp-getting turn is a group of four boys and a girl (Danes partnered with Americans) whose vertebrae - risking cartwheels, somersaults, leap-overs, standing ascents-descents of a flight of stairs on one arm and similar feats of acrobatic agility bespeak both daring and young bodies. The Elwardos are a shoo-in for playdates anywhere there's room enough for them to throw themselves around. They are truly sensational.

All in all, this circus from Hamburg helps make Vienna quite lively. No hotdogs or popcorn get hawked. Only "eis" (ice cream) on sticks and the inevitable Vienna chocolate bars. In one detail (some of the smalltime slapstick apart) the Hagenbeck Circus reverts (or continues) a circus stunt long abandoned in America, namely the bucking mule with the local yokels enacted to ride the beast and always getting thrown. That one was an echo from the dim distant past to this reviewer.

Incidentally, few tourists would know this circus was in Vienna. Hotel porters have no ticket concession and no leaflets. Even the taxicab driver had to stop a couple of times and ask the way!

But Vienna is bound to be gay again now that the Occupation is ending. In future summers the town won't rely on one visiting circus so completely.

Roney Plaza

Continued from page 59

the cafe, as well as for that of the Seville Hotel's 400-seat cabaret now being built. Gould was formerly with the Billy Rose organization.

Schine's hotel interests in Florida are now vested in three hotels, the McAllister in Miami, the Gulfstream Apartments and Villas on the Beach and the ultra-exclusive Boca Raton Club. Kipnis takes over operation of the Roney on Oct. 1, and will run it for the season until the rebuilding begins.

History of the Roney Plaza is one that could well be a retelling of Miami Beach's growth. The greats and near-greats of society, show business, industry, fourth estate and professional fields stopped there through the '30s and early '40s. However, the inroads of the postwar boom in new hotels, climaxed by the opening of the huge Fontainebleu Hotel last year, saw a decline in patronage which became more noticeable with each passing season, although a good portion of top acts (Joe E. Lewis, et. al.) kept returning. Walter Winchell made it his winter home for years before deciding to spend the cold months in the west and on the Coast. The new Roney will, obviously, go after return of the glory-days.

With the 500-room Americana Hotel also due to open in '56, plus addition of the Eden Roc (365 rooms); the Seville; the Lucerne (200); the rebuilt Versailles (200 some odd); the Waldman-Crown rebuilding of the former Lord Tarleton to 282 rooms, plus other building on motel row and in Bal Harbour, the pessimists are again wondering where all the vacationers are going to come from. Per usual, the boom-minded boys insist there's room for all.

Lament for Soap Opera

Continued from page 2

ber of trousers alone which were worn out in this process.

The villains of the radio serials were the vilest, most vicious, scheming, unctuous, hypocritical and dastardly crew of scoundrels ever spawned in darkness and spewed from the Pits of Hell. But no matter how shrewd and handsome and cunning they were, they were never sharp enough to beat the heroines and central characters and homey philosophers of radio. Ma Perkins is on the surface, just a nice little old small town lady, simple and kindly and a pushover for any smart-talking con man—but none of 'em ever fooled her for a minute. In the end she had them tied up coming and going!

I leave for some dedicated historian to compile the statistics as to the number of major surgical operations performed and the variety and intensity of the strange maladies which befell its heroines and their loved ones. One thing is certain: no soap opera ever stayed out of the hospital more than a couple of weeks at a time, and some of them never got away from the strong, sterile smells of the hospital.

Blackmail was rampant in the daytime serial. It was raised to a fine art, and there wasn't 10 minutes a day, from dawn to dusk, that some character wasn't getting the squeeze put on him. The heroines suffered as no other class of humans have ever suffered, and the nation should stand with bowed heads at their passing. They endured the most conniving villainies, the cruelest fate, the lousiest luck, the most ungrateful relatives, the most unappreciative husbands, and the worst torrent of tragedies, heartbreaks, and unsurmountable obstacles ever loosed on womankind."

The Guiding Lights are going out all over the world.

Lorenzo Jones will become known as the LATE Lorenzo Jones.

The Road Of Life is nearing its Dead End. The Right To Happiness is now denied. Even Young Doctor Malone won't be able to pull the soap through this illness.

Sammy Davis

Continued from page 2

Vegas. Olga James, who was in "Carmen Jones," will be Davis' femme lead in the legiter.

Sinatra has his eyes on Mervyn Nelson's "The Jazz Train," currently in London, as a film vehicle for Davis Jr., his father and his uncle. Sinatra would also appear in the film which will have a mixed cast.

Mastin Trio's Beach Record

Salisbury Beach, Mass., Sept. 6.

Sammy Davis, Jr. and the Will Mastin Trio closing eight days Sunday night (4) at the Salisbury Beach Frolics here beat the beach spot's previous record set by the McGuire Sisters by $50. They played to capacity during the eight days, racking up close to $9,000 at $1.20 top.

Davis was emphatic about the permanency of the Mastin Trio and his uncle's arrangement as his manager. He revealed that although he records for Decca independently, the entire proceeds go to the corporation.

The singer said "Mr. Wonderful" is the life story of the trio. After "Jazz Train," to be independently produced by Frank Sinatra, with Sinatra appearing in the picture, Davis said he would also appear in "The Bill Robinson Story" with Sinatra, another independent Sinatra production.

"Mr. Wonderful," he said, will have Jack Carter and Olga James and negotiations are on with Elaine Stritch.

Davis said the biggest casting hunt since "Gone With The Wind" is on to find a tot to play Shirley Temple in "The Bill Robinson Story."

Season at Salisbury Beach was better all around than last year, boniface Dennie Mulcahy said. Spot is not airconditioned and 27 days of over-90 temperatures disproved the adage that heat hurts nitery biz. The 10½ week season was cut short by one week due to the illness of Eartha Kitt. Spot delayed opening to wait for her and she appeared for only two nights.

La Vie, N. Y.

Harvey Stone, Norman Brooks, Mello-Larks (4), Van Smith Orch, Jovita Rhumba Orch; $5 minimum.

Monte Proser has been keeping La Vie alive with some good bills during these hot summer months. He has been using this period, when most of the regulars are away, to test some new talent and to try the worthiness of some comparative strangers to New York. This layout of Harvey Stone, Norman Brooks and The Mello-Larks (4), has good playing qualities and comprises one of the better summer buys locally.

Stone, who has appeared in N. Y. in some of the top cafe situations, has a choice line of gab. He's a fast thinker, is glib and has a serviceable routine that keeps customers interested and entertained. Stone, at one time, was identified exclusively with a routine on GI tribulations, but he has since made the conversion to peacetime chatter and his line is strong enough to hold up in the bulk of the cafe situations.

Norman Brooks, the French-Canadian singer who skirted the big-time with his Jolsonesque recording of "Hello Sunshine," has a marked vocal resemblance to the late entertainer. Whether it is unintentional or not, it's still a fact that he capitalizes upon the selection of songs and mannerisms. Therefore a full period of a Jolson impression isn't the tip-top cafe dish. The Jolson carbons have served their purpose by acquainting him with the public, perhaps he should let more of Brooks come through. The customers here like him well enough to give him a strong palm.

The Mello-Larks have had several reorganizations, and this seems like a strong grouping. Comprising three boys and a girl, they are essentially good voices and good entertainers. Their hit with numbers in the novelty vein with their takeoff on a madrigal and a rendition of "Gideon Bible," and they can hold interest with numbers not in the novelty idiom as well.

The Van Smith crew gives the show a good musical backing

Jose.

Biltmore Hotel, L. A.

Los Angeles, Aug. 25.

Pete Marshall & Tommy Farrell, Clifford Guest, Anita Aros, Nita & Peppi; Jimmy Grier's Orch (8); cover $1-$1.50.

This stand is going to need all the tourist help it can get to weather the next six weeks. It's a four-way booking without a name to hang out as a lure. Pete Marshall & Tommy Farrell rate the biggest type on the table cards but in this cavernous room their brand of comedy doesn't sell very well. The others are so-so.

Marshall, who has been kicking around night clubs, with this partner or that for a few years straights more or less for Glenda Farrell's boy, Tommy, but they seem to founder in anything that comes along that strikes them as funny. Farrell has the potential but needs characterization and sharper material. Marshall tries too hard for comedy effect, which at times makes it a team of two comics.

Clifford Guest is a good technician as ventriloquists go, but voice throwers are no longer a novelty unless they are exceptional showmen, which Guest isn't. Anita Aros, who stroked her way to the niteries via Spade Cooley's tv show, plays the fiddle well and is easy on the eyes. Nita & Peppi are billed as acromaniacs, a fast opener with all the standard tricks. In the absence of Hal Derwin, called east by his mother's passing, Jimmy Grier handles the banjo and fronts the crew. The same old dance sets need to be freshened.

Helm.

Black Orchid, Chi

Chicago, Aug. 30.

Carl Ravazza, Gene Wesson & Gordon Polk, Phil Gordon; $4 minimum.

Current layout fits this room like a glove; despite the lack of a distaff entertainer, the slick, sophisticated quality of all three turns augurs en masse turnouts of the Orchid's habitues for this bill.

Carl Ravazza heads the bill with the kind of savvy that doesn't overlook a bet in polished presentation. Ravazza opens offstage, in the dark, for an effective bow. Singer exudes smoothness; and he has superb confidence before an audience, and effortless smoothness. What the pipes lack is more than made up for by their packaging.

Ravazza's book is a varied blend of well known pop faves, special material and some offbeat tunes. He does "The Gal That Got Away," with a whistling intro, "Carmen Boogie," "A Blossom Fell" and an unusual rendition of "Learnin' The Blues," prefaced with a tailormade intro. He was on for 40 minutes opening night, mostly in response to and requests.

Comedy chores are handled by the four-month old team of Gene Wesson & Gordon Polk. Wesson plays it straight and Polk is the dizzy stooge. The boys clown it up with gusto, starting with carbons of Jimmy Stewart, A. Godfrey and J. Cagney by Wesson, with Polk contributing a backward child complement to Wesson's impressions. They do a "Medic" routine and an Edgar Bergen-Charley McCarthy bit for good response. As the act grows, it should garner even greater reaction.

Phil Gordon opens this display with custom material songalogged to his own keyboarding. Gordon is held over from the last show and has improved since last caught. His appeal lies more in double-entendre, smart material than in the music or the lyrics, which fit none too aptly. His material is better chosen, and more varied than that used in the last show and he gets good response from the crowd.

Gabe.

Riviera, Las Vegas

Las Vegas, Aug. 30.

Billy Daniels, Chico & Harpo Marx, Patti Ross, Riviera Dancers (14), Ray Sinatra Orch (14); $2 minimum.

Billy Daniels gets all the credit in this opus, in for four frames. Daniels is better than ever, providing a needed shot in the arm for the show at the outset with a bouncy "Just One of Those Things." He mellows in "All of You," then whips out "Them Their Eyes." Backed by a choral group, Daniels does poignant "All of the Things You Are." He's a gay cabellero in "Sway," then turns on steam for medley of w.k. ballads, upbeat tunes. Solid is fave "My Yiddisha Mama," which leads up to exit on encore calls after standards wrap-up "Old Black Magic." Benny Payne's byplay with Daniels during 88 accompanying is humorous as usual.

Chico and Harpo Marx need a rewrite of Chico's patter and Harpo's ancient skits, like the one where he uses raven-tressed soprano, Lucille Smith, for a foil during his silent miming. Harpo harps only high spot on the Brothers Marx turn with a good string medley of w.k. tunes. Brothers double up on a miniature mouth organ and piano for "Gypsy Love Song," satirically vocalled by Miss Smith. "I'm Always Blowing Bubbles" sees Harpo puffing soap suds through a clarinet. Windup is comedy mimes by Harpo suggested by Chico.

Patti Ross contorts eye pleasing figure during lightweight choreographic turn. Kicker is gyration atop a piano that has her backbending to reach keyboard for brief tinkling. Riviera Dancers are good in opener, returning at center in an artistically designed diagram called "Voodoo." Ray Sinatra is excellent at podium.

Alan.

Beverly Hills, Newport

Newport, Ky., Sept. 3.

Jack Carter, Andrea Dancers (3), Dorothy Dorben Dancers (9), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Jack Carter, in for his third time at Greater Cincy's ace cafe, adds to his rooting section with a socko 40 minutes of song, terps and stories plus mimicry. A couple of the tales, however, may well be reserved for stags. Energetic young comic does clever takeoffs of show biz greats in a cycle of special tunes. Carter's material is sparkling and his soft shoe work sprightly. His Texas drollery is above par.

Andrea Dancers, just over from Europe and newcomers here, score in their adagio routine, "Symphony of Movement." Femme member of the trio, a petite cutie in opera length hose and brief skirt, is effective in solo acrobatics when not being twished and tossed by her male partners. The men, striking in tails, are top showmen. A solid eight minutes in any company.

Three numbers by the Dorothy Dorben Dancers, with Dick Hyde as singing emcee, and backing of the Gardner Benedict crew contribute to an hour of class entertainment.

Koll.

Waldorf-Astoria, N. Y.

(FOLLOWUP)

The Starlight Roof of the Hotel Waldorf-Astoria is displaying its finale for the season with this bill before the downstairs operation, the Empire Room, opens. It's partially a holdover session with Xavier Cugat's band remaining under the direction of vocalist Bobby Ramos, while Cugat and his bride-vocalist Abbe Lane are gallivanting around Europe. However, the act collection is able to provide some lively hot weather entertainment that can entice the Latin dance addicts as well as the seekers of the more orthodox of amusements.

Ramos is able to get an established maximum out of the band. Naturally, he's not in a position to impart new twists to the orchestra, but he capably puts the crew through its accustomed groove. Ramos injects himself nicely into the floorshow with vocals, and a lively demeanor while the conga drum corps and the marracas contingent liven up the room.

A newcomer here is Neile Castell, who provided the hot vocals with the Lecuona Cuban Boys and who has now gone into business for herself. She's further described under New Acts.

Also giving the show a new facade is Bobby Winters, one of the top jugglers around. Winters, who is a skilled manipulator, has a keen sense of comedy and is able to get a maximum reaction in this room. His work with the clubs, balls and tambourines gets laughs as well as mittings.

The Garcias are holdovers from the show that has been running here all summer. They are lively Latin terpers who do well in the kind of dancing that calls for the male to carry a glass of water on his head. It's a standard routine that rarely fails to excite the customers.

Per usual, Mischa Borr's Orch provides the relief with a picturesque set of dance tunes encompassing Latin as well as the sets. With Cugat's band doing the Hispanic tempi, Borr's men reverse their usual roles by providing a lot of pop sets.

Jose.

Shamrock, Houston

Houston, Sept. 1.

Mary Meade with Ted Grouya, Cardini, Henry King Orch; $1.50-$2.50 cover.

The Shamrock Hilton inn has met the fall month and the upsurge in Houston night life with one of its strongest shows in many frames.

Stumbling, surprised antics of Cardini are geared neatly for opener leaving customers happy, but not sated for the headliner. Magician has unassuming, throwaway style that's easy to take. He draws yocks and mitt volleys aplenty, running through card sleight-of-hand startlers, and plucking endless supply of lighted cigarets out of air and his mouth. He can also make a cue ball come alive and crawl on his hand.

Mary Meade whips nimble pipes through fast-paced repertoire that has enough specials to give distinctiveness. Tops of her offerings is the Halo commercial as it would be done by Cole Porter, Irving Berlin, Rodgers & Hammerstein. Thrush sings intimate style largely, but can belt to good effect. Her car-pleasing styling is abetted by pert good looks and an ebullient personality. She also shows sock mime ability in talk and sing novelty which includes carbons of Dinah Shore, Georgia Gibbs, Patti Page, Dorothy Shay and Hildegarde.

She rounds out fare with "You Do Something To Me," adds some Gallic touches via "Pigalle," "La Vie En Rose," et al, and runs through hits written by composer-accompanist Ted Grouya. *Bode.*

El Morocco, Montreal

Montreal, Aug. 29.

Fawzia Amira, Geene Courtney, Ric Romano, Maury Kaey Trio; no cover or minimum.

Current El Morocco layout packs a boot for both male and female payees and shapes up as one of the neatest showcases seen in this swank room for several months.

Headliner in current offering is Fawzie Amira, a slight Egyptian dancer who has a built-in gyration. Clad in the briefest bit of costuming seen in Montreal since the vice probe, Miss Amira undulates through several varied routines with pretty much the same results. All results are satisfying and the plaudits that follow the dead silence while she is working is something

Blonde Geene Courtney tees off show with a special material songalog. A rather unnecessary amount of chatter before each song has tendency to take edge off eventual offering, but an easy-going personality carries her over most of the rough spots.

Baritone Ric Romano, on a return date, continues to impress. Material is better than on first viewing several weeks ago and manner on stage is more relaxed. Songs on the average are straight versions of the current pops and singer would do well to tighten up routines. An affable manner is one thing but side bits with the orch and prolonged camping tends to cool audience appreciation. Entire show is backed by the Maury Kaye Trio and same group pleases the customers during dansapation sets.

El Morocco's new addition, which will boost overall seating capacity to 450, is nearing completion and Josephine Baker is set for the opening Oct. 12. Chanteuse will be followed by Billy Daniels and Paul Gray.

Newt.

Sans Souci, Miami B'ch

Miami Beach, Sept. 3.

Archie Robbins, Barry Blake, Freddy Galo Orch; $2.50 bev. minimum.

A moppet and a vet cafe comic combine to make the current bill in the Blue Sails Room of this oceanfronter a pleasant session for the regulars and vacationers who make this spot a stop on their after-dark cruisings.

Archie Robbins is no stranger to this area, having played the better locations on the Beach annually. Showing no signs of his recent illness, the suave yarn-spinner works out his compote of waggery, plus special song material in smooth fashion to keep the act mounting to solid reception. Works in a parody of a French dame engaged to a Texan, and tops matters with a "This Is Your Life" spoof on "Papa" Gabor.

Barry Blake came down here early last winter for a season engagement at Copa City in the June Taylor production in which he did a sock takeoff on Jackie Gleason. He's practically a native, now attending a local private school and working the hotel spots on occasion. The savvy is startling in one so young. He comports himself with authority, selling a song in good manner, working iut a tap routine, does the trademarked Gleason impresh, then hits the big sendoff palming with a song-keyboarding session. He's ready for more video guest shots.

Freddy Calo orch accomps the brace of acts in top style.

Lary.

Desert Inn, Las Vegas

Las Vegas, Aug. 29.

Johnnie Ray, Jack Durant, Donn Arden Dancers (18), Carlton Hayes Orch (14); $2 minimum.

The Desert Inn ops have nothing to worry about biz-wise during the four stanzas that Johnnie Ray wails his sock repertoire as topliner of this Painted Desert Room opus. Star belts "All Of Me" and "Glad Rag Doll" for zippy opening. During "Walking My Baby Back Home," he ambles through audience smooching gals. He really strikes his metier in "If You Believe." Under low key lighting, he hits a mellow note at piano for "As Time Goes By." Powerful is his "Alexander's Rag Time Band," which is contrasted by poignant "With These Hands."

Flair for comedy and all around showmanship is revealed in "Such A Night." Ray goes back to the 88s to run the gamut of emotions in his first hits, "Little White Cloud" and "Cry." In a southland spiritual, "Jubilee," he whips audience into a frenzy. Wrapup has him returning with Donn Arden dancers to maintain spiritual pace in "Got So Many Million Years." All in all, Ray packs a big punch.

In his slot, Jack Durant has struck a perfect niche. At performance caught (29), his slam bang routines, although they are only slightly altered since last trip here, go over solidly. Audience goes for his patrolling the ring, slapping patrons' backs following a punch line ("that's a good one, hey? !") of a gag dealing humorously with the distaff members of the house. Strictly, a pressure salesman, Durant is quickly received by the devotees of night life on this circuit. Mimes of Tony Martin and Gable, which are insured for laughs by a pratfall, climax comic's turn.

Arden Dancers move through lilting opener called "The Magic Lamp" which brings out the technical wizardry of stage's turn tables, special effects and backdrops. Carlton Hayes and orch provide good musical assist throughout. Herman Capps' percussion unit is solid behind Ray.

Alan.

Mocambo, L. A.

Los Angeles, Sept. 1.

Jana Mason, Olivette Miller & Bert Gibson, Paul Herbert Orch (6), Arnold Koppitch Orch (3); cover $2.

As a personality singer with a goid command of her vocal range, Jana Mason must be rated with the more promising performers of the younger set. On her second stand at the Mocambo the progression toward greater recognition is marked. She has looks to go with the voice and this should parlay her into the winner's circle.

An occasional wisp of styling edges her tonal exercise and whether it comes up a soothing ballad or a jumpy rhythm the end result is pleasantly approving. Her repertoire could be overhauled with less of the old standards and more of special material, of such as "If It Weren't For Us Girls." She has a teasing way with a song that accentuates her coquetery.

Booking of the Negro act of Olivette Miller & Bert Gibson in support places Miss Mason at a distinct disadvantage. Miss Miller is billed as a swing harpist but spends more time singing while Gibson indulges in some intricate hoofing. Two femme singers on the same bill, back to back, is anything but smart routining. Nor has she vocal talent for a Strip boite. For a finish Gibson dons long curls as a terp team, but the effect is rather distasteful.

Fred Katz gives musicianly aid to Miss Mason at the piano and the floor polishers take their beat from Paul Hebert's orch and the combo of Arnold Koppitch.

Helm.

Ciro's, Hollywood

Hollywood, Sept. 4.

Katherine Dunham and Co. (24), Dick Stabile's Orch (9); cover $2-$2.50.

The torrid terp tempoes of Katherine Dunham and her troupe kept pace with outside temperatures at Saturday night's 3) kick-off in this Sunset Strip spot, but customers watched the sizzling, one-purpose dancing in complete comfort, so well was the air conditioning performing its function. If the heat wave continues Ciro's could do as well just advertising its cooling system.

The Dunham outfit, exponent of sex in dance, wastes no time getting down to the fundamentals of what it is offering. All of what the group does is not good, but there's enough of the latter to rate ringside interest through the 55 minutes. Program varies from jungle, Latin, rythym-and-blues to old-timey in its song and dance patterns. A fair opener is "Angelica," in which Miss Dunham is a bad little girl apparently with only one thing in mind. This single-purposeness adds sauce to all of her numbers and she takes full advantage of it.

Seven of her troupe support "Angelica" and then eight are used for the snappier "Nebo." A Conga affair is another sizzler with two gals and a male going off into extemporaneous expressions of birds-and-bees lore. "Concert Mambo," "Barrelhouse Shimmy" and "Naughty Georgia Brown" from "Cabin In the Sky" are among the other better offerings. Oddly, best received was the quintet vocalling of a medley of oldies in which sex was not the driving force.

The voices, including Miss Dunham's, are very so-so, but all put enough personality into them to get by. The dancing is better and each number is accompanied by costume changes for freshness. The ads say "a company of 24." That's a long count.

Brog.

Eddys', K. C.

Kansas City, Aug. 26.

Vicki Young, Gary Morton, Lester Harding Orch (8); $1 cover.

The three Eddy brothers have paired song and comedy for the next fortnight with Gary Morton for laughs and perky Vicki Young for songs. Morton is back after four years, and exhibits virtually a new style in his comedy chatter, while Miss Young is a songstress with the Capitol records' stable and climbing fast along the night club route.

First inning is Morton's as he specializes in a casual, relaxed chatter style, covering most of his subjects in almost a throw-away manner. It's different from the fast chatter school of comedy monologue, and is one the customers readily take to. All along Miss Young has been on the Capitol lists about three years and has several disks which hit bulky sales, if not smash proportions. Here, however, she's lightly known, and has to knuckle down to show the crowd she can do it.

Quin.

Shows Abroad

The Water Gipsies

London, Sept. 1.

Peter Saunders production of musical play in two acts (10 scenes), adapted from novel by A. P. Herbert; book and lyrics, Herbert; music, Vivian Ellis. Stars Dora Bryan. Pamela Charles, Peter Graves, Laurie Payne; features Jerry Verno, Doris Hare, Wallas Eaton, Georgina Cookson, Prudence Hyman. Staged by Charles Hickman; decor, Berkeley Sutcliffe; choral arrangements, Ellis; dance arrangements, Narice Allen. At Winter Garden, London, Aug. 31, '55; $2.25 top.

Lily Bell ..... Dora Bryan
Jane Bell ..... Pamela Charles
Albert Bell ..... Jerry Verno
Mrs. Higgins ..... Doris Hare
Ernest Higgins ..... Wallas Eaton
Fay Meadows ..... Georgina Cookson
Mr. Bryan ..... Peter Graves
Fred Green ..... Laurie Payne
Mr. Green ..... Ernest Butcher
Mrs. Green ..... Margot Cunningham
Mr. Walker ..... George James
Ruth Walker ..... Prudence Hyman
Norman ..... Norman Hackforth
Bunny Moss ..... Roy Godfrey
Vervyn Swallow ..... Michael Anthony
Greta Clare ..... Hazel Jennings
Michael Dew ..... David Rees

In recent seasons, largely as a result of a string of Agathe Christie melodrama hits (a couple are running now in the West End), Peter Saunders has become one of the most independent managers in town. Now, presumably encouraged by past successes and using some of the coin they have earned, he has branched out in the musical field in a production which reunites the team of A. P. Herbert and Vivian Ellis.

The result is disappointing, however, and certainly does not live up to the grapevine reports when the show was on an out-of-town tryout. Apart from the initial production investment of about $60,000, the tuner has a substantial weekly operating budget, and is a questionable bet to survive long enough to come out of the red. Its presentation at the Winter Garden is not a help, either, as apart from its offbeat location, the limitations of the stage are an obvious handicap.

Although loaded with simple sentiment, Herbert's adaptation of his own best-seller misses badly and rarely captures the riverside atmosphere which contributed so much to the success of the novel. His lyrics are frequently better than the book and Ellis's music has a pleasing sincerity, but there isn't a smash song in the show.

A couple of numbers, notably "Clip-Clop" and "This Is Our Secret," are pleasant enough, but several others are lifted from comparative mediocrity by the sheer force of personality exhibited by Dora Bryan. Although warmly regarded as a comedienne, she had never previously appeared in a musical and her undisputed triumph is the one positive outcome of the production.

The principal romantic role is played in naive, gauche style by Pamela Charles, although her singing is quite adequate for the sentimental ballads. She's the servant girl who has to decide between three men. One (Wallas Eaton) is the local agitator and a powerful voice in the affairs of the League of Red Youth. Their romance comes to an end the night before the intended nuptials when he discovers she's been posing in the nude against his instructions.

The second prospect is an artist (Peter Graves), but after a night of luxury in an hotel, the heroine realizes he lives in a different world. So she finally takes the illiterate bargeman (Laurie Payne), who has been her steadfast wooer through the story.

Production-wise, the show makes no pretense at competing with the lavish Broadway imports. There's no dancing and the chorus is often like a choir. But as this is a "play with music," that's understandable. Decor is effective without being spectacular, but Charles Hickman's staging lacks the authority normally associated with his work, and too many light cues went awry on opening night.

Apart from the standout performance by Miss Bryan, the acting standards are generally inadequate although there are several well-known names in the cast.

Myro.

Act of Madness

Edinburgh, Sept. 1.

New Drama Group, Ltd. presentation of London Club Theatre Group production of drama in three acts (five scenes) by John Wiles. Staged by the author; settings, Elizabeth Taplay. At St. Mary's Hall, Edinburgh, Sept. 1, '55.

Maria Utkin ..... Barbara Bolton
Jani ..... Jack Rodney
Popcev ..... John Stratton
Piro ..... Gordon Philpott
Irina ..... Rosemary Dorken
Nikos ..... Dermot MacMahon
Soldier ..... Frank Jerram

Dramatic new play by young South African writer John Wiles, brings a fine performance by British actor John Stratton in the dual role of a psychopathic revolutionary and his twin brother, head of the state police. The arduous part is played with skill and energy.

The play, while in a familiar vein, is generally absorbing. It is set in a fictitious European capital in a lodging house where three young people plan to assassinate the state leader.

These three players, Rosemary Dorken, Jack Rodney and Stratton, project the gripping mental agonies of a trio of conspirators. Apart from Stratton's semi-mad plotter, Rodney is suitably high-strung as the idealistic student and Miss Dorken acts with sincerity as his country gal lover.

Dialogue is taut, and the offstage effects create the portentious air of impending revolution. Gordon Philpott's vet lodger in the rooming house shows experienced character skill. The entrance of the jack-booted twin brother is well timed.

Elizabeth Taplay has designed an adequate lodging-room set, and the author's direction shows thought and imagination. Play has a possible film potential. *Gord.*

Postman's Knock

Glasgow, Aug. 30.

John K. Gibson (by arrangement with Stanley Willis-Croft) production of comedy by Frank Shelley. Stars Hermione Baddeley, Helene Cordet, Henry Mollison. Staged by the author; decor, Jefferson Strong. At Kinn's Theatre, Glasgow, Aug. 29, '55; $1.20 top.

Laura Saintsbury ..... Hermione Baddeley
Mary ..... Lisel Beaumont
Rex ..... John Gale
Marcus Saintsbury ..... Henry Mollison
Percy Sloane ..... Gordon Whiting
Elsie ..... Sylvia Bidmead
Sonia Vallov ..... Helene Cordet

New comedy by actor-director Frank Shelley is hardly brisk humor and, for most of its three acts, is a too-talky affair, bogged down by a weak and uninteresting plot.

Play is hardly worthy of such British comedy talents as Hermione Baddeley and Henry Mollison. Marquee value is enhanced by the name of Helene Cordet, Greek-born cabaret star of tv, making a promising incursion into legit.

Theme is one of romantic worries as a fussy and partly-eccentric authoress tries to match off her son to the poised and beautiful actress spending the week-end as guest at their rural home. Also guesting with the family is an awkward be-spectacled young modern composer who knows little of the distaff sex.

Miss Baddeley brings strong comedy flair to the novelist role, and sweeps in and out of scenes in flamboyant rig-up. Miss Cordet is captivating as a Greek-born actress with a Russian name.

Two young people are adequately played by Lisel Beaumont and John Gale, and Mollison suggests distinguished middleage as the novelist's out-of-town husband with several secret weekend affairs to his discredit. Gordon Whitling scores as the composer, and Sylvia Bidmead's pert little maid is a minor gem.

Shelley has directed this weak three acter, with a standout drawing room set by Jefferson Strong. Play is bound for London in October. *Gord.*

Julius Caesar

Edinburgh, Sept. 1.

Edinburgh Festival Society presentation of Old Vic Co. (in association with Arts Council of Great Britain) revival of drama in three acts by William Shakespeare. Staged by Michael Benthall; administrative director, Alfred Francis; decor and costumes, Audrey Cruddas; music, Frederick Marshall. At Lyceum Theatre, Edinburgh, Aug. 30, '55; $2.10 top.

Tribunes ..... John Woodvine, Charles Gray
Julius Caesar ..... Gerald Cross
Casca ..... Jack Gwillim
Calpurnia ..... Rosemary Harris
Marc Antony ..... John Neville
Brutus ..... Paul Rogers
Cassius ..... Richard Wordsworth
Conspirators ..... John Wood, Harold Kaskel, James Villiers, Edward Harvey, Bryan Pringle, Dennis Holmes, Dudley Jones
Portia ..... Wendy Hiller
Cinna the Poet ..... Aubrey Morris
Octavius Caesar ..... John Fraser
Others: Ronald Allen, Derek Francis, Charles Gray, John Greenwood, Edward Harvey, Tom Kneebone, Peter Needham, Derry Nesbitt, David Saire, Job Stewart, Keith Taylor, Anthony White, Clifford Williams, John Woodvine, Margaret Courtenay, Annette Crosbie, Gillian Neason.

The London Old Vic revival of "Julius Caesar" is a worthy feature of Edinburgh's annual international festival. A large cast, well chosen, does justice to the famous Shakespearean lines, with John Neville attracting most praise as a vibrant scarlet-robed Marc Antony.

Play, staged by Michael Benthall in a somewhat gloomy picture-frame setting, is part of the third-year process of the Old Vic's five-year plan to present all 36 of Shakespeare plays from the First Folio. In the early days of the group, from 1914 to 1923, all 36 plays were performed, thus making the Old Vic the first theatre in the world to achieve a complete cycle. A new cycle is now being effected.

"Caesar" is enacted in this latest production on a pillar-encased staircase, with deft direction giving a sense of movement in the streets of Rome. The Audrey Cruddas decor is noteworthy in the massive tented scene of the second act.

While dimmed lighting rather obscures the stage, it also helps to illuminate in center-stage the main figures of the murder drama, bright and contrasted robes singling out such as Caesar in purple, Antony in scarlet, Portia in white.

Paul Rogers shoulders the Brutus role with a gentleness that grows into dramatic intensity in the last act. Richard Wordsworth is a scheming Cassius, and other solid portrayals are by Jack Gwillim as Casca and John Wood as Decius Brutus.

Gerald Cross is a too-gentle Caesar, lacking in imperious stature, but Wendy Hiller puts dramatic intensity into the tortured Portia, and Rosemary Harris has little to do but look the part as Caesar's wife Calpurnia.

Gord.

Couldn't Face Himself

Arnold Moss, returning from an appearance in the "Salute to France" presentation of "Medea" in Paris, was marooned for 48 hours in the Azores because of plane trouble. Since the tiny island hamlet lacks facilities for tourist stopovers, there were inadequate accommodations for eating, sleeping, etc.

Local officials proudly announced the weekly entertainment would be available Sunday night. However, it turned out to be a Portuguese-dubbed edition of "The Loves of Carmen," starring Rita Hayworth, with Moss in a featured role.

"The idea of seeing myself playing the Portuguese was more than I could take," the actor explains. "Even though it was the only thing to do on the island, I passed it up."

Legit Bits

Morris Carnovsky has been signed for the **Robert L. Joseph** production of "Tiger at the Gates." Carnovsky's recent New York appearances were in "The World of Sholem Aleichem" and in last season's production of "Three Sisters."

Jack Schlissel, general manager for "Fanny," back from Havana vacation . . . "The Rope Dancer," a drama by **Morton Wishengrad**, is being readied for fall-winter Broadway production by Hollywood scenarists **Thelma Schnee** and **Ivan Tors** . . . Edna Best may star as the socially ambitious mother in "The Reluctant Debutante," the London comedy to be done on Broadway by **Gilbert Miller.**

Joshua Logan will produce and direct "Middle of the Night," **Paddy Chayefsky's** adaptation of his own television drama, on Broadway this winter . . . **Ronald Alexander** has authored a comedy, "The Visitor," which **Shepard Traube** has scheduled to produce on direct this season . . . **Betty Field** will costar with **Uta Hagen** and **Laurence Harvey** in "Island of Goats."

George Marion Jr., Harry Revel and **Dorothy Waring** announce plans for a Broadway production of "Packaged in Paris," a musical with book and lyrics by Marion and music by Revel . . . **Robert C. Schnitzer**, general manager of ANTA's International Exchange Program, and his director-wife **Marcella Cisney**, due back today (Wed.) from New England vacation.

Maggie Curran is the new production coordinator for the Equity Library Theatre, with **Herbert Magidson** as technical director, **Pat Pesmen** assistant, and **Keith Kentopp** pressagent . . . Former television designer **Howard Barker** did scenery for last week's tryout of "Touch of Magic," starring **Signe Hasso**, at the Capri Theatre, Atlantic Beach, N.Y.

Oscar Karlweis, currently acting in the film, "Meet Me in Las Vegas," returns to Berlin this fall to resume appearances in the German language edition of "Teahouse of the August Moon" . . . **Ben Washer**, who pressagented "The Rainmaker," has resigned as **Ethel Linder Reiner's** pressagent and will not handle "Jazz Getaway," which she will co-produce with **Howard Bay.**

Beulah Bondi arrived Saturday (3) from Europe on the Nieuw Amsterdam . . . Pressagent **Frank Goodman** has resigned as New York rep the Arthur Jacobs public relations firm and will open his own office, handling the incoming "Delilah" and "Wooden Dish" legit shows, plus television accounts.

Strawhat Reviews

Debut

Matunuck, R. I., Sept. 3.

Mike Wallace, Andrew McCullough & Donald Wolin production of comedy in three acts (five scenes), by Mary Drayton. Stars Marjorie Steele. Tom Helmore; features G. Albert Smith, Conrad Janis, Patricia Kirkland, Elizabeth Watts, Eulabelle Moore, Estelle Hemsley. Staged by McCullough; setting, Dominic Juskevich; lighting, Tommy Jordan. At Theatre-by-the-Sea, Matunuck, R. I., Aug. 29-Sept. 3, '55; $3.60 top.

Anna ..... Eulabelle Moore
Maria Beraud ..... Marjorie Steele
Marjorie Hansford ..... Patricia Kirkland
Capt. Beraud ..... G. Albert Smith
Aunt Phoebe ..... Elizabeth Watts
Lid ..... Estelle Hemsley
Dabney Featherstone ..... Conrad Janis
Winthrop Spaulding ..... Tom Helmore

"Debut" is a fast sex comedy, studded with gags and laughs situations. It looks like a winner for the new production team of Mike Wallace, Andrew McCullough & Donald Wolin.

In this strawhat tryout, it captivated a capacity audience in the 600-seater after overcoming the hurdle of a weak first act. A general tightening and a reworking of the first act seems indicated. Allowing for that, the play should be good for a durable run.

Attraction is focussed on the superb acting of Marjorie Steele, whose delightful portrayal of the hoydenish heroine should captivate Broadway when the show reaches there. The actress has an unusual speaking voice, slightly husky and melodious, with excellent range. The tall blonde looker is compelling from her opening scene, clad in bra and dungraees, to the final act in which she appears in stunning femme garb.

"Debut," said to be extensively rewritten from the politically satirical 1952 version, now accents sex comedy. It involves a rebellious young southern aristocrat who wants to unshackle herself from generations of convention and gain assurance and knowledge for her forthcoming marriage to her inexperienced fiance. She arranges a trial affair with a foreign correspondent visiting her father, but walks out of the deal by giving him a diverting brushoff.

The dialog includes an assortment of gags, from topical references to the $64,000 question to oldie snappers from the vaudeville files. As the producers have purposely left in extraneous bits to test audience reaction, there should be no problem in trimming and putting in a new first act during the upcoming three weeks of rewriting. "Debut" is then slated for rehearsal and is to open in New Haven, thence go to Boston and on to New York.

The performance of Miss Steele is a whiz, as indicated. There are also nice portrayals by Elizabeth Watts as a formidable aunt, a part that needs some revision, and by Tom Helmore as the foreign correspondent, Patricia Kirkland as a flirtatious, calculating cousin. G. Albert Smith as the heroine's father, Conrad Janis as the ineffectual fiance, Eulabelle Moore as the inevitable comedy maid, and Estelle Hemsley in the bit role of another servant.

McCullough's direction provides a shrewd blend of television and legit techniques, and the single set by Dominic Juskevich is appropriate. At this stage of development, "Debut" has strong potential.

Guy.

The Bridge and the Bumblebee

Williamstown, Mass., Aug. 25.

Williamstown Theatre Foundation, Inc. production of comedy in three acts, by Joe A. Greenhoe. Staged by David C. Bryant Jr.; scenery, Will Armstrong. At Adams Memorial Theatre, Williamstown, Mass., Aug. 23, '55; $2.20 top.

James Cameron ..... John Frid
Lucille Reynolds ..... Sue Ann Gilfillan
Phoebe Cameron ..... Casey Kease
Chester ..... Paul Stickles
Philip Reynolds ..... Richard Edelmen
Police Lieutenant ..... Bernie Kukoff
Police Sgt. Spiker ..... Mather Bacon
White Rabbit ..... Elliot Brown
Caterpillar ..... Cynthia Harris
Cheshire Cat ..... Evans Evans
Tweedledee ..... Mary Lois Baker
Tweedledum ..... Evans Evans

This tenuous comedy had its baptism as a fantasy back in 1951, before an invited audience, by the Yale drama department. At that time it garnered a co-winning spot for the Blevins Davis award for the best script by a drama department student. Since then the playwright has written a complete new version of the second act and re-labeled the work a comedy. Director David C. Bryant, Jr., selected the script, after reading 22 others, for the first new play of the initial season at this theatre.

The unveiling for cash customers has not turned up a commercial sleeper. Its potentialities along that line are remote. But it has offered a new writer a chance to display a flair for comedy situations, smart dialogue and an imaginative idea.

Plays opens with a promising first act, revolving about the conflict between an orphaned, adolescent daughter, given to fanciful flights of imagination, and her practical bridge-building father. The youngster, obsessed with whimsical ideas about flight, space and disappearance, has the household in a continuous turmoil between reality and imagery. She climaxes the conflict with the tale that the 20th floor, directly below their penthouse, has disappeared. She tops that by a self-disappearing trance into the realms of "Alice in Wonderland."

After the lively opener, the author reverts to fantasy in the rewritten second act. This makes heavy going, brightened only by the family's assorted efforts to bring back the missing moppet. The deft writing of the first act loses its polish and lightness. The closing stanza regains the spirit of the opening one, closing on the playwright's apparent thought that only a thin line separates reality and fantasy.

Sue Ann Gilfillin gives a good account of herself in the role of the semi-doubting, semi-believing aunt, with an understanding of the anguishes of adolescence. She has a fine sense of timing. An able performance is given by Paul Stickles as the elevator boy who brings back the girl into a new vision of life. Richard Edelman, as the bibulous uncle, interested in cats and seances, lends an amusing touch.

Directorial handling by Bryant is brisk and displays feeling for the author's finer moments. Will Armstrong has designed an impressive penthouse setting. Imaginative use is made of a cyclorama for the skyline, an integral part of the daughter's dreamland.

Russ.

Show Out of Town

Storm in the Sun

Los Angeles, Aug. 18.

Stage Society production of drama in three acts by Fern Mosk and Anne Taylor. Staged by Leslie Abbott; sets; lighting, Marvin Marton. At Ivar Theatre, Hollywood, Aug. 18; $2.20 top.

Polly Breeze ..... Nancy Randall
Roger Breeze ..... Patrick Miller
Nan Breeze ..... Maxine Cooper
Dangerous Hamer ..... Gary Barber
Addie Hamer ..... Helena Nash
Cynthia ..... Donna Boswell
Mrs. Chase ..... Nancy Irgang
Dick Balnbridge ..... Jim Hyland
Mrs. Spitz ..... Shirley Cytron
Mr. Clark ..... S. John Launer
Sam Mason ..... Sid Clute
Walter Reiner ..... Peter Brocco

With some drastic rewriting and cutting out of extraneous material, there is a mildly interesting play in this new drama by Fern Mosk and Anne Taylor. The problem, that of a schoolteacher falsely accused of immoral acts by a young pupil, has been dealt with dramatically on tv, but also has the makings of a fair stage vehicle. The trouble here is that the authors use the plot as a sounding board for their opinions on practically everything under the sun, and their opinions are neither original nor particularly interesting.

The production given by the Stage Society is of little help to the play, Leslie Abbott's staging being uneven and slow-paced. The acting is on the mediocre side, the cast sometimes underplaying to the point of indifference, other times going into a bellowing frenzy.

The opening is particularly deadly, consisting of one of those domestic scenes with mom, pop and daughter sitting in a little dining nook upstage, so far away from the audience as to lose all contact. The dull family conversation makes this little loss, except that the audience is kept waiting for the play to get started.

Patrick Miller, Maxine Cooper and Sid Clute are some of the more important players who fail to impress. Peter Brocco plays a drunken lawyer in a singularly unimaginative style and Nancy Randall is a typical stage moppet. About the only performers to click satisfactorily are Helena Nash as a next-door neighbor and young Gary Barber as her son.

The single set by Marvin Marton serves its purpose. *Milt.*

Current Stock Tryouts

(Sept. 5-18)

And the Leaves Cried, by John Stradley—Red Barn, Westboro, Mass. (13-17).

Mighty Man Was He, by Arthur Kober, George Oppenheimer (Claudette Colbert)—Ogunquit (Me.) Playhouse (5-10) Reviewed in VARIETY, Aug. 17, '55).

What Ever Happened, musical, with book by Francis Swann, songs by Al Moritz—Hilltop Theatre, Lutherville, Md. (13-18).

R & H Set Precedent and B.O. Marks, Put St. Loo, K. C., L'ville in Black

St. Louis, Sept. 6.

Thanks to Richard Rodgers and Oscar Hammerstein 2d the St. Louis Muny operated in the black for its 37th season of outdoor musicals, which closed Aug. 27.

The 12-week series in the 11,937-seat al fresco playhouse in Forest Park drew 679,662 total attendance for an estimated total gross of $496,000. The attendance figure was a drop of 14,767 from last year. Top price was $3.

There were only two performances rained out, but a cold and wet June, plus the prolonged heat wave in July hurt attendance for the Municipal Theatre Assn. operation. The last previous loss of performances because of weather was during 1952. Without the two cancellations this year, the attendance would presumably have topped 1954.

Rodgers and Hammerstein were not only the top grossers of the season, but set new all-time attendance records. In fact, the unprecedented turnouts for the two-week engagement of "South Pacific" and the solo week of "King and I" were largely responsible for the operation recouping the $75,000 guaranteed by 1,458 local supporters. The all-time attendance record for a single night was 12,137 at the Aug. 20 performance of "South Pacific."

Moreover, the fact that the last six weeks of the schedule were devoted to R & H was in itself unique in Muny annals. No other author-composer collaborators had ever been represented by more than two, or perhaps three, shows during a single season. Despite the rain-out of one performance of the

(Continued on page 67)

Muni Out of 'Inherit,' Undergoes Eye Surgery; Cast Melvyn Douglas

Paul Muni underwent an operation for the removal of his left eye yesterday (Tues.) at Mt. Sinai Hospital, N.Y. His ailment had been diagnosed as a tumor. The surgeon on the case is Dr. Abraham L. Kornzweig.

The 60-year-old legit-film actor, who withdrew as star of "Inherit the Wind" after the performance of Aug. 29 at the National, N.Y., entered the hospital for a series of tests. He had felt pain in the eye for some time, but continued in the Jerome Lawrence-Robert E. Lee drama and tried to take things easy when not at the theatre.

Melvyn Douglas, who will take over as star of the Herman Shumlin-Margo Jones production Sept. 17, has been rehearsing with the company since last Thursday (1). He cancelled contracts for a tour with his wife, Helen Gahagan, in a program of readings under the title, "One Plus One." He also called off a deal to star in a play in London next spring.

After Muni's withdrawal from "Inherit" last Tuesday (30), the starring role was taken over by his understudy, Si Oakland, who played it for the four performances through Thursday night. Shumlin then decided to shutter the production temporarily to allow full-time rehearsals of Douglas with the entire cast.

Considering Muni's boxoffice draw and the fact that his name had become associated with the play, there were surprisingly few demands for refunds at the four shows he missed. Receipts for the five performances last week were almost $12,600, compared with a $31,400 gross for the previous week's eight performances, including the upped-price weekend.

Muni's performance in "Inherit" was selected as the best of last season in VARIETY's annual poll of the New York drama critics.

Bernie's at It Again

Bernard Hart, who was a stage manager before becoming a producer, is taking a return fling at his former vocation with the Broadway edition of "Bus Stop."

In partnership with Joseph M. Hyman, he is the producer of "Anniversary Waltz," current at the Booth, N. Y. The firm has several prospective shows on the fire for production this fall-winter.

State VIP's to Reenact Local History, Bath, N. C.

Greensboro, N.C., Sept. 6.

Top State officials will play leading roles in "Queen Anne's Bell," to be staged in celebration of the 250th birthday of the Town of Bath, N.C., opening Oct. 4. The pageant gets its name from the bell in St. Thomas Church there. It is reputed to be 18 years older than the Liberty Bell.

Edmund Harding has written the play, which will be in 16 scenes depicting the history of Bath up to the present time.

Distinguished persons reportedly set to appear in the outdoor show include Governor and Mrs. Luther H. Hodges, former Metropolitan Opera singer Norman Cordon, novelists Ron Tracy and Inglis Fletcher and 150 men and women from Tau Tribe and the Order of Pocahontas.

The performance will take place on a waterside stage to be built across the street from Old St. Thomas Church.

Phil Loeb Dies; Actor, Unionist

Philip Loeb, the Broadway actor who died last Thursday (1) in New York, was relatively little known to the public, but was an important figure in the theatre. He was recognized as an expert player, an influential force in Actors Equity and, to the hundreds of actors who studied under him at the American Academy of Dramatic Art, as a brilliant teacher.

Loeb, 61, was found dead in bed in the Taft Hotel, N. Y., apparently from an overdose of sleeping pills. A bottle containing 14 tablets was on a dressing table. There was no note, but the actor had recently mentioned the possibility of suicide, and friends had sought to dissuade him from such a course. He was registered at the hotel as Fred Lang, of Philadelphia.

Although Loeb reportedly had a contract for a featured role in the forthcoming Marc Blitzstein musical, "Reuben Reuben," he had confided to friends that he felt that his career was just about at an end. Also, he had recently undergone a cataract operation and, although he was told it was successful, he was due for more surgery on his other eye, and he expressed worry that he might lose his sight.

Loeb felt that he was the victim of blacklisting in the theatre and television. Long a controversial figure, particularly in Equity affairs, he was attacked in January, 1952, in "Red Channels," which its

(Continued on page 67)

Seattle's Moore Solid; Using Another House

Seattle, Sept. 6.

Bookings are so plentiful for the recently reopened Moore Theatre here that local manager Hugh Becket has begun routing shows into the Palomar. He has set the vaude unit, "Borscht Capades," into the latter house Oct. 1.

Becket has worked out a deal with Jack Present and Harry Zevin, who operate the Carthay Circle, Hollywood, and Randolph Hale, who has the Alcazar, San Francisco, to book their productions into the Moore after the L.A. and S. F. runs. First will be "Lunatics and Lovers," due Sept. 16-24 at the Moore, followed by "Desperate Hours," Sept. 30-Oct. 8, and then "Tender Tramp." Oct. 14-22, with a fourth entry to be set.

Among the other Moore bookings are "Don Juan in Hell," starring Edward Arnold, Ricardo Montalban, Mary Astor and Reginald Denny, Sept. 25-29, and appearances by the Seattle Symphony and the Northwest Grand Opera. Katharine Cornell is due, date unspecified, in "Dark Is Light Enough," and the other Theatre Guild-American Theatre Society subscription offerings will also play the house.

Marcel Marceau Touring U. S. and Canada in Panto

Marcel Marceau, w.k. French mime, has been set for his first tour of the U. S. by Ronald A. Wilford Associates. He'll open Sept. 20 for a two-week run at the Phoenix Theatre, N. Y., and play some New England dates before appearing in Montreal late in October. He will then tour to the Coast via U. S. and Canadian dates on the legit and concert circuits, using community club and decture outlets for the latter.

Marceau made his first Canadian appearance last season in Montreal.. Jean de Rigault is his Canadian manager and personal rep, but Wilford is handling all U. S. dates.

Boston Bookings Best in Years; Philly Tuneless

Boston, Sept. 6.

Hub's legit season looks likely to be the biggest in recent years, with 25 plays skedded in the first three months, through Dec. 10. New entries just announced include Ruth Gordon and Eileen Herlie in "The Matchmaker," Tyrone Power in "A Quiet Place," and return visits of "The King and I" and "I Am a Camera."

"Quiet Place" is skedded for the Plymouth Theatre for two weeks, opening Nov. 29. "King and I" will go into the Boston Opera House for a fortnight starting Oct. 3. Lisa Kirk in "I Am a Camera" checks into the Wilbur for a fortnight opening Nov. 21.

"Deadfall," is booked for the Wilbur for a week's run starting Oct. 10. "Bad Seed" has been put ahead to Nov. 14 for a two weeker at the Wilbur. "Hot Corner," with Sam Levene, is due at the Wilbur, Dec. 10.

"Matchmaker," third play in the subscription series of the Theatre Guild and American Theatre Society under auspices of The Council of the Living Theatre, opens Oct. 17 at the Colonial Theatre for two weeks.

"A View From the Bridge" starts the subscription series next Monday (12) at the Colonial. "Chalk Garden" is the Guild's second subscription offering, opening Sept. 26 at the Wilbur. "Pipe Dream," due Oct. 31 at the Shubert, is the fourth Guild subscription presentation. Other subscription shows due are "Child of Fortune" at the Co-

(Continued on page 67)

STRATFORD, ONT., FEST SETS SEASON B.O. MARK

Stratford, Ont., Sept. 6.

The Stratford Shakespeare Festival's third season, which closed Aug. 27, was the most successful thus far. The nine-week offering grossed approximately $421,000 on a total of 126,500 attendance for the 72 performances. The productions were "Julius Caesar," "Merchant of Venice" and "Oedipus Rex," played in repertory.

The attendance for the 1,927-seat tent averaged 91% of capacity, an increase of 1,345 payees and $29,000 over the 1954 totals. The inaugural music festival drew an additional 14,000 attendance and $32,682 gross for the four-week season.

Frisco Grip Resigns

San Francisco, Sept. 6.

George Ward, for the last 23 years recording secretary and business manager of Local 16, IATSE, will retire Sept. 19. He's been an officer of the stagehand's union for 40 years in all.

His successor will be elected at the local's Sept. 6 meeting.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

'Porgy' Trip to USSR Delays 'Blues'; Will Tour Aussie and Later China

'Dish' Will Light Cleve.; 'Seed,' 'Teahouse' Follow

Cleveland, Sept. 6.

"Wooden Dish," Armand Deutsch's production of a drama by Edmund Morris, will open the local legit season Sept. 26 with a tryout stand at the Hanna Theatre. The Louis Calhern starrer, originally produced in London by Aldrich & Myers with Wilfred Lawson in the lead, will also launch the Theatre Guild-American Theatre Society subscription season.

"Bad Seed," with Nancy Kelly repeating her Broadway starring role, will be the season's second booking for the Hanna, opening Oct. 3, also for a single week. It will be followed Oct. 10 by the second touring edition of "Teahouse of the August Moon," to star Larry Parks, in for three weeks.

After that, "Kismet" arrives Oct. 31 for two weeks, with "Anastasia" tentatively spotted for Nov. 14.

Even B'way Was Never Like This

Washington, Sept. 6.

If U. S. playwrights and producers think they have it tough, they ought to get a load of the Russian theatre. In Moscow, after some unidentified bureaucrat hands down the government "line," it's up to the authors, theatre managers and even the critics to carry out what's officially decreed as the "truly beautiful, new and progressive."

On the eve of Moscow's new theatrical season, the Communist dogma has just been laid down by the newspaper Pravda, recognized as the Kremlin mouthpiece. A lengthy editorial last week cautioned playwrights and managers to offer more material carrying the Soviet theme. It asserted that too few plays "deal with the historical-revolutionary subjects which are so dear to the hearts of Soviet men, about the heroism of the Russian proletariat and the Leninist party."

"The Soviet playwright cannot be merely an indifferent reporter of life," the official Russian mouthpiece continued. "He must be a passionate fighter defending the ideals of the Communist Party, helping the people to build a new society. Mercilessly and fearlessly, he must condemn the harmful people who violate Socialist morals and ethics. The task of exposing must be combined with the task of asserting everything that is truly beautiful, new and progressive.

"All this makes it incumbent upon the critics to appraise in a more exacting way plays and all theatrical activities . . . The success of the new theatrical season will depend upon local Party organizations."

Chi Strawhat Plunges On Fall Season of Bard

Chicago, Sept. 6.

The Playwrights Theatre, rep group which has been without a permanent location since its North Side club was closed down last fall because of fire law violations, has found at least a temporary roost at Tony DeSantis' Drury Lane summer theatre.

As sort of an experiment in bringing "culture to the suburbs," DeSantis has set a deal with the Playwrights for a six or eight-week Shakespearean festival starting tonight (Tues.), when the strawhatter's regular season ends. The producer has his fingers crossed on just how his clientele will cotton to the classic legit fare encompassed in the Shakespearean schedule.

The opening production will be "Taming of the Shrew." But if the group clicks on the fall trial run it may emerge next season as the nucleus of a resident company for the theatre. DeSantis would like to switch from the star policy to the more economical permanent stock group setup.

The forthcoming Moscow engagement of "Porgy and Bess" probably means that Robert Breen's contemplated production of the Harold Arlen-Johnny Mercer musical, "Blues Opera," cannot be done before next spring. It may even be delayed until the following fall, a year hence.

"Blues Opera," a revised edition of the same authors' 1945-46 show, "St. Louis Woman," has been tailored to fit the voices and personalities of the leading members of the "Porgy and Bess" company. It is intended to be produced as a companion-piece for the Heyward-Gershwin work and be presented in a repertory or alternate-week basis with it.

Production of "Blues Opera" involves several unusual requirements. The "Porgy" troupe must have time to rehearse the new work, at a spot where there are not only production facilities available, but also enough business to support "Porgy" for the four-week period and, most important of all, a local management with enough coin to supply at least part of the financing. No such setup can be worked out before next spring.

The current Latin-American tour will close Oct. 22 in Mexico City, and the company will fly to New York for a week's layoff, its first real visit home in two years. If the proposed CBS-TV deal is worked out, the telecast will be done early in November, after which the troupe will plane to Russia, perhaps with a couple of stands in the satellite countries en route. Breen must notify Soviet officials by this mid-week, however, about when during the fall or early winter he prefers to play Moscow.

Following the Soviet engagement and appearances in Warsaw, Prague, Budapest and Sofia, the "Porgy" group will play various German cities it has not yet visited, and then have initial engagements in Holland, Denmark, Sweden and Norway.

A proposed visit to Red China is now off until further notice, on the advice of the State Dept., but an Australian tour is being tentatively worked out, perhaps for next spring and summer. It's possible that "Blues Opera" would be produced during one of the Aussie stands.

Also on Breen's future schedule, as a project in partnership with Davis, is a revival of "Wizard of Oz," with added material by Arlen and E. Y. Harburg, who supplied the songs for Metro's 1939 film version, and Fred Saidy. This venture would not involve the "Porgy" company, however.

Frances Hylan to Tour With Canadian Players As Joan, Lady Macbeth

Stratford, Ont., Sept. 6.

Frances Hyland, Canadian actress who has drawn unusual critical attention the last two seasons with the Shakespeare Festival here, will be the femme lead on tour this fall and winter with the Canadian Players. She will play the title role in "Saint Joan" and Lady Macbeth in the group's revival of "Macbeth."

The young actress, sent by the citizens of her native Regina, Sasketchewan, to study in England, returned to Canada last year to appear opposite James Mason in "Measure for Measure" at Stratford. This summer, she scored a personal success as Portia in Tyrone Guthrie's production of "Merchant of Venice."

Douglas Campbell, who staged and appeared in "Saint Joan" for the Canadian Players last season, will direct and play leading roles in both productions this year. William Hutt, also a member of the troupe in 1954-55, will play the title part in "Macbeth" this season. Ann Casson (Mrs. Campbell), who played the Maid in last season's tour, is awaiting motherhood and will not appear this year.

The tour opens early in October in Canada and plays the first of a number of U. S. date Oct. 10 at Skidmore College, Saratoga, N. Y. The outfit is managed by Robin (Mrs. Tom) Patterson and Laurel Crosby.

B'way Weathers Pre-Labor Day O.K.; 'Fanny' $52,700, 'Stockings' $45,500, 'Witness' $23,200, Nancy Kelly 15½G

Business on Broadway crossed up the dope a bit last week. It registered a pre-Labor Day dip, but not as severely as in the past. Also, instead of tapering off the latter part of the week, it built to boom level for both performances Saturday (3). The favorable weather was doped as a factor.

Attendance was reportedly good at shows playing special holiday matinees Monday (5), and reversed tradition at the evening performances by easing only slightly below the previous Monday night (29) figures. Trade is expected to be lively this week and pretty generally through the fall period.

There was one closing last week as the limited-engagement "Skin of Our Teeth" folded at the ANTA Playhouse. The fall production influx starts this week with "Catch a Star," preeming last night (Tues.) at the Plymouth, and the City Center launching its fall drama season with the Brattle Theatre revival of "Othello" opening tonight (Wed.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (31st wk; 246; $5.75-$4.60; 995) (Viveca Lindfors, Cathleen Nesbitt). Over $12,600 (previous week, $13,100); closes Sept. 24, to tour.

Ankles Aweigh, Hellinger (MC) (20th wk; 160; $6.90; 1,513; $55,900). Over $15,100 (previous week, $14,400); may close Sept. 17 to tour.

Anniversary Waltz, Booth (C) (74th wk; 587; $4.60; 766; $20,000). Almost $11,800 (previous week, $11,700 on twofers); closes Sept. 24, to tour.

Bad Seed, Coronet (D) (39th wk; 309; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Almost $15,500 (previous week, $16,000 on twofers); tentatively scheduled to close Sept. 17, to tour.

Boy Friend, Royale (MC) (49th wk; 387; $6.90; 1,050; $38,200). Nearly $23,600 (previous week, $22,200); closes Nov. 26, to tour.

Bus Stop, Music Box (CD) (27th wk; 214; $5.75-$4.60; 1,010; $27,811). About $24,500 (previous week, $25,000).

Cat on a Hot Tin Roof, Morosco (D) (24th wk; 188; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Went clean again at almost $31,600 (previous week, $31,500).

Damn Yankees, 46th St. (MC) (18th wk; 140; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Also got the limit again at over $50,800 (previous week, $50,800).

Fanny, Majestic (MD) (44th wk; 348; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Over $52,700 (previous week, nearly $52,900).

Inherit the Wind, National (D) (20th wk; 156; $5.75-$4.60; 1,162; $31,300). Nearly $12,600 for five performances; laid off after last Thursday's show, to allow fulltime rehearsals with Melvyn Douglas, who succeeds the ailing Paul Muni as star when the play resumes Sept. 17; Muni played only Monday night (29) last week, with understudy Si Oakland going on Tuesday (30) and continuing Wednesday and Thursday (31-1); previous week, $31,400.

Lunatics & Lovers, Broadhurst (C) (38th wk; 304; $5.75-$4.60; 1.182; $29,500). Nearly $13,300 (previous week, $13,100); to close Oct. 8; won't tour.

Pajama Game, St. James (MC) (69th wk; 548; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Almost $51,500 (previous week, $51,900).

Plain and Fancy, Winter Garden (MC) (32d wk; 252; $6.90; 1,494; $55,672). Nearly $38,800 (previous week, $37,900).

Silk Stockings, Imperial (MC) (28th wk); 220; $7.50; 1,427; $57,800) (Heldegarde Neff, Don Ameche). Over $45,500 (previous week, $48,100).

Teahouse of the August Moon, Beck (C) (99th wk; 797; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Almost $31,600 (previous week, $31,200).

Witness for the Prosecution, Miller (D) (38th wk; 300; $5.75-$4.60; 946; $23,248). Back to capacity at over $23,200 (previous week, $21,500).

Closed Last Week

Skin of Our Teeth, ANTA Playhouse (CD) (3d wk; 22; $5.75; 1,347; $34,000) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Almost $38,600 to complete the limited engagement at over capacity; non-profit entry earned about $25,000 on the stand, which, with the fee from the NBC-TV airing Sept. 11, may just about pay off the deficit from the "Salute to France" stint in Paris.

Opening This Week

Catch a Star, Plymouth (R) ($6.90-$5.75; 1,107; $38,400). Ray Golden production; lyrics, Paul Webster, Golden; music, Sammy Fain, Phil Charig; sketches, Danny and Neil Simon; presented by Sy Kleinman; 'opened last night (Tues.).

Othello, City Center (D) ($3.60; 3,090; $50,160). Brattle Theatre revival of Shakespeare tragedy, presented by N. Y. City Theatre Co. for a 16-performance run; opens tonight (Wed.).

OFF BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55).

Shaw Festival, G'n'w'ch Mews (7-21-55).

Trial, Provincetown (6-14-55).

'Caine' 4G, Stockbridge; Biz Off, But in Black

Stockbridge, Mass., Sept. 6.

The 24th season of the Berkshire Playhouse shuttered last Saturday night (3) with a $4,000 week for "Caine Mutiny Court Martial." Kendall Clark was starred, with Ben Lackland, William Swan, Earl Rowe, Haskell Coffin and Douglass Parkhirst, featured. Philip Faversham was an added starter, taking over on short notice as the prosecution officer.

Heat, humidity and hurricanes left their impress at Stockbridge, as in other spots, with the 11-week schedule showing about a 10% drop from the usual summer total. Producer-director William Miles' policy of no package shows, starring former resident players, plus staging all productions himself, helped him to keep the operation in the black, despite the adverse conditions.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Count of Clerembard, Garrick (9-6-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Happy Returns, New Water (5-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (3-16-55).
Mousetrap, Ambassadors (11-25-52).
Mrs. Willie, Globe (8-17-55).
My 3 Angels, Lyric (5-12-55).
Nina, Haymarket (7-27-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
20 Mins. South, St. Mart. (7-13-55).
Waiting For Godot, Arts (8-3-55).
Water Gypsies, Wint. Gard. (6-31-55).

SCHEDULED OPENINGS

Repertory, Old Vic (9-7-55).
Burnt Flower Bed, Arts (9-9-55).
Camille, Duke of York's (9-13-55).
Lucky Strike, Apollo (9-14-55).
Romance in Candlelight, Piccadilly (9-15-55).

CLOSED LAST WEEK

From Here & There, Royal Ct. (6-29).
Tiger At Gates, Apollo (6-2-55).

TOURING

Beside the Seaside
Book of the Month
Dear Charles
Double Crossing
First Night
Florodora
Guys and Dolls
Harvey
Home and Away
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Love From Judy
Love In Idleness
Manor of Northstead
Pardon My Claws
Postman's Knock
Reluctant Heroes
Romance in Candlelight
Serious Charge
Small Hotel
South Pacific
This Happy Home
Wedding in Paris
Women of Twilight

'S.P.' Smasheroo $26,700, 1st Week at Oakdale

Wallingford, Conn., Sept. 6.

First stanza of "South Pacific" at the Oakdale Musical Theatre pulled a fantastic $26,700 gross on its seven performances ending Sunday (4). Top was $3.60 on the weekend. The current second week is a virtual advance sellout, but a third week could not be played because the cast could not be held over.

The handsome biz on this Rodgers-Hammerstein musical is a factor in pulling the overall season into paydirt, after a nicking by the flood disaster.

'Can-Can' $36,000, 'Teahouse' In, Chi

Chicago, Sept. 6.

Attendance at "Can-Can" continued to pick up last week, although it's still below expectations. Perk of Sunday nights is encouraging, however.

"Teahouse of the August Moon" opens tomorrow night (Wed.) for a run, with the first three weeks on Theatre Guild-American Theatre Society subscription.

Due in next Monday (12) is the D'Oyle Carte Opera Co., for two weeks at the Blackstone. "Solid Gold Cadillac" comes to the same house Oct. 10 for a run; "Bad Seed," same date at the Selwyn on subscription, and "Anniversary Waltz," is due Oct. 17 at the Harris.

Estimate for Last Week

Can-Can, Shubert (5th wk) ($5.95; 2,100). Topped $36,000 (previous week, $35,800).

Opening This Week

Teahouse of the August Moon, Erlanger ($5; 1,334) (Burgess Meredith, Scott McKay). Opens tomorrow night (Wed.) for an extended run, with a strong advance.

'KING' HUGE $44,700, D.C.; $208,300 FOR 5 WEEKS

Washington, Sept. 6.

"King and I" wound up its five-week stand at the National with a smash $44,700 for the final semester. For the entire run in the 1,677-seater, the musical piled up $208,300 in business. House was scaled to a top of $4.95 Friday and Saturday nights and $4.40 remainder of the week. The Rogers-Hammerstein work could probably have held for another two or three weeks, if it hadn't had firm bookings elsewhere.

National now is dark for two weeks, but reopens Sept. 19 with Fay Emerson and Jean Pierre Aumont in a fortnight of the Broadway - bound "Heavenly Twins," on Theatre Guild subscription.

'Picnic' $16,300, Philly; New Playhouse Record

Philadelphia, Sept. 6.

For the third time this season, the Playhouse in the Park set a new boxoffice record last week. The municipally operated tent drew an SRO $16,340 for William Inge's "Picnic," at $2.50 top.

Favorable weather undoubtedly helped and so did the fact that the comedy-drama had never previously played in Philly. From the standpoint of manageria profit, "Picnic" also established a new high for the spot, as the payroll was considerably less than some of the other high grossers. Darren McGavin was starred in the Inge play which received good but far from rave notices.

Playhouse winds up its current season, the fourth, this week with "Caine Mutiny Court Martial" starring Jeffrey Lynn.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Othello, City Center (9-7).
Marcel Marceau, Phoenix (9-20).
Henry IV, City Center (9-21).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-1).
Tiger at Gates, Plymouth (10-3).
Island of Goats, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Sleep of Prisoners (10-5).
Wooden Dish, Booth (10-6).
Joyce Grenfel, Bijou (10-10).
Carefree Tree, Phoenix (10-11).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sats., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Deadfall, Holiday (10-27).
Reuben, Reuben, ANTA (11-8).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (11-17).
Janus, Plymouth (11-24).
Matchmaker, Royale (12-1).

Heat Wave Crimps L. A.; 'Fancy' 59½G, D'Oyly Carte $22,500, 'Sea' $8,000

Los Angeles, Sept. 6.

An all-time high heat wave hurt local boxoffices last week, particularly for the non-subscription shows. The situation should be brightened somewhat this week with opening tonight (Tues.) of "Bus Stop," on Theatre Guild subscription, at the Huntington Hartford Theatre.

Estimates for Last Week

Plain and Fancy, Philharmonic Aud (1st wk) 2,670; $4.90) (Alexis Smith, Craig Stevens, Barbara Cook). Lively $59,500 for the initialer, on subscription.

Day By the Sea, Huntington Hartford (3d wk) (1,032; $4.95) (Jessica Tandy, Hume Cronyn, Dennis King). About $8,000; previous week overquoted, was actually about $13,000; moved out Saturday (3) for San Francisco.

Lunatics and Lovers, Carthay Circle (3d wk) (1,518; $3.85) (Melville Cooper, Marjorie Lord, Casey Adams, Zero Mostel). Fair $13,400.

D'Oyly Carte, Biltmore (2d wk) ($4.40; 1,636). Holdover of the Gilbert & Sullivan troupe pulled a reasonable $22,500 on a split of "Trial by Jury" and "Pinafore" for half the stanza and "Iolanthe" for the balance; exits this week.

'Trap' Snappy 7G, Spa; Season Gross Under '54

Saratoga, N. Y., Sept. 6.

"Tender Trap," starring Sloan Simpson and featuring Jack Manning, Bette Ellen and Robert McQueeney, sprung a satisfactory $7,000 gross last week for the season finale of John Huntington's Spa Summer Theatre here. Top was $3.30 at the 587-seat strawhat.

Season's total gross was approximately 11% less than last year's record-breaker, presumably because of this year's prolonged heat wave. Charles Coburn in "You Can't Take It With You" racked $8,500 as the top figure this year.

U.S. Stratford $21,100; $148,000 Season Gross Topped Operating Nut

Stratford, Conn., Sept. 6.

Initial season of American Shakespeare Festival Theatre ended Saturday (3) on the healthy tempo of a $21,100 week, including eight performances of "Julius Caesar" and "The Tempest," plus two matinees of "Much Ado About Nothing."

Eight-week season's gross approximated $148,000, on about 75,000 attendance. The weekly average, $18,500, was considerably above the operational nut. "Tempest" was decidedly the best draw.

Lawrence Langer, head of the U.S. Shakespeare project, claims that the first summer's biz, although below expectations, was the best of any outside-Broadway dramatic operation in the country. Consistently good balcony and mezzanine sale is rated a particularly favorable sign.

Report that Katharine Hepburn and Maurice Evans have been signed for the 1956 season is unfounded.

'Gypsies' Doubtful, London; Priestley's 'Kettle' NSG

London, Sept. 6.

Major event on the West End legit scene last week was the Peter Saunders presentation of "The Water Gypsies,' a play with music by A. P. (Sir Alan) Serbert and Vivian Ellis, which opened at the Winter Garden last Wednesday (31).

Despite the enthusiasm of the opening night audience and the mild press treatment the following day, the production is a doubtful prospect, with no commercial potential in the U. S.

Production is loosely staged by Charles Hickman, but is notable for the smash musical debut of Dora Bryan.

"Mr. Kettle and Mrs. Moon," which opened at the Duchess last Thursday (1), appears to lack substance and marquee names and shapes as a dubious London entry. This tepid new J. B. Priestley comedy is about a banker, who rebels against convention, relinquishing work and eloping with a local siren.

'Cadillac' Tepid $13,200, Single Week, Milwaukee

Milwaukee, Sept. 6.

"Solid Gold Cadillac" had a clogged gas line here last week, sputtering to a sluggish $13,200 gross in eight performances at a $3.85 top at the Pabst Theatre.

The Howard Teichman-George S. Kaufman comedy moved out over the weekend to play this week at the Royal Alexandra, Toronto.

Name John W. Caldwell

Louisville, Sept. 6.

John W. Caldwell, 32-year-old playwright, director and producer, has been named Director of the Little Theatre and assistant professor of drama and speech at the U. of Louisville. His appointment was announced jointly last week by Jack Peterkin, prez of the Little Theatre, and Dr. Philip Davidson, U. of Louisville prez.

He will succeed Boyd Martin, who resigned from both in June. Martin is Courier-Journal drama editor.

'Pajama' $50,700, 'Hours' $13,500, S.F.

San Francisco, Sept. 6.

"Pajama Game" continued its terrific pace last week in its sixth frame at the Curran, but "Desperate Hours" at the Alcazar was disappointing, despite good review.

"Day by the Sea" with Jessica Tandy, Hume Cronyn and Dennis King, opened at the Geary last night (Mon.) and "Don Juan in Hell," with Edward Arnold, Ricardo Montalban, Mary Astor and Reginald Denny, is due Sept. 19 at the same house.

Estimates for Last Week

Pajama Game, Curran (5th wk) ($4.40; 1,752) (Fran Warren, Larry Douglas, Buster West). Big $50,700.

Desperate Hours, Alcazar (1st wk) ($4.40; 1,477) (William Gargan, Nancy Coleman, Richard Jaeckel). Mild $13,500.

'Teahouse' $21,400 in 7, 2d Time Around in K.C.

Kansas City, Sept. 6.

"Teahouse of the August Moon," back for a return visit, grossed a respectable $21,400 in seven performances last week at the 2,424-seat Playhouse here. Top price was $3.50.

The touring company of the John Patrick-Vern Sneider comedy, costarring Burgess Meredith and Scott McKay, played here last year shortly after going on the road.

Maria Riva-'Trap' $7,000, Saves Ivoryton Season

Ivoryton, Conn., Sept. 6.

"Tender Trap," ending the 10-week season at the Ivoryton Playhouse, was a virtual lifesaver last week with a $7,400 gross. Maria Riva was starred.

The strawhatter, in its 26th season under Milton Stiefel's management, had previously been clipped by the prolonged heat wave and the hurricane-fringe downpour and flood that paralyzed central Connecticut.

Current Road Shows

(Sept. 5-18)

Bus Stop (2d Co.)—Huntington Hartford, L.A. (6-17).
Can-Can—Shubert, Chi (7-18).
Day By the Sea (tryout) (Jessica Tandy, Hume Cronyn, Dennis King)—Geary, S.F. (5-17) (Reviewed in VARIETY, Aug. 24, '55).
Desk Set (tryout) (Shirley Booth)—Playhouse, Wilmington (8-10); Plymouth, Boston (13-17).
D'Oyly Carte—Biltmore, L.A. (6-10); Blackstone, Chi (13-18).
Heavenly Twins (tryout) (Faye Emerson, Jean Pierre Aumont)—Playhouse, Wilmington (15-17).
King and I (Patricia Morison)—Nixon, Pitt (5-17).
Pajama Game (2d Co.) Fran Warren, Larry Douglas, Buster West)—Curran, S.F. (5-17).
Plain and Fancy (2d Co.)—Philharmonic Aud., L. A. (5-17).
Solid Gold Cadillac—Royal Alexandra, Toronto (5-10); Aud., Rochester (12-17).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (7-18).
View From the Bridge (tryout) (Van Heflin, J. Carroll Naish)—Shubert, New Haven (8-10); Colonial, Boston (12-17). Reviewed in VARIETY, Aug. 31, '55).
Will Success Spoil Rock Hunter? (tryout)—Forrest, Phila. (12-17).
Young and Beautiful (tryout)—Wilbur, Boston (14-17).

Raps Kazan and Lord Chamberlain

Recent publication of the text of Tennessee Williams' current hit, "Cat on a Hot Tin Roof," including the original and rewritten versions of the third act, drew a sort of revised followup review last week from Kenneth Tynan, drama critic of the London Observer. He explained that when he had seen the play he thought it "tremendous but somehow tilted, like a giant architectural folly. It had strokes of inexplicable vulgarity, as if a kazoo had imposed its nasal moaning on a string quartet. I have now read the published text, and I could kick myself: this is the best American play since 'Death of a Salesman,' and the kazoo which cheapened it stands identified: Elia Kazan, its director."

After outlining the characters and situation of the drama, and explaining its universality, Tynan writes, "In Kazan we have a man who is nine-tenths superb craftsman and one-tenth bad artist. The new last act of 'Cat' shows the bad artist demolishing the superb craftsman. Kazan wanted Brick (the young husband: Ed.) to undergo a change of heart; and into Brick's lines a repellent hollowness begins to creep. In a stage direction Williams speaks of 'the thundercloud of a common crisis'; with stupefying literalness, Kazan introduced full-tilt, symbolic thunderstorm."

Noting the rewriting of the young wife's statement that she is about to have a child, the critic continues, "The poignant bitterness of the final tableau, as Brick prepares to sleep with Maggie to support her lie, was sweetened until it appeared to betoken a lasting reconciliation. Gaston Baty said that the director's job was 'to restore to the work of art all that it had lost on the road from the dream to the manuscript.' With baffling hubris, Kazan imports his own dream and builds his own road. It is often vital for a director to look at a play with new eyes; but in this case it is the play which is new, and the director's eyes which are old, cynical and opaque."

The young critic, already notable for his attacks on the Lord Chamberlain's censorship of the London stage, concludes his piece with the prediction that the official will never permit a public performance of "Cat" in the West End. "And so," he comments, "we may talk about the play, as I have done, and we may read it aloud in our homes, but unless a club theatre chooses to mount it, we shall not see it on the boards for which it was written and which it so ripely and deeply illumines."

Philly Playhouse Click Sparking Camden Tent For Year-Around Legit

Philadelphia, Sept. 6.

Success of Philadelphia's Playhouse in the Park has sparked a plan to launch a year 'round arena-type theatre in the neighboring city of Camden, N. J. John B. "Jack" Kelly, Park Commissioner and the man primarily responsible for Philly's municipally owned playhouse, is spearheading the move across the Delaware River.

Official announcement hasn't been made, but ground will be broken next month. Although original plans were for a summer tent operation, the new project calls for a permanent 2,100-seat theatre capable of accommodating every type of stage production, as well as theatre-TV.

Camden County officials are behind the plan and will make park property available for the theatre. Sam Handelsman, managing director of the Philadelphia Playhouse, is also in on the deal.

Idea of tent theatre in Camden County has been discussed for about a year because of the area's easy accessibility to midtown Philly and the added advantage of Jersey's "open Sunday." Among the proponents is Camden's District Attorney Mitchell Cohen, who has been an investor in various Broadway shows. St. John Terrell, of the Lambertville Music Circus, is another who has been speculatively viewing the south Jersey site.

Unlike the Philly Playhouse, the profits from which are turned over to the city, the Camden venture will be privately operated, with the park grounds leased to the backers.

Dr. Helmuth Hormann, associate director of the Pasadena Playhouse college of theatre arts, has been awarded a Fulbright Fellowship and will leave in about two weeks to study at the U. of Munich

For Sale — Two (2) Pairs of Proscenium Velour & Brocade Curtains with motors and some scenic drop — will sell part or all — Bargain.

RALPH SOBELSON
Strand Theatre, Bangor, Penna.

FILE BANKRUPTCY SUIT VERSUS CHI STRAWHAT

Chicago, Sept. 6.

An involuntary bankruptcy petition was filed last week against the short-lived Beach Walk Playhouse. The stock venture was launched earlier this summer by producer Marshall Migatz.

Court action was entered by three creditors, claiming the summer theatre corporation owes them $2,028. Leonard Gesas, creditors' attorney, told Judge Walter LaBuy, of Chi Federal Court, that the strawhatter's debts total $60,000.

According to the lawyer, the bulk of the debt is owed the contractor who erected the tent theatre on grounds leased from the Edgewater Beach Hotel. The Government is also in the act with a lien filed against the corporation for $3,508 in unpaid ticket and withholding taxes.

The playhouse had been slated to open in June, but a series of construction complications delayed it until July. Investors ordered it shut down the first week in August while an attempt was made to straighten out the tangled financial situation.

A week after the Playhouse folded, Migatz closed his suburban Fox Valley Playhouse midway in its second season in the red. However, he has been able to keep open his Salt Creek Theatre in Hinsdale. Latter operation, currently in its fifth season, was an early winner for Migatz and the stepping stone for his abortive attempt to expand as a "chain" entrepreneur.

'Caine' a Small Mutiny In Long Island Bandbox

Northport, L. I., Sept. 6.

"Caine Mutiny Court Martial" has all the earmarks of a closed hearing at the Red Barn Theatre here. Bill Hunt's in-the-rounder, probably the most intimate silo in the state, has a seating capacity of only 150 persons.

The producer cut the cast to 12 players ("so the audience won't feel intimidated"), eliminating the six-man jury and Capt. Southard, the Navy expert. Play is running through next Sunday (11).

Now in its second year at Northport, the Red Barn is running 25% above last season's take.

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Joan Diener Fired From London 'Kismet' Troupe

London, Sept. 6.

Joan Diener, one of the three American leads in the London production of "Kismet," has been fired from the show. She made headlines when she was reported missing after having taken treatment in a nursing home.

She was barred from the Stoll theatre when she arrived to play a matinee last Wednesday (31). The U.S. actress was accompanied by her lawyer when she reported at the theatre, and he protested on her behalf when she was refused permission to enter.

After visiting the theatre with her lawyer before the evening performance and being refused entry a second time, Miss Diener announced that she had brought legal action against the show's producer, Jack Hylton, charging "wrongful dismissal and/or breach of contract." On his return from a brief trip to Paris, the producer indicated that he was considering a counter-suit against the actress.

The London edition of "Kismet" is presented by Jack Hylton, who left for the Continent shortly after Miss Diener returned. He said that he had tried to reach her by telephone, but was not allowed to speak to her.

Phil Loeb

Continued from page 65

publishers claim to be an anti-Communist expose sheet. Shortly afterward, he was dropped from the role of Papa Goldberg in "The Goldbergs" television series and was ultimately paid a reported $85,000 settlement by Mrs. Gertrude Berg, writer and producer of the show, who had long retained him and expressed confidence in him.

The actor had some jobs after that, including a featured part in the Broadway production, "Time Out for Ginger," but he had no more assignments of the same prominence as before, and never again appeared on television. He played in summer stock and had a leading role last season in an off-Broadway revival of "Three Sisters."

One of the militant liberals in Equity affairs, Loeb repeatedly explained that he was willing to work with anyone whose policies he believed were for the good of the union, regardless of outside political affiliations. He always denied Communist sympathies and in 1940, in connection with his Equity activities, he informed Congressman William P. Lambertson, "I am not a Communist, Communist sympathizer or fellow-traveler and I have nothing to fear from any impartial inquiry."

Several years ago he was summoned before the Senate Internal Security Committee and, in a closed hearing, swore that he was not and never had been a Communist, and had never knowingly supported Communist fronts or Communist causes. The committee later released the testimony, but the fact that he was never called in a public hearing was regarded as an indication that the probers had nothing on him.

In his long career as an Equity council member, Loeb is regarded as having been largely responsible for a number of gains for actors. He led the drive for the elimination of separate salary scales for junior members, spearheaded the fight for rehearsal pay, was instrumental in the establishment of the cuts board, and had a vital hand in various other bitterly contested measures. He was one of the founders of the American Federation of Radio Artists.

Loeb was born in Philadelphia and first acted in a highschool performance of Lady Gregory's "The Workhouse Ward." He served in the Navy during World War I and later had his first professional part in "The Green Goddess." He then joined the Theatre Guild, appearing in "Merchants of Glory," "Processional," "Juarez and Maximilian," "Ned McCobb's Daughter," "Merry-Go-Round" and staged the "Garrick Gaieties of 1930."

He subsequently appeared in "Over 21," "My Sister Eileen," "Room Service," "Let 'Em Eat Cake," "Band Wagon," "Wonderful Journey," "June Moon," "Sing Out the News" and "Common Ground." His only immediate survivor, a grown son, is an invalid patient in a veteran's hospital. The actor's wife died some years ago.

R & H Set B.O. Marks

Continued from page 65

R & H Concert and the disappointing gross of that and "Allegro," the total attendance and gross for the six weeks of R & H easily topped the other six weeks of the summer.

Following were the season's shows, with number of performances, attendance and gross of each:

"Merry Widow," 51,593 attendance, $40,000 gross for 10 performances (one rain-out).

"Brigadoon," 48,104 attendance, $40,000 gross, seven performances.

"Vagabond King," 47,048 attendance, $36,000 gross, seven performances.

"Wonderful Town," 50.084 attendance, $43,000 gross, seven performances.

"Guys and Dolls," 66,391 attendance, $43,000 gross, seven performances.

Rodgers and Hammerstein Concert, 38,593 attendance, $25,600 gross, six performances (one rain-out).

"Carousel," 51,342 attendance, $40,000 gross, seven performances.

"Allegro," 40,725 attendance, $28,000 gross, seven performances.

"King and I," 70,236 attendance, $48,000 gross, seven performances.

"South Pacific," 157,474 attendance, $135,000 gross, 14 performances.

'S.P.' Rescues K. C.

Kansas City, Sept. 6.

Starlight Theatre closed its outdoor musical season Sunday night (4) in Swope Park with a second week of sock biz on "South Pacific." The Rodgers-Hammerstein show was the smash of the season, dragging in virtually $160,000 for its 14-day run. That was far above average, and sets a new record for a two-week production at the spot.

A huge $78,000 was registered the first week, and second week topped that. Official figures for the season will be released later, but indications now are that "South Pacific" has virtually saved the season. A break-even, or nearly so, is expected for the summer of 10 musical productions on a budget in excess of $600,000.

Weatherwise, the Starlight escaped the season without serious effects. Weather threatened only a few times in the 77-night schedule, with only one rain-out occurring. Figures were somewhat modest for the majority of productions, and hefty take by "S.P." was needed to bring the season out of the red.

Also Put Over L'ville

Louisville, Sept. 6.

Iroquois Amphitheatre wound up the season $859 in the black. Total gross was $207,859, against estimated expenses of $207,000. Both receipts and expenses were the largest in the summer theatre's 17-year history. Season opened July and ended Aug. 20.

"South Pacific," season's final bill, grossed $44,642 in its first week. Receipts of $26,633 for the holdover second week, without subscription, offset early-in-the-season losses from rain and threat of rain. The Rodgers and Hammerstein musical was the first in Iroquois history to be held over a second week.

There were 19 days of rain in the first 28 days of operation. Three performances were cancelled because of rain, equalling the combined total of rainouts in the six previous seasons. The season's paid attendance came to 97,290.

Attendance and grosses for the various shows were as follows:

"Guys and Dolls," one week, $33,736 gross, 15,516 attendance.

"Show Boat," one week, $29,057 gross, 13,969 attendance (one rain-out).

"Carousel," one week, $25,508 gross, 11,763 attendance (one rain-out).

"Wonderful Town," one week, $24,550 gross, 11,123 attendance (one rain-out).

"Desert Song," one week, $23,799 gross, 11,175 attendance.

"South Pacific," two weeks, $71,275 gross, 33,654 attendance.

Boston Bookings

Continued from page 65

lonial, Nov. 21, and Alfred Lunt and Lynn Fontanne in "The Great Sebastians," starting Dec. 5 four weeks at the Colonial.

The season opens with "Bridge" and finds two other plays opening on successive nights, "Deek Set" at the Plymouth, Sept. 13, and "Young and the Beautiful" at the Wilbur the following night.

Philly Still Stalemated

Philadelphia, Sept. 6.

There's still no prospect of early settlement of the dispute between the Shuberts and Local 77, American Feredation of Musicians, so it appears that the Philly legit season will get underway without any musical bookings in the offing. Despite efforts to resolve the situation, there's been little sign of progress and the union is now threatening to picket the Shubert-operated houses and perhaps involve other craft unions in the tussle.

At the moment, the local booking schedule lists the George Axelrod comedy, "Will Success Spoil Rock Hunter?" as the season opener, starting next Monday night (12) at the Forrest for two weeks. Thereafter, the lineup includes "Diary of Anne Frank," Walnut, Sept. 15 through Oct. 1, and "Desk Set," Forrest, Sept. 26, two weeks.

Other booking include "Heavenly Twins," Locust, Oct. 3, two weeks; "Hatful of Rain," Forrest, Oct. 10, two weeks, and "Chalk Garden," Walnut, Oct. 10, also for a fortnight. Tentative additional dates include "Janus," Forrest, Oct. 24, and "Matchmaker," Shubert, Oct. 17.

Frederick Valk Staying In Canada to Play Moor

Stratford, Ont., Sept. 6.

Frederick Valk, German-born Czech actor who drew critical raves as Shylock in "Merchant of Venice" at the Shakespeare Festival here this summer, will play Othello at Toronto's Crest Theatre in October. He has played the role in London.

Crest, formerly a nabe filmery, houses a winter stock run by Donald Davis, who played Mark Antony in "Julius Caesar" here, and his brother Murray Davis.

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Crucial Year for Symphony of Air With Syndicate, Factions Involved

By ARTHUR BRONSON

The Symphony of the Air, about to enter its second year as an independent organization, seems to be headed for bigger things than in its momentous first season—or for a sharp crisis.

The onetime NBC Symphony Orchestra meets next Monday (12) for election of a new board of directors. Results may change its whole future course. Apparently, there are two groups or factions within the orch that are striving for control. In addition, an outside group is organizing a syndicate, and would like to take over the orch, offering it guaranteed tours, recordings, etc.

Orch astonished the concert world by keeping together last year (without sponsors or strong backing) after NBC dropped it; by putting on a big series of concerts in N. Y., and following this up with a State Dept.-sponsored tour of the Orient that had a sock reception. It wound up the year as the mainstay of the just-ended five-week Empire State Music Festival in Ellenville, N. Y.

Season, however, hasn't worked so smoothly on the inside. Don Gillis, who headed the Foundation which ran the orch, was forced out last month after charges of "autocratic" management, and Herbert Fuchs, a player, replaced him pro tem. Fuchs and Leon Frengut (another player) apparently head one faction. Another faction is motivated by Jascha Rushkin, also a player, who was a guiding spirit and one of the directors of the Ellenville project. Rushkin has been anxious to get on the orch's board, and the Ellenville event has strengthened his position.

Propositions Roll In

Recently, a meeting of the orch was called to hear a proposition from an outsider, Norman Chase, a rich young N. Y. realtor. Chase reportedly paid for transporting the orch from Ellenville and the spread he provided at his N. Y. hotel. Chase disclosed plans for a syndicate to promote and manage the orch.

Plan guaranteed 20 recording sessions; minimum of six N. Y. dates and a two-week tour, and in addition, a 10-week tour outside the U. S. This would guarantee

(Continued on page 69)

$952 Award to Cossacks On Toronto Date Claim

The Platoff Don Cossack Chorus & Dancers was awarded a judgment of $952.75 in N. Y. Supreme Court last week against Lawrence A. Lambert, a Toronto agent who books throughout Canada. Court also confirmed an American Arbitration Assn. decision voiding a contract with Lambert. Carrol Muccia, of Muccia & Muccia, represented the Cossack group, which is managed and directed by Nicolas Kostrukoff.

Group gave a concert last March in Toronto for Lambert, and also pacted with the latter for a six-week Canadian tour, starting this month. Lambert allegedly withheld payment for the Toronto March date, and Muccia brought suit for breach of contract for $952.75 due. He also brought proceedings before the AAA to void the second contract (for the fall tour), claiming Lambert was "an irresponsible agent." Lambert opposed the proceedings, which Muccia won.

Meantime, Kostrukoff has set up a Canadian tour for his group on his own. Lambert has made threats, according to Muccia, to enjoin the group's Canadian appearances.

Gee Feels Hazel's Force; Bows Out of Denver Setup

Denver, Sept. 6.

E. F. Gee, who came here very recently from Winnipeg, Canada, to manage Oberfelder Enterprises, concert and theatrical office, has bowed out just before he got started. Mrs. Hazel M. Oberfelder, volatile owner of the agency, said that Gee's methods were so different from those of her late husband, Arthur M. Oberfelder, who was a vet figure here, that she could not fall in with them.

Gee is brother of A. K. Gee, head of the Celebrity Concerts management in western Canada.

Empire State Fest Ends As Artistic Success But to $160,000 Loss

Ellenville, N. Y., Sept. 6.

First annual Empire State Music Festival wound up here Sunday night (4), regarded generally as a complete artistic success. Five-week season of operas, symphony concerts and dance, embracing some top names, bucked some of the worst obstacles any show biz venture has encountered. And though it went into the red for about $160,000, the venture, according to its management, is here to stay, permanently. Fest garnered critical coverage and news space throughout the country. "What is remarkable," said biz manager Albert B. Gins, "is the fact that in one season a festival of this kind attained full national stature."

With about $100,000 of it spent on permanent improvements, season's operation ran to around $225,000. Festival operated in the second wettest August on record, it weathered two hurricanes, and the worst flood in New York state history. Unusual hot weather preceded the rains. Yet over 50,000 persons attended the various events.

Fest was guided by a directors' board of four—Frank Forest, John Brownlee, Jascha Rushkin and Jerome Hershon, with Forest as general manager. Symphony of the Air was the orch mainstay, with Eduard van Beinum, Morton Gould, Alfred Wallenstein, Erich Leinsdorf, Arthur Fiedler, Thomas Scherman and Izler Solomon as conductors. Leonard Rose, Eugene List and Earl Wild were soloists. Operas were conducted by Emerson Buckley, with casts comprising Met Opera, N. Y. City Opera and other leads. Jose Limon led the dance events.

Hotels in this Catskill Mt. resort area are bigger boosters of the fest than ever. Ulster County Resort Assn. came through with $35,000; the city of Ellenville with $90,000, and private sources another $80,000, to launch the project. Backing the future fests is assured.

Hilsberg Making Latin Debut as Conductor

Alexander Hilsberg, music director-conductor of the New Orleans Symphony, will make his debut as a conductor in South America Thursday (8), when he leads the orchestra in Buenos Aires in four concerts.

Appearance in B. A. marks the first time in the history of New Orleans org, which celebrates its 20th anni this year, that its director has made guest appearances outside the U. S.

Can. Nat'l Ballet Tour

Montreal, Sept. 6.

The National Ballet Co. of Canada opens its '55-'56 season in November and plays Montreal for one week starting Nov. 21. The pre-Christmas tour will also include Ottawa and such northern towns as Noranda, North Bay, Timmins and Sudbury.

100G Drive Tees Off S.F. Opera

By WILLIAM STEIF

San Francisco, Sept. 6.

The San Francisco Opera Assn. will open its 33rd annual season Sept. 15 with "Aida" and a $100,000 fund campaign. The "Aida" will be the first of 41 opera performances to be presented all over California in a period of eight weeks.

The fund drive is the first in the company's history. Unless a radical change in opera economics occurs, it will not be the last.

The season planned by artistic director Kurt Herbert Adler includes the American debut of European soprano Elizabeth Schwarzkopf and the first American performance of Sir William Walton's new "Troilus and Cressida."

Two other singers are making their American opera debuts here —Mattiwilda Dobbs, a Georgia-born Negro coloratura who became prominent through her singing at Covent Garden and La Scala, and the English tenor Richard Lewis.

There is also great interest in the revival of Verdi's "Macbeth," not heard here since the 19th century, and in the revivals of "Coq d'Or," "Louise" and "Andrea Chenier."

But possibly the most unusual aspect of the season is the directors' decision to seek $100,000 from the operagoing public in Northern California. News of the fund drive won't be sprung until tomorrow (Wed.) and opera execs are worried about the reaction.

Last season's deficit of $157,420 used up the last of the war-years' surplus left from the regime of the late Gaetano Merola.

Potential take for 21 performances in San Francisco's 3,250-seat

(Continued on page 69)

Longhair Disk Reviews

Beethoven: Ah, Perfido & 4th Symphony (Angel). Elisabeth Schwarzkopf in an expressive, well-rounded performance of the aria, showing power as well as style. Philharmonia Orch, under von Karajan, supports neatly, but on the reverse is too stolid in the symphony.

Gershwin: Concerto in F (Remington). Sterling performance by Alec Templeton, with proper swing and spirit. Cincy Symph, under Thor Johnson, assists.

Debussy & Faure Sonatas (Vanguard). Some fine, sensitive playing by violinist Jan Tomasow, aided by pianist Franz Holetschek, the lovely harmonic patterns gleanly expressed.

Prokofiev: Peter And The Wolf & Britten: Young Person's Guide to Orchestra (Vox). Two classics for kids, informally and ably narrated by young Brandon de Wilde, with the Pro Musica Symphony. Appealing disk.

Menotti: Violin Concerto & Honegger: Symphony No. 2 (RCA Victor). The Menotti is a very winning piece, original, melodic and polished. Tossy Spivakovsky gives it a brilliant reading, aided by the Boston Symph under Munch. Reverse has the BSO doing the brooding Honegger in fit fashion. *Bron.*

Inside Stuff—Concerts

With the year's major musical event in Europe—reopening of the bombed-out and rebuilt Vienna State Opera—due Nov. 5, when it tees off (most appropriately) with "Fidelio," things are still a little hectic in the Austrian capital. Back of the opera house (reports VARIETY's roving eye, managing editor Robert J. Landry), is still covered with scaffolding. Men are working nights by floodlights to complete streetways near the Bristol Hotel in the rear. Opera house doors are locked, with big secrecy on the interior appearance. "Vienna is a strange series of paradoxes so far," Landry adds.

A neat set of spoofs and parodies on opera arias and titles, in a series of cartooned paper napkins called "Grand Uproar," has been dreamed up by Alix Williamson, publicity head for the N. Y. City Opera Co. and Lewisohn Stadium Concerts, N. Y. Susan Perl, illustrator for Opera News and Met Opera House programs, did the drawings. Monogram of California, Frisco publishers, is distributing nationally.

N. Y. C. Ballet to Sue City of Spokane; Claims Runaround on Cancelled Dates

In an unprecedented situation for a major U. S. ballet troupe, the N. Y. City Ballet found itself cancelled out of an engagement on the west coast last week, and plans to sue the city of Spokane as result.

The Gotham troupe, now in Chicago for a two-week run, had been spending the summer in Coast dates, playing four weeks in L. A., and two more in Frisco. It was booked in for three days in Seattle, and two in Spokane, for last week. The Spokane booking, for Sept. 2-3, was to mark the troupe's first visit to that city.

The ballet management had signed a contract last March 15 with Benjamin Moore, manager of the city-owned-and-operated Spokane Coliseum, for the event. On Aug. 11, Moore wrote Betty Cage, the troupe's biz manager, that a new, private organization, Northwest Attractions, had pacted to book shows into the Coliseum. He asked that the ballet's contract be changed to the new firm, which was agreed to.

On Aug. 23, a Julian Rice, repping Northwest, phoned Miss Cage (then in Frisco), asking for "less favorable terms" for the ballet, because Northwest, he said, didn't want to lose money. Rice, according to Miss Cage, admitted the request was "unethical." Miss Cage contacted Moore, who expressed surprise at the action, and said that Northwest wouldn't book another event into the hall if it didn't keep to its pact with the ballet company. But in a further call to Rice, Miss Cage claims she was advised by him not to take any action against Northwest "as it would do no good."

Then the troupe learned that Northwest had informed Spokane newspapers that the ballet engagement was cancelled. Outfit never notified the ballet troupe to this effect in writing, and both Rice and Moore subsequently refused to send a notice of cancellation when requested to do so by Miss Cage. The ballet troupe stayed in Seattle another day, for an extra performance, and then went on to Chicago over the weekend. According to Morton Baum, attorney and chairman of the finance committee of N. Y.'s City Center, which houses the ballet troupe, "the city of Spokane has run out of the deal, and we'll take action." Troupe's two Spokane dates were on guarantee against percentage, repping a loss of $10,000 plus the overages.

Houston Names Bonney As Associate Maestro

Houston, Sept. 6.

Maurice Bonney, conductor of New York's New Symphony Orchestra, director of the New Hampshire Music Festival, and formerly a Houston Symphony Orchestra violinist, has been appointed associate conductor of the Houston group for the 1955-56 season.

Bonney, 32, will direct the orchestra's annual student performances, its pop concerts, and one subscription concert. He replaces Andor Toth, who joined the faculty of Oberlin College.

Stage, Film Names Aiding N.Y. City Opera as Troupe Readies for Its 11th Yr.

The N. Y. City Opera Co. will open its 11th year at the City Center, N. Y., Oct. 5, with Nicolai's "Merry Wives of Windsor." Troupe will do a five-week season, which will be highlighted by the N. Y. preem of Walton's "Troilus and Cressida" and the first Gotham performance in 33 years of Tchaikovsky's "Golden Slippers."

Three revivals are listed, in Smetana's "Bartered Pride," Mozart's "Marriage of Figaro" and Prokofiev's "Love of Three Oranges." Fourteen operas will be given in all, with eight of them done in English.

Legiter Margaret Webster is staging "Troilus," with Sir William Walton himself present to supervise. General director Joseph Rosenstock will conduct. John Boyt is doing the sets. Vladimir Rosing is to stage "Slippers," with sets by Nicolai Remisoff, ballet and film designer. Ludwig Donath, Austrian stage and screen actor, will stage the "Figaro" revival.

Concert Bits

Two New York indie concert managements are on the verge of a booking tieup.

Sol Hurok returned to N.Y. last weekend, after a 10-day quickie flight to Europe on Scots Guards and Kabuki Co. biz. The peripatetic impresario had flown to the Coast and back the weekend previous, for a brief gander at his Katherine Dunham troupe. Next weekend's trip: to the Met Opera House, N.Y., for the Sadler's Wells opening.

Luben Vichey, new owner and prez of National Concert & Artists Corp. and Civic Concert Service Inc., was in Chicago last weekend to attend the annual fall conference of Civic field reps. **Marianne** and **Gerard Semon**, NCAC veepees, accompanied Vichey.

Gary Graffman, young American pianist, has been signed to an exclusive RCA Victor recording contract.

Following a summer spent vacationing in Switzerland and conducting orchestras in Europe, **Eugene Ormandy** will return to Philadelphia Sept. 20. Rehearsals for the Philadelphia Orchestra season begin Sept. 26.

Frieder Weissmann will conduct the closing Promenade concerts in Toronto Sept. 8-15. Weissmann, who recently conducted the Berlin Philharmonic as well as a series of concerts in Munich, has been reengaged to conduct this winter in Rome, Florence and Venice.

Frisco Symph in Red For 151G on '54-'55 Season

San Francisco, Sept. 6.

The San Francisco Symphony Assn. took in $351,300 during the 1954-55 season, spent $502,000 and ended uup with a deficit of $151,600. J. D. Zellerbach, association's president, reported these figures at the organization's annual meeting in the San Francisco Opera House last Tuesday (30).

Zellerbach claimed that the symphony had the lowest deficit among the nation's major orchestras, and added that it also ranked very low in the amount of contributions received from its community, aside from ticket sales.

"It is obvious that our contributions must be strengthened if we are to continue to exist and to carry forward our artistic standards," he warned.

William Primrose has joined the faculty of the Juilliard School of Music, N. Y.

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Literati

Mencken's 75th Year

In celebration of H. L. Mencken's 75th birthday Oct. 12, Vintage Books (subsid of Alfred A. Knopf, longtime publisher for the Baltimore reporter-critic-editor) is publishing a collection of his works.

It's "The Vintage Mencken," collected and foreworded by Alistair Cooke.

Sylvester's Nitery Book

N.Y. Daily News' Bob Sylvester has authored "No Cover Charge" which Dial will publish in October.

Broadway columnist gives "a backward glance at the night clubs" as they evolved from the Prohibition era to date.

Mag's Flood Moratorium

Modern Bride mag has also gone in for flood relief. Pocono Mountain (Pa.) spots hit during the recent floods will not be billed for the space in its forthcoming winter issue. Mag estimates that the Pocono inns account for about $12,000 per issue.

N. Y. Trib's New Makeup

In a move to increase circulation and advertising revenue, the N. Y. Herald Tribune is coming out today (Wed.) in three sections instead of the customary two. Emphasis will be on expanded news coverage and staffs of most departments have been augmented in line with this aim.

Novel feature of the Trib's new dress will be the green newsprint of Section 3. Amusement news, radio-tv and sports will be contained in this section. Revamp, it's understood, should help boost ad income for, with three sections, obviously the three back pages of each can now be sold instead of only two as in the past.

General news, editorials, women's features and fashions plus a page set aside exclusively for the sheet's columnists are to be placed in Section 1 while Section 2 is carrying local and suburban news along with stepped-up coverage of financial news.

"More local, national and international news—plus the most business and financial news in its history—will be published by the Herald Tribune's new daily," the paper proclaimed in an announcement this week.

Frisco Editor Shifts

William Hogan, drama editor of the San Francisco Chronicle since 1951, has been named literary editor of the morning daily, and Paine Knickerbocker, an assistant city editor, has been appointed drama editor. The shuffle is a result of the death last July of Joseph Henry Jackson, Chronicle literary editor for 25 years.

In his new post, Hogan will compete against Luther Nichols, literary critic of Hearst's morning Examiner. Nichols, up to a year ago, worked side by side with Hogan as a Chronicle drama critic.

Knickerbocker was a reporter for The Oakland Tribune until joining the staff of the Chronicle four years ago.

CBS Veep's VARIETYese

The Satevepost's spotlight national ad for the Sept. 3 issue is captioned "Cuffo Locals Boffo Yokels—Or So It Says Here!" This pseudo-VARIETY head is ascribed to CBS-TV veepee Harry G. Ommerle, now in charge of network programs, and his review of "Home-Town TV Makes a Hit," by Joe Alex Morris. Ommerle's review follows:

"Pardon the VARIETY-ese, but if you think television has to be big-budget to be a hit, this article has news for you. It tells how a little Texas station, KUDB-TV, is making local shows with free material like finding stray pets or helping husbands with alibis. And even the bloopers go over big! Maybe, as the wits say, TV isn't entertainment. Maybe it's become a way of life!"

American (Union) News' Consent

Facilities of the Union News Co., assertedly the world's largest magazine retailer, are required to be open to any mag publisher or distributor under a consent judgment entered in N. Y. Federal Court last week. The decree wound up a three-year-old anti-trust suit brought by the Government against Union and its parent American News Co.

Government's action charged both American and Union with violating the Sherman Act in national distribution of magazines from publishers to newsstands through independent distributors. Suit claimed the defendants agreed that Union would refuse to handle mags not distributed by American unless the latter gave its consent.

It was also charged that American utilized these discriminatory arrangements with its subsid as a means to induce publishers to award the parent firm exclusive national distribution rights in order that mags of such publishers might be sold on Union newsstands.

Consent judgment ends alleged favoritism between Union and American by requiring the subsid to buy, display and sell mags solely on the basis of its own interest as a seller of reading matter. Moreover, the decree also restrains American from claiming that it can obtain preferential treatment in the sales of mags by Union.

Sports Afield's Revamp

Following an intensive study of outdoor activities, Hearst's Sports Afield mag has effected a complete revamp as of its October issue which hits the stands Sept. 20. Publication's new dress will have double the number of editorial pages in the feature section as well as double the number of four-color pages formerly carried.

Another new feature for the 69-year-old mag will be an additional 25-page section covering seasonal outdoor activity. For October this feature will cover duck hunting. As a result of its survey, the Hearst Magazines management asserts it's convinced the "outdoor boom" is in its infancy.

Joseph Henry Jackson Fund

Top book publishers, headed by Douglas Black, Bennett Cerf, Alfred A. Knopf, George T. Cameron and others, have established the Joseph Henry Jackson Fund in honor of the late San Francisco Chronicle book critic and writer. It will be administered by the San Francisco Foundation, locally.

Jackson, a distinguished critic, was a potent literati force on the west coast, particularly as regards the encouragement of new writers.

Denzer's Third Tome

Peter W. Denzer, news chief of WRIT, Milwaukee, is due in N. Y. Sept. 15 to polish his third novel. On leave of absence from station, he'll service it with special stories from the east.

First two tomes, "Episode" and "Find the Dreamer Guilty," were published by E. P. Dutton.

Mortimer's Solo 'Confidential'

Mirror columnist Lee Mortimer, now doing a literary solo since the death of Jack Lait, his partner on the "Confidential" series, is working on "Lee Mortimer's Around the World Confidential" to be published by Putnam this winter. Book is based on his recent round-the-world survey.

More With Show Biz Flavor

Steve Allen's "14 For Tonight" (Holt; $3) is a collection of 14 original short stories, in marked contrast to the radio-tv comedian's "Bop Fables" and flip mike manner. Meredith Willson's "Eggs I Have Laid" (Holt; $3) is a personal memoir, with accent on his two-season stint with the Tallulah Bankhead, Fred Allen & Co. radio show, which took them overseas, and is appropriately dedicated to Dee, Bud & Goody, yclept producer Dee Engelbach, the then NBC program veepee Charles (Bud) Barry (now with the William Morris Agency), and Goodman Ace, the head scripter on the show.

Socialite Schuyler Livingston Parsons' "Untold Friendships" (Houghton Mifflin; $4) is another namedropping memoir, heavy on show biz with generous Social Register references, and covering as it does "60 years with a famous host and his famous friends" it ranges from Buckingham Palace to the Newport-Hamptons set.

A memoir of another sort is N.Y. Herald Tribune-Look mag correspondent William Attwood's "Still the Most Exciting Country" (Knopf; $2.75). After nine years abroad, first in Paris for the Trib and later for Look as European editor, he has returned with some pungent observations of the Continental scene, and which he has put between covers.

In a much lighter vein is "What, Where and How To Drink" (Bobbs Merrill; $2.50) by Richard L. Williams and David Myers, with a foreword by Sherman Billingsley and with interpolated chapters by New Orleans' Owen Brennan, Chi's Jimmy Hart, Hollywood's Bob Cobb and Manhattan's Toots Shor and Robert K. Christenberry. Book is well organized, with informative tidbits on customs, manners and recipes.

Abel.

CHATTER

Ned Bradford new editor-in-chief of Little, Brown.

Novelist Sax Rohmer returned from Europe Saturday (3) on the Britannic.

Editor Jack Podell of Motion Picture mag in Hollywood for huddles with Pat Campbell, Coast editor.

E. P. Dutton has the 9th printing of Francoise Sagan's "Bonjour Tristesse" on the market. Publisher's printed 110,000 copies of the Gallic novel.

Bantam Books will publish John Masters' "Bhowani Junction" as a pocket book next month, to coincide with the exploitation of Metro's screen version.

Tennessee Williams' "The Rose Tattoo" will be published in a new edition by New Directions to tie in with the Christmas release of the Hal Wallis production.

Virginia Gerson, onetime casting assistant for Rodgers & Hammerstein, named promotion and publicity manager for Simon & Schuster's juvenile publications. She joined S. & S. in 1952 as secretary to Albert Rice Leventhal, pub's exec v.p.

After publishing for 43 years as Ottawa's (and Ontario's) only French-language daily newspaper, le Droit has appointed its first managing editor. He is Charles Bruyere, recently assistant city editor of the Evening Citizen, Ottawa, who for nearly 20 years wrote many of the Citizen's picture and legit reviews.

Crucial Year

Continued from page 68

the men $5,000 minimum a year. Chase reportedly also made a pitch for the orch's Foundation presidency at this meet.

Another speaker at the meeting was Joseph H. Conlin Jr., who made a splash last season in his first year as a N. Y. concert manager, and who is interested in handling the orch as its impresario.

Many in the orch knocked themselves out last season in secretarial, administrative and other work to keep the venture going. They want it kept as a non-profit org, preserving its artistic standards, and hoping for some civic support. They resent or fear outside takeover for commercial profit.

It's also reported that a top concert bureau (believed to be Columbia Artists Mgt.) approached the orch with a proposition to send it on tour for 10 weeks.

Meantime, the orch has lined up six concerts at Carnegie Hall, N. Y., for the coming season, with Leonard Bernstein as conductor. How the elections, or the syndicate or bureau offers, will affect this schedule, isn't clear yet. Some of the players are skeptical about the Chase offer. Others resent "attempts" of player Rushkin, reportedly backed by his other directors at Ellenville, to move into command. They also see a Rushkin-Chase tieup. Inner faction fight has disheartened some of the players. As one of them said recently, "This is the crucial year."

100G Drive

Continued from page 68

Opera House is $428,678. Thirteen performances in Los Angeles could gross $386,321 and a sellout for the single Pasadena performance would yield $14,512. Single performances in Fresno, San Diego and Sacramento, a young people's performance in Los Angeles and three young people's performances in San Francisco are on a fixed-fee basis.

Total take could approach $850,000. Last season, with nearly the same problems, the opera lost $162,487 in San Francisco and $15,107 on the road (a municipal donation of $15,000 closed the gap here a trifle).

The hope is that better spacing of the 13 Los Angeles operas will result in some profit on the road, but the San Francisco deficit is the prime headache.

To take off the pressure, the Association wants this area's opera fans to chip in whatever they can—the pitch planned by Consultants Inc., the public relations firm hired to do the job, is for $5, $10 and $25 donations. These will be in addition to seats scaled from $7.20 down.

Repertoire for the season is "Aida," "Carmen," "Der Rosenkavalier," "Louise," "Macbeth," "Don Giovanni," "Andrea Chenier," "Troilus and Cressida," "Le Coq d'Or" and "I Pagliacci," "Lohengrin," "Faust" and "Tosca."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One of the most difficult problems to solve in show biz, or indeed in any biz, is when to butter up the boss and when not to. It doesn't do much good to be sychophantic on a grind policy, telling the boss everything is great only to have the public make no pretense of its disappointment. It would be much better to be fired for telling the boss not to make a certain picture than to praise it beyond all reason and then find you were all out of jobs.

The same is true when it comes to national shortcomings. Ambassadress Clare Boothe Luce apparently believes that the best way to eliminate America's special problems is to put them in a dark closet and keep the door closed. It's a sort of nouveau riche attitude, and she's no kid and has been rich a long time.

What I would like to see Metro's Dore Schary do, now that she has made "The Blackboard Jungle" a dark closet subject, is to double her in no-trump and make a picture of the obverse of the medal. Instead of young hoods beating the brains out of teacher, let him show older hoods beating the brains out of kids in reform schools.

I could help him in this because about 15 years ago I found myself as straw boss in a state setup of this character. As secretary of the department. I wasn't expected to do much, except ride around, have luncheon with the heads of state institutions and file a reasonable swindle sheet at the end of the month. My predecessor said it was the softest job he ever had. "Didn't have to do a thing, really. Ran my own business on the side all the time."

To most persons that would have been a good tip, realizing that the difference between one administration and another is merely nothing more than the difference of a few faces at the top. But I must have been made of softer stuff because when I got complaints, instead of filing them and forgetting them, I foolishly acted on them.

I learned that in one reform school there were about 300 kids, mostly poor Mexicans, and about 110 employees to keep them in line. It was the dumping ground for all political appointments which had to be made and the worst element of office-seekers naturally found themselves shifted into this graveyard of youth.

Under the Blankets

Before the administration of which I was a part came into power, the outgoing bunch blanketed in these goons under civil service. I suggested to the governor that we unblanket them, heave them out and let them fight their way back to their jobs through the courts, or before examining boards if they dared.

To a man they seemed skilled in sadistic practices and were training the kids to pick up their Ph.D.'s at San Quentin later on. Rory Calhoun was a student at one of these reform schools and may remember some of the ghoulish practices that went on. More power to him that he was able to transcend it and come out the great guy he is today.

But there were many others who were not so strong or as lucky. One day one of the kids, not being able to take it any more, up and died. Whether he had been beaten to death or had committed suicide was the big issue. The officials said he had committed suicide. It developed that they had beaten him some, by their admission, and had confined him in solitary, which in itself was against the law.

It happened about 6 o'clock in the morning and by the time I got to the scene, which was about 9 o'clock, the cell had been repainted and all evidence of what had happened had been removed. Even the victim's best friend had been spirited out of the reform school and hidden in, of all places, a mens' ward of a state hospital for the insane.

I made such a stink about it that the governor called me to the capitol and told me he had a much better job for me. He would give me a new department he was forming, a state car, a raise and freedom to do what I saw fit, but that he was powerless to effect any great reforms in that reform school.

I told him that in that case he should never have let me see what had been going on there. He asked me to think it over. I picked up a briefcase and when I got to the hotel discovered it was his, and so full of secret documents that had better remain secret, that he never let it leave his side.

What a Switch!

With that briefcase I could have had any job in the state including his, but I was soft, as I have pointed out, and returned it to him within the hour. I'm sure from that moment on he marked me down as a good-natured chump who would never do anything to embarrass him.

But I wanted that reform school cleaned up and in the end was fired for trying.

We formed such a society and Carrie Nation never gave those in power so much trouble as we did in the next several months. Shortly after our appointing outselves to this high office another kid "committed suicide" at the reform school. Three of us went out to inspect the cell and to get the story first-hand. A deputy sheriff was in conference with the superintendent. We asked to see the cell. No can do. The sheriff's office was handling the case. The deputy looked at our badges and saw that we obviously outranked him. He wasn't having any part of the obstruction. The next day I went before a judge and swore out a warrant for the arrest of the super on charges of obstructing state humane officers in the performance of their duty.

The Super Blows His Top

Bailed out, the super was so incensed he swigged a quart of rye, drove off in his car, smashed into two telegraph poles and though he survived the folly, it wasn't for long. We then filed charges against certain ghouls we were sure had more vices than any of the kids under their jurisdiction.

We forced the governor to appoint a committee of citizens to investigate these charges. The committee was headed by the late Judge Ben B. Lindsey. An old friend, he couldn't believe things were so bad as I said they were. But after 72 days of hearing testimony he came to me and said, "Frank, I did you a great wrong. The conditions are unbelievably worse than you said they were."

In the end, the superintendent was fired, civil service or not, and three of his hirelings went to the canitorium. Even the name of the institution was changed.

But the obstacles thrown in our way were pretty fantastic. They had a rule that no one could make a complaint against a state employe, except another state employe. Our thin end of the wedge was that we were state officers, even if not on salary, and we forced a hearing before the personnel board. One of the members of this board had previously been the head of all these institutions and had been slipped into the personnel board by an outgoing administration in its last days. I filed an affidavit of prejudice against him, on the grounds that much that we were going to expose had been committed under his regime and he was therefore not qualified to be an impartial judge of the facts.

This produced such an uproar that the chairman called an adjournment and the headlines were "Scully Breaks Up Hearing in Barroom Brawl." Apparently the reporters knew much more about barroom brawls than I did, because if they were no worse than what I said at that hearing, barroom brawls are certainly not what they used to be.

But the reforms to a measure were carried out and bear the contension of this brief. That it is better to clean up your own household than to try to keep the dirt hidden in closets.

It's a long time since Mrs. Luce, as Clare Boothe, wrote "The Women" and she may now feel that such subjects as "The Women" and "The Blackboard Jungle" are better left unsaid, but if they make good entertainment and move the country along even an inch toward its own betterment, they not only should be written and produced, but exhibited everywhere.

Broadway

Norman Reader, ad-pub chief of the French Government Tourist Office, to address the Optimist Club of Houston Sept. 15 during Foreign Trade Week. He'll also gab on France to Dallas Lions and Dallas Council on World Affairs the following day.

Flock of nitery openings and re-openings now that Labor Day has come and gone: Joe E. Lewis and Julie Wilson Sept. 8 at the rebuilt Copa; Gilbert Becaud at the Persian Room (Plaza); Connie Moore Sept. 8 at the St. Regis' Maisonette; Embassy Club and Knight Box of the Ambassador Hotel last night (Tues.); El Morocco, after a summer hiatus, and others to come

Bogota, Colombia

Mogador set to play "Battle Cry" (WB).

First two Colombia-made feature pix being readied for release.

Government permitting limited commercial sponsorship of TV shows.

Downtown firstrun Coliseo Theatre now devoted exclusively to French pix.

French singer Carole Vernay appearing at Monserrate Room of IHC's Hotel Tequendama.

Leopold Ludwig, director of Hamburg (Germany) opera, guest conducting with Colombia National Symphony.

"Holiday on Ice" concluded successful three week run at local bull ring. Now playing Cali, Medellin and Armenia.

Carlos Ramirez, Colombian tenor who appeared in Metro musicals at one time, in town for radio and tv appearances.

Suburban firstrun Maria Luisa Theatre now releasing day date with two Metros. Metro has exclusive playing time here under a long term deal.

Hotels full and night clubs booming due to influx of delegates to sixth session of Economic Commission for Latin America.

"Daddy Long Legs" (20th) and "Battle Cry" (WB) played two weeks at downtown firstruns. Also doing well as "Black Shield of Falworth" (U) at Cid-Palermo-Comedia combo.

Al Lowe, Universal Latin American supervisor, and Cesar Aboaf, special rep for Rank in this area, in Medellin for conferences with Caribe Films toppers. Caribe distributes Universal product throughout Colombia and operates country's largest chain of firstrun theatres.

Amsterdam

By Hans Saaltink
(Amsterdam 56316)

"Battle Cry" (WB) proving a big success being in Rotterdam in its ninth week.

Sidney Bechet played in the Concertgebouw Sept. 4 with the Dutch Swing College Band.

Rotterdams Toneel put on Sidney Gilliat and Frank Launder's comedy-thriller, "Meet A Body."

New Dutch picture, "Ciske The Rat," directed by Wolfgang Staudte, is an entry at the Venice Film Festival.

World preem of Gina Lollobrigida's pic, "Most Beautiful Girl In World," will be held in Holland this month.

Metro will start on locations soon in Holland for Van Gogh picture, "Lust for Life." Some of the shooting will be done at the Cinetone Studios near Amsterdam.

Theatre season started in light vein with Dorothy Reynolds and Jullan Slade's musical, "Salad Days," produced by the Haagse Comedie with Cees Laseur and Hetty Blok.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Albert Husson has finished a new play, "D'Azur Et D'Argent" (Blue and Gold), which will open here in February.

Andre Roussin will try out his new play, "L'Amour Fou" (Mad Love), in Brussels before it hits Paris next season.

Olympia Music Hall starting its 1955-56 season with three song topliners in Lucienne Delyle, Dario Moreno and Aglae. All are disk favorites.

Noel Coward, on his way through for a vacation in Jamaica, announced he has finished two new plays, "Nude With Violin" and "South Sea Bubble."

Paul Vandenburgh's play, "J'Ai 17 Ans" (I Am 17), now playing at the Theatre Monceau, for its 17th anni. Vandenburgh, who wrote it when he was 17 and played the title role, is doing it again.

Sidney Bechet's first ballet, "La Nuit Est Une Sorciere" (Night Is a Witch), bows here this week at the Theatre Des Champs-Elysees with the Ballets De La Tour Eiffel. Bechet will play his own music.

Marcel Pagnol will direct his new play, "Judas," slated for an early September opening at The Theatre De Paris. Roberto Rossellini had to give up the directorial reins due to a film commitment in India.

Armand Salacrou's 15-year-old legiter, "Histoire De Rire," gets a reprise at the Theatre St. Georges this season. Stars will be Yves Robert, Daniele Delorme, Pierre Dux and Marie Daems. Robert also will direct.

Jean Anouilh's first play in two years, "Ornifle," bows next season simultaneously; here at the Comedie Des Champs-Elysees, with Pierre Brasseur, and at the Staatstheatre of West Germany in its Dutch version.

Maurice Cloche to Yugoslavia to prepare a Franco-Yugoslav coproduction, "Bientot L'Amour" (Soon It Is Love). Another Franco-Yugo pic is now shooting there, Robert Darene's "Gubbiah," with Jean Marais and Delia Scala.

Cleveland

Jimmy and Marian McPartland trio standing 'em up at Theatrical Grill on three-week stand.

Ted King, former bandmaster and booker, gave up talent agency to become a Philco products salesman here.

Fred Strauss, personal business manager of Crew Cuts, flying them to England in mid-October for theatre tour.

"Spurs and Skates" ice unit and Sammy Watkins orch ringing up fall season for Statler Terrace Room Sept. 19.

Virginia Johnson succeeded James R. Nygren as Musicarnival's choreographer, designing ballets for strawhatter's final show, "Guys and Dolls."

Bill Buetel leaving local MCA office to supervise firm's bands-and-acts bureau in N.Y. Will cover territory from Maine to Florida. George Claire from Pittsburgh into Buetel's former post when Myron Hanley also becomes office manager of MCA branch here.

Santiago

By Edythe Ziffren
(Dr. Corbalan Melgarejo 27-A; 31645)

Egle Martin ankled Lux's "Bohr's Scandals."

Miguelito Valdes joining "Bim-Bam-Bum" revue at the Opera.

"Porgy and Bess" troupe at Municipal Theatre late in August.

Borge's 'Give Music'

Continued from page 1

Beethoven or an all-Bach concert. He's thinking in terms of mass appeal—of utilizing, for example, the symphony orchestras in the various cities (we've got the world's finest, right in this country") but bringing to it fresh elements and components, including music in the pop and classical idiom, comedy, stars, heightened production values "and above all taste."

It's an untapped area, says Borge. "If an Ezio Pinza can click in a 'South Pacific' and a 'Fanny,' if a Helen Traubel can translate her talents into musicomedy (she's starring in the upcoming Rodgers-Hammerstein 'Pipe Dream'), there's no reason why tv can't find the formula to integrate into its program pattern the finest orchestras and the finest musicians." The real test, says Borge, is in knowing what to do with them in terms of commanding top Nielsens.

Borge recalls, for example, when he was doing a Saturday evening tv show for Kellogg's, his suggestion to the client that he do a show from Hollywood Bowl utilizing a full symphony orchestra but which would incorporate all the other elements that he's since brought to his Broadway legiter. (Kellogg's liked it, but somewhere along the line the plans got scrambled.") By the same token he'd like to do a similar tv show from Carnegie Hall, from Soldiers' Field in Chicago with the Chicago Symphony and elsewhere around the country. But they would have to be vested with a variety of show biz values—not just symphonics.

Borge spoke of his "other interest"—his lucrative farm in Connecticut and his new midwest subsid operation which is already geared to a 1,000,000-squab sale. Borge says it's successful because of the "production touches" attending the sale of the fowl.

"All I know is, if it works with chickens, think how much more successful it would be in terms of show business. And I know show business like I'll never know chickens."

London

(Temple Bar 5041/9952)

George Jessel signed to head Savoy cabaret, following Lena Horne in November.

Donald Flamm due in over next weekend for his annual looksee of the London legit scene.

Jack Hylton is to stage this year's Royal Command vaude gala, scheduled for Victoria Palace Nov. 7.

Fred Brisson and Rosalind Russell, expected early next month, a few days ahead of the opening of "Pajama Game" at the Coliseum.

Robert Weiss, Capitol Records European rep, here last week for confabs with EMI; checked out over weekend for Zurich, Barcelona and Paris.

Capt. John Hackett and Peter Moneypenny, record - breaking transatlantic fliers, are to be guests of honor at next week's Variety Club luncheon.

Herman Levy, general counsel of Theatre Owners of America, to be honor guest at a luncheon today (Wed.) organized by the Cinematograph Exhibitors Assn.

Eva Bartok did a personal on the Polygon stand during radio exhibition at Earl's Court last week. She's just recorded "Kiss Me" and "Don't Touch Me" for the label.

Australia

By Eric Gorrick
(160 Castlereigh St. Sydney; MA 7778)

Tom Ferguson bows out of Metro as secretary after 30 years.

Lee Gordon says he plans again to import top U.S. talent for summer season.

Trapp Family Singers okayed for Robert Kerridge and David Martin on suburban runaround.

Bernie Rundle, Westrex New Zealand chief, planed to U.S. Aug. 31 for biz huddles in N.Y.

"Teahouse of August Moon" off to smash start at Comedy, Melbourne, for J. C. Williamson.

Rank's "Romeo and Juliet" failed to click at Embassy, Sydney, and was yanked after two weeks.

Garnet Carroll is casting for "Kismet," due for a Melbourne preem at Princess next October.

Irish tenor Patrick O'Hagan winding a lengthy concert tour for Australian Broadcasting Commission.

Al Rosen, former Yankee producer, says he will fight to the last ditch to secure a drive-in license against all opposition.

Sir Ralph Richardson will tour New Zealand after Sydney run of "The Sleeping Prince" and "Separate Tables," under Garnet Carroll management.

Minneapolis

By Les Rees

Edyth Bush Theatre presenting "Miranda, the Mermaid."

Old Log strawhatter closing its season with current offering, "The Rainmaker."

Lone Lyceum legit underline on the nearby horizon is "Don Juan in Hell" Oct. 12-15.

Songstress Helen Aimee and card trickster Charles Carts into Hotel Radisson Flame Room.

Lawrence Welk making first Northwest appearance in five years with Prom Ballroom one-nighter.

Single performance by Gene Autry and his troupe at Minnesota State Fair drew 7,500, including 700 standees, in the Hippodrome Building.

While here with wife Rosemary Clooney in the interest of his starrer, "The Shrike," Jose Ferrar told reporters he expects to get back on Broadway stage by fall of 1956.

Boston

By Guy Livingston

Sheraton Plaza opens its Venice Room Sept. 24.

Connie Anderson opened Monday (5) at the Music Bar.

Florian Zabach closed the Salisbury Beach Bowery Sunday (4).

Brookline's Phyllis Ponn inked for Montreal's Bellevue Casino.

"Bozo" Kimball of the Benny Ford booking office at the Deaconess Hospital.

Hub's only burlesque theatre, the Casino, opened for season with Tempest Storm in a midnight show Labor Day ayem.

Lee Morris, Hub songwriting schoolteacher, back from N. Y., where he sold his newest, "Undercover Agent," to U.S. Steel.

Lillian Roth's husband, Burt McGuire, checked out of hospital after another minor operation. McGuire collapsed at her Bradford Roof engagement.

Louis de Rochemont, here for preem of "Cinerama holiday," presented a Paul Revere bowl by New England Council at a Statler dinner. It was second such bowl for the producer, who was previously awarded one at a dinner of Advertising Club of Boston.

Bertram Fields, husband of Met Opera star Roberta Peters, bought Hotel Commander in Cambridge in the name of Fields Management Co. of New York. Purchase was negotiated soon after Fields and Miss Peters returned from a European honeymoon. Hotel was sold by Mr. and Mrs. Frank A. K. Boland.

Madrid

By Ramsay Ames
(Castellana Hilton; 37-22-00)

Clifton Webb in for a few days to shoot a scene for his "The Man Who Never Was."

The Harlem Globetrotters tremendous b.o., per usual, at the gigantic Plaza de Toros.

UA's Charles Smadja in for two days of confabs with Stanley Kramer and George (Bud) Ornstein.

Openings on the Gran Via are Columbia's "The Iron Glove" at the Real Cinema, and Spanish-English "Contrabando" at the Carlos III.

Tom Saxe, owner of White Tower restaurants, due Sept. 10 with J. Walter Kennedy for Madrid's sun, toros and a visit with old friends, Ambassador and Mrs. Lodge.

International Federation of Motion Picture Producers decided at a recent meeting to discontinue the annual film festivals in Punta del Este, Uruguay, and has written a letter to the Government of that country explaining its decision.

Spain's first venture in Cinemascope, Nervion Films' "La Gata" (The Cat), rolling at Madrid's Chamartin Studies. Stars Aurora Bautista and Jorge Mistral, both of whom are as well known in Latin America as in their native Spain, directed by Margarita Alexandre and Rafael Torrecillas, and lensed in Eastmancolor by Juan Marine.

Omaha

By Glenn Trump

Judy Garland cancelled her proposed Sept. 12 date in Sioux Falls, S. D.

Dorothy Kilgallen due in Sept. 9 to emcee a fashion show at the Auditorium.

"Holiday on Ice" playing Nebraska State Fair in Lincoln currently, and winds up Friday (9).

Local theatre-chain owner Ralph D. Goldberg off on 25-day vacation that will take him to Canada and the West Coast.

Havana

By Jay Mallin

Tropicana dickering with Billy Daniels.

"French Can-Can" coming to Payret and Trianon.

Carmen Cavallaro at National Theatre and on Telemundo.

Ana Gloria & Rolando dancing together again following her divorce.

Chiquita & Johnson back in Cuba at Montmartre and Radiocentro.

Chicago

Bobby Breen in for two dates on WBBM-TV's "In Town Tonight."

Charlton Heston making local rounds in behalf of "Private War of Major Benson" pic.

Comedians Gene Wesson and Gordon Polk check off the Black Orchid bill for one night tonight (Wed.) to appear on NBC-TV's "Tonight."

Peasants Study

Continued from page 1

and had built to make state and county fairs.

Firms' employees, accompanying the large auto which is parked in front of the grandstand here, say that its existence reflects farmers and smalltowners' increasing and great interest in the current stock market and in stocks as speculations and investments.

It's a replica of a regular brokerage office's customers' room and its equipment includes a stock market quotations and news tickers, a blackboard on which the quotations are posted, reports on stocks, Moody's and other services.

Many farmers apparently are finding it one of the Fair's "entertainment" and educative features. During the time the market is open and the stock quotations are coming through on the ticker it's crowded with ruralites.

While farm income is down and there's much complaint anent the agricultural situation, the "Stockmobile" here is getting many orders for stocks from Fair visitors, according to customers' men assigned to it.

Hollywood

Frank Lloyd back from England.

Edmond O'Brien hospitalized for surgery.

George Reeves to receive City of Hope's Torchbearer Award.

Bernard Gorcey sustained leg and elbow fractures in auto accident.

Members of Paramount's "Proud and the Profane" troupe returned from Virgin Islands.

Richard Whorf and Sam Weiler admitted to membership in the Screen Producers Guild.

Samuel G. Engel will be guest speaker at National Theatres convention in Colorado Springs.

Glenn Hardy will be guest of honor today at a dinner marking his retirement after 22 years as a newscaster.

Danny Thomas will be kudosed with Knight of Charity Award by Detroit Society of St. Peter and St. Paul Oct. 1.

Screen Producers Guild has set Jan. 22, 1956, as date of its fourth annual Milestone Dinner, to be held in the Grand Ballroom of the Beverly Hilton Hotel.

Scotland

By Gordon Irving
(Glasgow: Kelvin 1590)

"Geordie" given world preem at Regal, Glasgow, for Newspaper Press Fund.

Salt Lake Mormon Choir, of Utah, played concert date at Kelvin Hall, Glasgow.

Theatre Royal, Glasgow, likely to be shuttered for two months because of dearth of new plays.

Eve Boswell, South African chirper, topper on vaude bill at Empire Theatre, Edinburgh.

Sonia Dresdel plays lead in "Dr. Jo," new play by Joan Morgan, preemed in Edinburgh Aug. 31.

"Five-Past Eight," Howard & Wyndham revue, will have record run to Nov. 5 at Alhambra, Glasgow.

Alec Finlay, Scot comedian, playing vaude dates at Finsbury Park, London, and Manchester prior to sailing for Canada on vaude tour.

"Seven Little Foys" (Par) had Scot preem at Edinburgh and Glasgow concurrently with opening of Edinburgh's annual culture junket.

Houston

Mary Meade and Cardini opened at Shamrock Room Sept. 1.

Pat Larsen trio, featuring thrush Lois Larsen, held over at private Montagu Club.

Peggy Ryan-Ray McDonald closed a two-week date at Shamrock Room last week.

Cork Club in Shamrock Hilton held over Jeff Craig, after four weeks, with Pat Carroll in single spot.

Internationals trio vacates Charcoal Galley in Galveston's Jack Tar Hotel Sept. 6, moving over to Ciro's.

Newest in Houston's growing crop of private clubs is the Club Normandie, mainstem basement-level spot which will book variety acts. Albino Torres will provide house band.

Portland, Ore.

By Ray Feves

Amato's Supper Club has set Arthur Lee Simpkins as next booking.

Tom Meyers promoted to program manager at KPTV, replacing Gene Ralgle.

Carl Hawley has his "Mr. Talent" show back on tele, sponsored by Jr. C of C groups throughout the state.

Two Portland lads, Tommy & Benny, now billed as The Dan Dees, set to open in Riverside, Cal., this week.

Helene Hughes of San Francisco producing stage revue at 1955 Oregon State Fair in Salem, Ore. It's in for eight days beginning Sept. 5.

Atlantic City

By Joe W. Walker

Neupauer Accordion Symphonic Orch Garden Pier feature Friday night (2).

Harlem, big Negro night spot, to shutter after 2 a.m. show Wednesday (7).

Alan Dale and Bill Vine into 500 Club for Labor Day week with Dunhills held over.

Micki Marlo into Steel Pier, succeeding Julius La Rosa in big vaudeville house. Ralph Marterie's band is playing at end of pier Marine ballroom.

Ice Capades gave Convention Hall to Miss America Pageant after Sunday night show (4). Ed Sullivan's "Toast of Town" telecast by remote control for second year before final show.

OBITUARIES

PHILIP LOEB

Philip Loeb, 61, legit and tv actor, died Sept. 1 in New York. Details in the Legit Section.

WOODMAN THOMPSON

Woodman Thompson, 66, a top Broadway stage designer for more than three decades, died of a heart attack Aug. 26 in New York. Starting his theatrical career in 1918 as a set and costume designer, he scored his first hit in 1924 with "Smilin' Through."

Thompson, who was scenic director at various times for such producing organizations as The Theatre Guild and the Equity Theatre, had a long list of designing credits including "What Price Glory?" "Beggar on Horseback" and "The Warrior's Husband."

More recently he designed "The Magnificient Yankee" in 1945 and last season worked on "Theme and Variations" for the Ballet Theatre. Since 1949 he taught stage designing privately and also lectured at Columbia U's School of Dramatic Arts. A past president of United Scenic Artists, Local 829, he served as the group's treasurer at the time of his death.

WALTER GOULD

Walter Gould, 53, former foreign manager of United Artists, died of a heart attack in N. Y. Monday (5)

Gould entered the industry in 1920 and engaged in various Hollywood production activities for several years. He joined UA's foreign department in 1926 and successively served as branch manager in Panama, supervisor in Peru, special representative in Mexico, division manager for Latin-America and assistant foreign manager. He was appointed foreign manager in 1940.

Gould resigned in 1949 to enter business for himself, and for the past six years acted as sales representative in the U. S. for a number of American and European producers and distributors.

Survivng are his widow, Catherine; two sons, Kent and Walter Jay; a daughter, Kathryn Leonore, and a brother, Charles.

JOHNNY SINGER

Johnny Singer, 64, an independent agent for more than 30 years, died Sept. 5 in Forest Hills, N.Y., after a lengthy illness. He started as a vaude act billed as Johnny Singer & Dancing Dolls before turning to agenting.

As an agent, Singer handled many standard acts during his career. He was primarily a vaude agent, but after the diminishing of the variety field started shuttling his acts into cafes and television. He shared office space with Harry Adler.

Funeral services will be held Friday (9) at Walsh's Funeral Home, Richmond Hill, N.Y. His wife survives.

JOHN F. WOOD

John Frederick Wood, 76, pioneer exhibitor, died Aug. 18 in Liverpool, Eng. He operated mobile film shows throughout England in the silent screen days and in 1905 opened the Queen's Hall, Birkenhead, as a cinema. Shortly thereafter he opened two other houses and eventually expanded his holdings to a dozen theatres.

Wood sold his loop to General Theatres Corp. in 1928, the firm of Bedford Cinemas Ltd. being formed with Wood as managing director.

Surviving is his son, J. F. Wood, a director of the Bedford group and onetime chairman of Northwest England exhibs association.

JULIUS AUSSENBERG

Julius Aussenberg, 68, international film pioneer, died Aug. 22 in Vienna. Born in that city, he went to Berlin as central and European representative of William Fox, and headed up the operation for the early Fox Films.

After World War I, Aussenberg became a producer for Fox in Germany and turned out some of the top European films of the period. In the post-World War II period, he worked with Alexander Korda in Germany and Austria.

HANS JAGGERS

Hans Jaggers, 71, president of the Sandhills Broadcasting Co. in Alliance, Neb., died recently of a heart attack there. Company has operated KCOW in Alliance since 1949.

His wife survives.

HAROLD SHUBERT

Harold Shubert, 55, the original Abie in Ann Nichols' "Ables Irish Rose," died of a heart attack Sept. 1 in Colorado Springs while at work as a ticket agent for a bus line.

FRANK A. BROWN

Frank A. Brown, 88, who helped his brother Gilmore Brown to found the Pasadena Playhouse in 1917, died Aug. 30 in Pasadena. He was associated with the company until the time of his death.

His wife, actress Virginia Lykins, survives.

HARRY THURSTON

Marcus Cowan, 81, retired actor known professionally as Harry Thurston, died Sept. 2 in Red Bank, N.J. The original Ole Bill in "Better 'Ole," he later appeared in vaude and was a writer-producer of radio shows and plays in his native London.

Surviving are his wife, a daughter and a brother.

CAWALINI

Cawalini (Teofil Kowalczik), producer of the w.k. troupe of performing dogs, died at Blackpool, Eng., Aug. 23.

A Pole by birth, he went to Britain in the mid-'30s and soon established his popular canine act in vaude, being billed as Cawalini and his Canine Comedians. He played many engagements in vaude, circus and English pantomime, and appeared at the London Palladium. He occupied a caravan home outside Blackpool, English show biz centre.

HENRI AUGUSTINE

Henri Augustine, 55, a Haitian percussionist and one of the original members of the Katharine Dunham dance company, died Aug. 29 in Brooklyn, N.Y. He was an authority on Haitian music and folklore.

Julius Raabe, 60, who with his wife owned and operated the Longwood Theatre in South St. Louis, died Aug. 23 in St. Louis. A member of AFM, Local No. 2, he is survived by a sister in addition to his wife.

Arthur E. Parry, 81, pioneer exhibitor, died Aug. 19 in Solihull, Warwickshire, Eng. He was chairman of Parry Amalgamations Ltd. which controls a number of Birmingham (Eng.) theatres.

Wife, 61, of Joseph Saperstein, retired booker for Fabian Theatres' Albany division, died Aug. 27 in Hollywood, Fla. Also surviving are a son, daughter and a sister.

Betsy Lane Sheperd, 73, a retired concert singer, in private life Betsy Lane Brown, died Aug. 29 in Malba, Queens. A sister survives.

George Cones, 47, sound technician at RKO since 1931, died Aug. 29 in Hollywood. His wife and two daughters survive.

Cass Warner, 55, for years a policeman on the Metro lot, died Aug. 27 in Los Angeles. His wife suvives.

Howard L. Jeter, radio engineer, died recently at Big Springs, Tex. He was chief engineer of KTFY, Brownfield, Tex.

Desmond McDonald, 32, theatre manager, drowned Aug. 27 while swimming at Curracloe, Ireland.

Mother of Herb Lateau, director of NBC's "National Farm & Home Hour," died Aug. 3, in Chicago.

Nat Kane, 64, former concert pianist, died Sept. 3 in N.Y.

Alfred A. Dundon, veteran musician, died Aug. 28 in Troy, N.Y.

MARRIAGES

Emily Barnes to Edward Andrews, Reno, Aug. 22. Bride and groom are screen and tv players.

Owen Ingrahm to Alan Burns, Chicago, Aug. 27. He's a producer at WBBM there.

Anna Turner to Kirk Stevens, London, Aug. 29. Bride's a dancer; he's a singer.

Susan Hawkins to John Meredith Tettemer, Aug. 28, Beverly Hills, Cal. Bride is daughter of British actor Jack Hawkins and legit-film actress Jessica Tandy (Mrs. Hume Cronyn).

Virginia Kellogg to Frank Lloyd, San Francisco, Sept. 2. Bride is a screen writer; he's a film director.

Nora Garwin to George London, Salzburg, Austria, Aug. 30. He's a bass-baritone with the Vienna Opera as well as the Metropolitan.

Lynn Bari to Dr. Nathan Rickles, Beverly Hills, Cal., Aug. 30. Bride is an actress.

BIRTHS

Mr. and Mrs. Bernard Lapp, son, New York, Sept. 2. Father is an assistant manager at N.Y. Paramount Theatre.

Mr. and Mrs. Peter Robinson, son, Los Angeles, Aug. 30. Father is an assistant producer at KABC-TV.

Mr. and Mrs. Arthur Pine, son, Forest Hills, N. Y., Aug. 31. Father is a publicist.

Mr. and Mrs. Arthur Murphy, daughter, Manhasset, L. I., Sept. 1. Mother is daughter of music publisher Herbert E. Marks.

Mr. and Mrs. Frank Lawrence, daughter, Honolulu, Aug. 31. Father is film editor at KGMB-TV, Honolulu.

In Memoriam

MARCUS LOEW

(*September* 5, 1927)

FATHER, Husband, Friend and Leader,
Gone the way we're all assured,
Blazed a trail, a path of glory,
Failure, too, he had endured.

From a humble lowly station
To a peak he rose so high,
Though success brought him elation,
He recalled the days gone by.

All the friends of when he started
Still remained, some by his side,
Sharing in his rising glory,
Humble Marcus—modest pride.

Magnate in his enterprises,
Still the masses e'er in mind,
Eager to amuse the many,
Rich or poor, not for one kind.

Philanthropic, heart so human,
Was within the reach of all,
Never left a plea unheeded,
Answered every beck-and-call.

Father, Husband, Friend and Leader,
May you have eternal peace,
Those you left behind to follow,
Your ideals, your deeds increase.

David, Arthur, Sons of Marcus,
Emulate your modest Dad,
May he be your fine example,
None a better model had.

Many honest tears are shedding,
Many hearts are filled to brim,
Father, Husband, Friend and Leader,
Ever we'll remember him.

L. WOLFE GILBERT.

Although written 28 years ago, my sentiments are still the same.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie
Louis — Jack — Jules

Mrs. Luce's 'Yes-No' Stance

Continued from page 2

feeling that "Jungle," with its juvenile delinquency theme, didn't show the U.S. in a favorable light, and that its showing in Italy was particularly undesirable due to the country's Communist problem.

When fest authorities bowed to her wishes, and substituted "Interrupted Melody," Arthur Loew, prexy of Loew's International, lodged a sharp protest with the State Dept. He called Mrs. Luce's action "unwarranted personal censorship" and said it was the road "which leads inevitably to the curbing of freedom of expression."

Publicity Field Day?

Although the State Dept., following an exchange of cables with Rome, has already made it clear that it sides with its Italian rep on the question, its formal reply to Loew won't be made until later this week or next week. One State Dept. official, apparently annoyed by the press interest in the case, charged that Metro was "having a field day for its own publicity." He accused the studio of "stimulating press inquiries to the State Dept."

In N.Y., observers were struck both by Mrs. Luce's reluctance to own up to her action and by the ambiguousness of her explanation. Where, on one hand, she was quoted as telling both Metro reps and festival officials that they were "perfectly free to do anything they wished" about "Jungle," on the other she acknowledged saying that, if the pic were shown, she wouldn't attend. It's felt in N.Y. that Mrs. Luce's diplomatically-oriented mind must have told her that such a threat could only result in yanking of the film. In fact, Loew himself said that, according to his reports, Mrs. Luce added that by walking out she'd create a big scandal.

Yet, just before leaving Venice for Rome, Mrs. Luce told a VARIETY rep that she didn't know just how much she had to do with elimination of "Jungle" from the competition. She added she wished she were informed more than three days prior to the fact of the Yank selections which she is asked —unofficially—to approve and support. Mrs. Luce said she favored a more thorough pre-selection system in the U.S.

This reflected, as did the Rome Embassy report to Washington, a misunderstanding as to procedure at Venice. The United Press report from Washington, citing the Embassy story, said "Melody" had been initially chosen by "a producers association as the United States picture to be shown at the festival. 'Blackboard Jungle' was not chosen."

Actually, the Motion Picture Assn. of America did the picking of the two official Venice entries —"The Kentuckian" and "To Catch a Thief." "Interrupted Melody" was one of the runnerups. 'Jungle' was to be shown at Venice at the invitation of the festival committee, just as "The Big Knife" was an invited entry. MPAA in N.Y. last week was quite emphatic in stating that, beyond naming the official entries, it had no connection whatever with either their approval or — eventually — with the withdrawal of "Jungle."

Finger Points To . . .

There are indications that the man who got the ball rolling at Venice was Joseph Beatty, head of the audio-visual department of the Veterans Administration, who is the official U.S. rep at the festival. Apparently it was Beatty who was dissatisfied with the invite of "Jungle" and who, on getting nowhere with his demands that it be dropped, went to Mrs. Luce with his beef. At that point she issued her "it's me or the picture" ultimatum.

Commenting on the State Dept.'s charge that Metro was angling for free publicity, M-G execs pointed out that it was Mrs. Luce who was primarily responsible for getting the film into the news and rousing curiosity about it among European audiences. Industry generally, while not wholly unsympathetic to the argument that "Jungle" wasn't an ideal entry for a pic festival, leans to the opinion that the Ambassador employed a strange method and was guilty of poor timing in achieving her objective; also, that she opened the door to charges of Federal censorship, coming at a time when the U.S. is fighting hard against the suppression of news throughout the world.

Cited, too was the case of Walter Lippmann whose column—critical of the U.S. in the aftermath of Geneva—was reprinted almost fully by Moscow newspapers. "Surely this doesn't do this country any good," was one comment, "but no one suggests that Mr. Lippmann stop writing. Criticism is one of the chances we must take in a democracy."

Best Yet to Come?

Venice, Aug. 31.

As the 16th Venice Film Fete moves into its second week, with the windup slated for Sept. 10, when prizes will be handed out, the watchword is still anticipation —meaning the best has still to come, at least in the hopes of the 1,500-odd guests of the yearly event. Star attendance has so far been slack, especially from the Yank side, with only Sophia Loren, Japan's Machiko Kyo and a numerous Russian delegation helping to keep the camera shutters clicking.

The "Big Knife" opening is Sept. 10. Other remaining U.S. entries are "The Kentuckian" (UA) on Sept. 3, and "Interrupted Melody" (M-G), on Sept. 7, both evening showings.

Fete opened Aug. 25 with a Jap entry, "Shuzenji Monogotari," well received for its splendidly garbed and lensed impressions of a Jap costume folk tale. "Origins of Motion Picture," a U. S. Navy short, took an interested audience back to the early days of the medium. "After the Storm," shown next day, is a slick Mexican entry with an improbable story, which failed to raise critical temperatures. "Ordet," Carl Dreyer's Danish film, shown that night, held a hesitant audience to the finale despite is heavy mannerism and mood. Crix rate this one a prize possibility. "Moments of Decision," shown Aug. 27, is a well-made recount of the partisan days, and generally was well received, with audience giving it the biggest hand to date at fadeout.

'Thief' Clicks

Par's "Catch a Thief," which to date is considered the most enjoyable pic in the festival, though crix had reservations as to its artistic weight, was a crowd-pleaser in the evening performance. Uneven projection in the inside Palazzo showing marred the screening's effectiveness somewhat, but the al fresco screening in the nearby Arena was termed technically perfect.

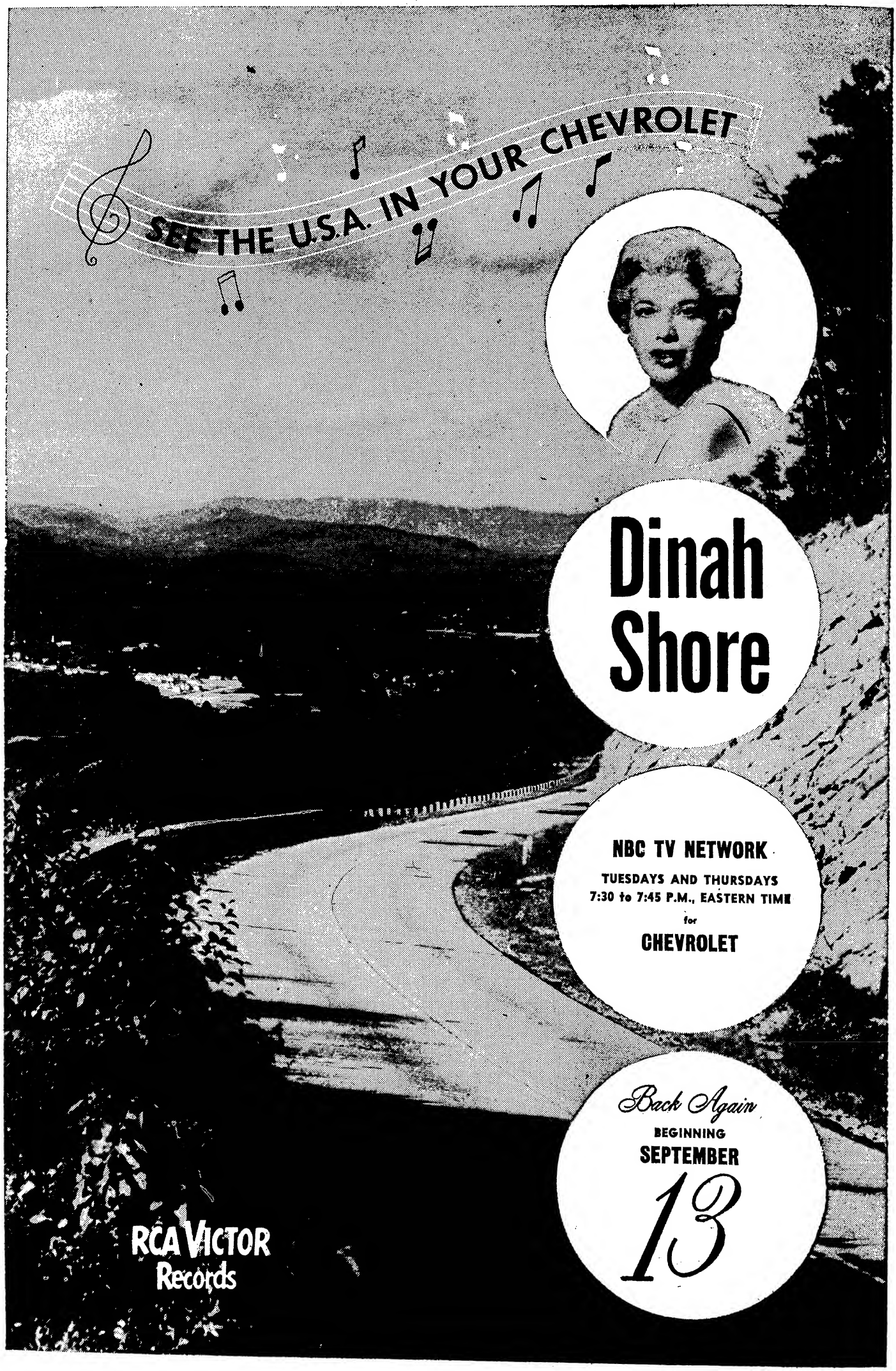
Czechs Still Hopeful

The Czech representation in Venice is still trying to get its feature entry, "Jan Hus," directed by Otakar Vavra, shown at the Festival. Pic is a costume bio of the famed Czech priest, and is claimed historically accurate by the Czechs, while the Festival feels it might be offensive to the Catholic Church.

Czechs' rep in Venice, M. Bousil, told VARIETY that "Jan Hus" was considered the "last dangerous" pic that his country could submit to the Festival, even though he admitted that the pic contained some sharp contrasting of church riches with poor living conditions in country at time Hus lived. But according to Brousil, the pic could not be truly anti-Catholic, "as 70% of our people are Catholics."

Following Venice objections, the local Czech rep agreed to cut some 1,200 feet (depicting, according to him, the contrast between prosperous church and starving people) of a sequence, in an attempt to get pic by. Though Brousil at this writing still hopes to get pic accepted (a private screening may be held if not), Festival sources indicate this is improbable. Not known whether Czechs will seek to substitute. Brousil is skedded to leave for Prague in next few days for a quick huddle with his home-office, but returns immediately.

Italy has succeeded in getting a fourth pic in the Venice fete, now has two submitted officially, and other two running on invitation basis. Hushed-over intramural controversies in the Italo camp have been as violent as usual this year, centering around the two official entries, "The Swindler," Federico Fellini's picture starring Broderick Crawford, and "Amici Per La Belle," and the two possible invitees, "Gli Sbandati" and "Le Amiche."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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 200 No. 2 NEW YORK, WEDNESDAY, SEPTEMBER 14, 1955 PRICE 25 CENTS

'55-'56: PIX 'SUPERS' VS. TV SPECS

Burley-Starved New Yorkers Getting Lotsa Peel in 3 Hotsy Jersey Houses

By GEORGE GILBERT

Burlesque, though barred in New York since the administration of the late Mayor Fiorello H. La Guardia, is no fading memory to Gothamites with an eye for the epidermis version of rock 'n' roll and an ear for hoary humor and ancient blackouts. Three burley houses in New Jersey are thriving within easy commuting distance of Times Sq.

The strip's the thing at the Hudson, Union City, and the Empire and Minsky's in Newark. Those who rate as the more astute purveyors of the art are accorded top billing and their lure is attested by well filled buses of the Orange & Black line which reach the Hudson in 10 minutes from New York's Port Authority Bus Terminal. Likewise, Public Service's No. 118 line gets a strong play from N. Y. customers who disembark a half-hour later at Newark's Broad and Market Sts., a short block from the Empire and Minsky's.

From a production standpoint Minsky's is undeniably the best house. Operator Harold Minsky has the advantage of a modern site in the Adams, formerly a film house. The physical surroundings are well appointed, the air conditioning excellent and overall atmosphere tasteful. Moreover, the sets, lighting and staff efficiency bespeak a larger budget than its competitors.

It goes without saying that the

(Continued on page 24)

First $1,000,000 Gross For Closed-TV Circuit Looms for Champ Bout

First $1,000,000 gross for a closed-circuit championship fight looms for the Rocky Marciano-Archie Moore bout next Tuesday (20). Prediction is based on the spirited advance sales reported by theatres around the country plus the fact that Nate Halpern's Theatre Network Television has corralled a record number of outlets for the telecast.

As of yesterday (Tues.), the network, extending from Coast to Coast and moving into Canada and many areas in the U. S. for the first time, included a total of 120 theatres in 90 cities, with additional situations expected to be added before fight time. Previous high was 83 theatres in 59 cities for the Marciano-Don Cockell fight last May.

Estimates place the potential theatre audience at 350,000. The fight will originate at 10:30 p.m. EDT from Yankee Stadium, N. Y., where the International Boxing Club, promoter of the fight, is predicting a gate of $1,000,000. Combined tv and Stadium take will

(Continued on page 22)

SURE THROWING PLENTY OF BULL AT U.S. FANS

Never before in the history of show biz has so much bull been aimed at the U.S. amusement seeker. A bloodless bullfight known as the Tourada has been touring the country under Portuguese auspices. Another package being aimed at the American market is headed by Mex matador Arruzo who is submitting a show to include picadors, toreadors, bandilleros and other trappings of taurus.

In addition, the New York Civic Opera Co. is now attempting to get arena dates for a fullscale version of "Carmen" which would include an actual bullfight.

But while all this bull is on the upbeat, the Humane Society of New York has issued a statement to the effect that it will oppose all such exhibitions, bloodless or not.

N.Y. Nitery Ops Read Sports Page For Biz Outlook

Increased theatre, hotel and cafe business is expected in New York for the next few weeks. The Rocky Marciano-Archie Moore fight at the Yankee Stadium, Sept. 20, and the start of the World Series with Brooklyn Dodgers currently one of the contenders, is expected to draw a lot of visitors to Gotham.

Late September and October are normally good months for the niteries and theatres, but major sports events such as the heavyweight fight and the series has a considerable effect on the boxoffice.

Hotelmen expect space to be at a premium at Series time, especially if the N. Y. Yankees should come up as the other contender for the major leagues championship, and thus keep the entire series between two N. Y. teams.

The Moore fight, however, isn't expected to give the innkeepers a lot of trouble since only a few midtown hotels are expected to sell out, and that will be for one or two nights only. There will be a lot of airline and railroad traffic immediately after the fight.

However, niteries get several big nights out of a championship fight. Business picks up several nights before the big fight and while business is generally bad for the first show on the night of the bout, the midnight show is generally played to ropes up crowds.

PUBLIC TO GAIN IN HOT COMPETISH

The starting gun is about to sound for the hottest competition in American entertainment history.

Come fall, the public will be confronted with an array of theatrical pix and tv shows that dwarfs any past season. Each industry is putting its very best foot forward in its bid for the audience's favor.

There is no question that the theatres are at a certain disadvantage. TV is free, and it's beginning to latch on to better pix, such as "Richard III" and some of the other British product. Also, its whole concept of the "show" is becoming vastly more ambitious, with the format of the "spectacular" gradually being channeled into a more organized pattern designed to employ great talent in material rarely seen on the air before.

On the other hand, the film biz is out to make this a banner season, with plenty of strong b.o. product heading for the theatres. Cinerama will be joined by "Oklahoma" in the new Todd-AO process; 20th-Fox will release "The Tall Men"; Samuel Goldwyn will bow with his "Guys and Dolls" at the Capitol Theatre, N. Y., etc.

Current COMPO ad in Editor & Publisher hits this note, stating "from even a quick glance at the list of motion pictures now coming up, it is pretty obvious that the hottest entertainment story this fall will be found in the local theatre."

By contrast, tv will offer a vast

(Continued on page 58)

Tix Info Office For B'way Legit

A central office for ticket information on Broadway shows will be set up soon by Roger L. Stevens. The plan is ultimately to work out a system for charge accounts and the ordering of tickets by telephone. It would represent all New York theatres, and would not be affiliated with any ticket agency.

Stevens, a member of the Playwrights Co. and Producers Theatre, has long been dissatisfied with the limited ticket distribution setup of legit, in contrast to almost every other business dealing directly with the public. He has the support of the Playwrights and PT

(Continued on page 18)

Sinatra as Joe E.?

Frank Sinatra has his eye on the Joe E. Lewis biog which Random House is publishing under the title of "The Joker Is Wild" and authored by Art Cohen.

Idea would be for the saloon singer to play the saloon comic. Sinatra plans producing it himself for indie release.

Col Turns Up With 16rpm Platters For Car Phonos in 1956 Chryslers

Columbia Records, which set off a firecracker in the disk industry about a month ago with its launching of a club plan, has now come up with a new wrinkle via a low-speed seven-inch platter revolving at 16⅔ rotations per minute. Disk will be able to play up to 35 minutes on one side.

Columbia is now pressing the records in a special tieup with Chrysler Motors which is introducing a record player attachment in its 1956 automobile line. Columbia is making the special turntables and is supplying the disks to Chrysler dealers for sale to its car customers. The auto turntable can be attached to the existing radio-speaker and will be mounted below the center of the dashboard.

The machines will be made especially for Chrysler automobiles and Col execs state that they have no intention of marketing the new-speed platters to the general public at this time. Now the operation is in the hands of Columbia's transcription department which is making the disks on order from Chrysler.

The disks are being made up from Col's regular catalog material. Chrysler will set its own prices for the platters.

Col execs state that the new disks will not be playable on the existing low low speed machines used for talking books. Latter machines rotate at 16 rpm and the additional two-thirds of a revolution on the Col disk would make for bad distortion on the 16 rpm players.

DORSEY ORCH MAY BE BAND ON HIGH TRAPEZE

Hollywood, Sept. 13.

Tommy Dorsey's orch may tour with the Ringling Bros. and Barnum & Bailey Circus next season. Talks are now on between Dorsey and John Ringling North, circus topper.

According to North, more crowds will be attracted to the grounds if a name band accompanies the show. North's idea is to house the Dorsey crew in an extra tent and give out with the dance beat after each show so the public can dance.

TV Catapulting Show Biz Into Its 'Golden Age'

By JACK HELLMAN

Hollywood, Sept. 13.

"It's truly the golden age of show business. Anything with merit will sell and the price is high."

The man who said it is probably as well qualified as any to make such an evaluation because he is Arthur Schwartz, producer, songwriter, creator and, if need be, "what else do you want done around here?"

Coming, as he is, into a second go at tv producing, he was naturally referring to the sight 'n' sounder, where "it's only money." Never in the history of our business has money been so ready and plentiful to back anything that has a potential for tv, especially a stage play, offered Schwartz, and, he hastened to add, "such rivalry as between the networks (NBC and CBS) I've never seen before in all my years in the business." He didn't say so but he was thinking aloud about the underlying factors: toll tv, movement of color sets and the Bill Paley ultimatum to his staffers, "we won't settle for less than first."

Schwartz first dipped his tootsies into teevee six years ago when he produced for CBS the musical series, and one of the very first, "Inside USA." This time around he'll sit in judgment on three color spectaculars for the Paley skein and take enough time out to write from a half dozen to a dozen original songs for each. For "Aladdin and His Lamp," which will be done live with film integrations, he'll compose with his old running mate on the lyrics, Howard Dietz, 10 to 12 original songs. They'll also collaborate on the music for "Won-

(Continued on page 18)

'Make With the Bigger Jackpot' Cues Upper Coin On Existing TV Quizzers

Big money trend engendered by the "$64,000 Question" is being extended to existing quiz shows as well as proposed packages. "Penny to a Million," the Wolf Associates package sponsored by Raleigh ciggies and Sheaffer Pens on ABC-TV, is upping the ante from a $10,000 maximum to a guaranteed $50,000 jackpot once every 13 weeks and a subsidiary $20,000 prize, also to occur every 13 weeks. In addition, a base prize of $3,000 per show for losers on the quizzer is being set.

Decision to up the ante came out of the Russell M. Seeds agency, which reps both sponsors on the show, with agency and bankrollers footing the additional tab. Sheaffer, incidentally, wants to dispose of its alternate-week sponsorship on the series because it bought in on another quizzer last month, "Two for the Money," which it shares with Old Gold on CBS-TV. Seeds agency is looking

(Continued on page 18)

Few Kudos, Many Raps for U.S. Pix At Venice; Yank Budget Too Skimpy?

By GENE MOSKOWITZ

Venice, Sept. 13.

Attention must be paid to festivals by both the U.S. industry and governments if the benefits of festivals for publicity, prestige and commercial purposes, are not to be lost. This was adequately demonstrated at this Venice Film Festival which wound Saturday (10). Sparseness of American kudos and some adverse publicity, both on a censorship and film choice plane, should focus industry regard on this fete. This is to be deplored since the U. S. participation at the recent Cannes Film Fest, both as to film calibre and personality turnout, was high and paid off. It is consequently a surprise to see the U.S. slipping back to festival neglect immediately after the Cannes eye-opener.

When it became clear that Cannes and Venice were more than just tourist affairs (also an important part of them), shrewd producers started to realize the real publicity that could be garnered from the 500 scribes gathered at these fests from all over Europe. Then the U.S. began to take a more active interest in these fests. However, though the U.S. participation is always the colorful one, American budgets have always been skimpy and picking of films until lately a haphazard thing. This year a selection committee chose the films. It did okay for Cannes, with "Marty"

(Continued on page 62)

SIEGEL BIOPIC, TV SHOW WITH PROTEGEES, DUE

Al Siegel, pianist, tunesmith and voice coach, whose career has been closely identified with Ethel Merman, whom he first took in hand, is being handled for a biopic by George Wood, of the William Morris Agency. Siegel meantime is introducing his newest protegee, Jessica James, at Monte Proser's La Vie, New York, on Oct. 5. He will also accompany her.

As part of the biopic horizon, Wood has a tv show, built around Siegel and his protegees, in work.

Among the personalities Siegel has worked with are Connie Russell, Joan Merrill, Julie Wilson, Lisa Kirk, Dolores Gray, Virginia O'Brien, Grace Moore, Irene Dunne, Carol Channing, Jane Kean, Carol Bruce, et al.

USIA Budgets Up

Washington, Sept. 10.

U. S. Information Agency budget, as now lined up for the fiscal year ending June 30, 1956, earmarks $4,200,000 for motion picture service. This is nearly $1,000,000 more than was budgeted last year.

For the radio-tv program (Voice of America), USIA has set up $16,767,000. Last year, it was $15,836,000.

NOTRE DAME DEGREE FOR GEN. SARNOFF

RCA board chairman Gen. David Sarnoff will receive a Doctor of Science degree from Notre Dame U. at an academic convocation Sept. 30, on the eve of the dedication of the university's new television station, WNDU-TV. Degree is the highest the school can confer, according to Rev. Theodore M. Hesburgh, C.S.C. president of the university.

Festivities at the dedication will also include the Notre Dame-U. of Indiana football game.

Put on A Clean Shirt For Opera, Sez Scot Director; It's Due a Little Respect

Edinburgh, Sept. 13.

A call to "put on a clean shirt for the opera" was made by Robert Ponsonby, the International Festival's new artistic administrator.

He wonders if it is just laziness that discourages so many from dressing up formally for Festival opera. Or, he asks, are theatregoing conventions changing?

Ponsonby doesn't think there should be any insistence on evening dress, but people ought to make some effort, he says, not only for their own enjoyment but out of respect for the artists.

"One does want a little bit of respect. If artists work seven or eight hours a day rehearsing and give a performance at night, we owe them a great debt.

"I would not say the Festival should become just a social occasion. Anyone, whatever his color or creed, is welcome, but I think that he should put on a clean shirt for the opera."

FRANK DE VOL

Currently—Composed and Conducted Music for U.A.'s "The Big Knife." Columbia Album of Music from "THE BIG KNIFE."
Summer Colgate Variety Hour on NBC-TV.
Preparing—for TV—"DO YOU TRUST YOUR WIFE?" starring EDGAR BERGEN, "BETTY WHITE SHOW."
This week on tour visiting the D. J.'s in Detroit—Chicago—Milwaukee.

Red Artists Break Thru U.S. Barrier

Deal has finally been set between the Russian government and Columbia Artists Mgt. for the American debut of Soviet artists for the first time since World War II. CAM expects to present Russia's two top instrumentalists, violinist David Oistrakh and pianist Emil Gilels, this fall. Gilels pact has been inked; negotiations are pending on Oistrakh.

Original plans were to have Gilels come in the autumn and Oistrakh next spring, but CAM prez Frederick C. Schang, who personally handled the deal, decided that now was the crucial moment,

(Continued on page 68)

Red Chinese Put Their Show on Road; Wows Zurich But It Ain't Opera

By ROBERT J. LANDRY

Zurich, Sept. 6.

The Red Chinese have put their show on the road after wowing Paris during the summer. Viewed in Zurich at $5 top, the "Oper Von Pekin" turns out to be a furiously-fast display of Chinese acrobatics, Chinese duelling with swords and pikes and cute Lotus Blossom ballets executed by surprising tall, and extremely pretty girls.

The entire production is costumed with riotously colorful Oriental silks, brocades and embroidery and includes awesome ancient masks, beards and other getups. Replete with vitality and showmanship, the company of around 30 artists (six native musicians) was a sensational and deserved smash hit opening night in this Swiss metropolis.

But the title is the most completely inexplicable misnomer in the recent annals of Western show business. Never, at no point, not for a moment is this "opera." Opera is lyrical drama, story told in music. The troupe from Pekin is vastly talented but a few bits of recitative, all in classic falsetto, cannot qualify as opera. This is a mixed revue with folk and classic values. It includes slapstick (excellent) and acrobatics (possibly the most amazing in all the world), and pantomime (an ancient river ferryman transporting a nervous girl downstream) of high artistry and humor. It includes dainty ballet in which a disarmingly simple theme like trying to net a butterfly is superbly handled. But the viewer waits vainly for the opera.

Actually, the printed program does not use the term seen outside the theatre and on posters around the town. In German, its "Das Klassiche Theatre Der Volksrepublik China." That word Volksrepublik (People's Republic) is the only Communist touch.

Veterans of American vaudeville will have seen this species of Chinese entertainment in past decades. Long Tack Sam's wonderful troupe, for one, comes to mind. But to the present generation it is all new and fresh. The sheer physical vigor of the leaps, somersaults and back-flips over castle walls (as an army of ancient times conquers a fortified place and switches banners) would excite any audience anywhere. Slightly compressed, this troupe could play the Radio City Music Hall as a package and cause a sensation, if politics allowed such a booking.

But, fellows, it just ain't opera, no matter how many opera houses, as in Zurich, it plays.

9/14

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'Variety' Characters

[Pre-AA]

Every enterprise and every organization acquires characters, develops characters, or has characters thrust upon them. VARIETY is(was) no exception.

They ran the gamut from outsiders to insiders. There was, of course, George Davis, onetime monologist who automatically inherited some of founder Sime Silverman's best castoff duds. Since Sime was a quick doffer-of-fer, Davis was pretty much the welldressed bum. There were no airs about George—he knew that he was what he was because it was a pretty good deal for him. Also, no AA nonsense for him. And so, when sometimes he'd stagger into the office and fall asleep on the little platform leading to Sime's desk, many a time Sime and his staff would just have to deftly walk over him or around him.

Sime's favorite story about George Davis was the one about giving Davis a costly overcoat only to have the ex-performer return 15 mins. later and angrily demand, "Hey, where's the belt?"

The "top floor" in the speakeasy days is loaded with stories and the one we hinted at recently had to do with Jack Pulaski *(Ibee)* bringing playwright Charlie MacArthur upstairs for a little liquid courage.

MacArthur liked it so much—"because nobody bothered you or hustled you, you got a drink when you felt like it, and everybody was so nice"—that he was determined that "I must get a card to this joint, absolutely the greatest speakeasy I've ever been in!"

Looked Tough—Wasn't

Ibee also was an unusual character. He thought of himself as a pugilist—but made the mistake of trading pokes with a stagehand. Like ex-college prof Louis Wolheim, who looked "The Hairy Ape" and gave an inspired performance, Jack's U. of P. football heritage was a busted beezer. Apart from "the heart of gold" underneath it all, Jack Pulaski had a major fetich—germs! He kept a disinfectant in a drawer. Nobody had better dare use his phone. One, he had the dial padlocked with a specially contrived gadget so that discouraged anybody dialing, after the phones were hooked up for the night; and (2), just to make sure, a box of Kleenex was also an ever-ready prop.

Then there was Alfred Rushton Greason *(Rush)*, who like Epes Winthrop Sargent *(Chicot*, later contracted to *Chic)*, started with Sime on the paper.

A Doughty Man

He signed himself *Rush*, we called him Al, Sime called him "Greas." *Rush*, too, was a doughty man with the spiritus frumenti and would periodically buttonhole Sime and, in kidding-on-the-square manner, tell the Old Boy a thing or three. It would have been suicide some places to speak to the Boss that way, but Sime understand, brushed it off, "All right, Greas, all right, see you back at the office" and Al's "Red" would put him into the hay for three, eight or 12 days, and that was that.

But in his workaday moments Greas was (1) the Wall Street shark (preceding Mike Wear now), (2) a very sagacious guy, and (3), a golf nut. He and Sid Silverman would tee off with those cotton balls, utilizing the length of the editorial floor as a driving range. This was, of course, when few were in the office or when Al was doing his "roadwork" in between wading into the copy. He was a prodigious copyreader. Sime wasn't always amused when he caught his son doing an Eisenhower off the front platform.

There were many more, and may be touched upon more than once again. Cecelia Ager with her then "advanced" (we called 'em screwball, most ungallantly) John Frederics hats. Ruth Morris with her gentle approach to it all; ditto Mollie Gray and Courtenay Allison.

Joe Bigelow, with his perpetual "Bojangles" complexion, was given the Harlem assignments, i.e. the crack colored shows and the like, in between his vaude coverage which was his specialty. *Bige* was the one who didn't think Marc Connelly's destined - to - win - the - Pulitzer - play - prize "Green Pastures" would last. Sid Silverman, in between the golf, was always the sports hound, with the football picks. Jack *(Con)* Conway, in between his classic slanguage, picked the fight winners.

Bob Sisk *(Sisk)* could reel off Gilbert & Sullivan chapter & verse like Nick Kenny produces Patty poems. He was our Theatre Guild hound (later joined the Guild—still later was a Hollywood producer) in between bragging about "the eastern shore of Maryland." (Sime brought him up from the Baltimore Sunpapers; it was and still is the usual procedure to pick promising stringers for permanent homeoffice staffers).

Then there were Fred Schader *(Fred)* and his Doberman-Pinschers, and Bobby Burns Berman, an ad hustler before he became "BBB," as he billed himself, as an emcee, who too was a dog fancier and breeder. And Harry Ennis *(Bell)* on burlesque; Mark Vance *(Mark)*, who gravitated from Harlem to smalltime vaude coverage to radio, and who panned his own brother's act (Sime bawled him later for not taking himself off the assignment); and Ed Barry *(Edba)*, the Greenwich Village and Times Square "color" hound. And in later years came the guy who was queer for bands; and then came the radio show biz pioneer experts and so on ... this had better stop before it becomes too personal. [*P.S. on Fred: he was always warned about those massive police dogs and finally it happened—one of 'em bit Schader, but hard. He got rid of the beast soon after.*]

Oh yes, and then there were characters who popped in. French soubret, whom Sime panned for her "Hoboken French," came in with flashing eyes and a stiletto to match to vow she was 99 4/100% pure Montmartre. And the German acrobat who wanted to break the "dumbkopf" VARIETY cub who didn't know a risley from a three-man-high. That was the time Charlie and Jess Freeman decided that a handy baseball bat behind the door might be a convenient prop, just in case.

And so, as each Tuesday twilight sinks into the Golden West of 444 Pearl Street, each issue brings us kiddies closer to the Golden Jubilee. Selah!

Cantor East Huddling With Network Execs On Specs; Memoirs Due

Eddie Cantor and his Ida are in New York for the first time in a year and eight months, during which period the comedian was admonished to slow down considerably because of his heart attack. While east he has huddles set up with Pat Weaver at NBC and Bill Paley at CBS, on a couple of spectaculars. He has just washed up his Ziv vidpix contract although retaining a sizeable proprietary interest therein.

Also, while east, Cantor will polish his memoirs which Simon & Schuster will publish next spring. Jane Ardmore collaborated. Book idea is based on a flashback, with a "total recall" of the names, places and events of his longtime show biz career—"just as they say it often happens to a man just before drowning or before he kicks off," to quote Cantor. He's utilizing his enforced rest cure, following the heart attack, as the premise for the book.

He is also "catching up with seeing my grandchildren and Janet (the youngest of the five Cantor girls) is due to spring one any day."

Cantor is pitching up his new quiz package, "Retire for Life." Show is already in the hands of one major sponsor, with a decision in the offing on the segment.

Under the show's setup, winners can start with prizes of $200 a month for a year, then jump to $200 a month for five years, 10 years, 20 years and finally, as the jackpot, $200 a month for life. Tax bite on the winnings work out to only $200 a year.

MIXED-UP SCREEN ERA LOOMS

Universal Copyright Convention Okayed; Films Covered in Pact

The Universal Copyright Convention, sponsored by the United Nations Educational, Scientific and Cultural Organization, becomes effective today (Wed.). Fifteen countries have now ratified it and 30 other countries have signed but not yet ratified the document.

Under the terms of the Convention, culmination of eight years' work by UNESCO and experts in some 30 nations, every country which is a signatory will extend the same protection to the works of foreign authors, composers and artists as to its own nationals. It pertains to literary, scientific and artistic works, including music, drama, motion pictures as well as paintings, engravings and sculpture.

The major film companies agreed to U. S. participation in the Convention only after considerable wrangling among film copyright lawyers. It was the contention of one group, who were eventually overrided, that the sound portion of a motion picture would not be properly protected under the terms of the Convention.

Until the present Universal Copyright Convention, the world of copyright was split up into three main sections. One centered around the Berne Convention of 1886, which included all European countries except Russia and Albania. The second was the Pan American Convention, which gave protection to creative work in most countries

(Continued on page 18)

Zenith Asks Vet Hosps Get Fight

Zenith Radio Corp. last week needled Theatre Network Television on making available the Marciano-Moore Sept. 20 heavyweight championship fight to veterans' hospitals and at the same time got in a pitch for toll-tv.

(Unknown to Zenith—obviously using the situation for a plug for toll-tv—TNT, the N. Y. Journal American, and the International Boxing Club, had been working for some time to provide the telecast for hospitalized veterans. J-A sports editor Max Kase revealed the details yesterday (Tues.). The 50-mile blackout of N. Y. originally imposed was lifted to allow the telecast to be piped to three VA hospitals in the N. Y. area—Manhattan VA hospital, Brooklyn VA

(Continued on page 62)

Metro's Ad-Pub Veep Solves 'Guys & Dolls' Including Braille

Dear Editor of the Bible:

New York.

Not one to rush into print at the drop of a hat (I at least wait until it hits the floor), may I shed a little light on the problem you raised in a recent issue of your sacred gazette. I refer, of course, to your conjectures as to how the title "Guys and Dolls" will be translated in the alien tongues that have been with us since that episode in the Tower of Babel (starring Victor Mature).

Polling is the new order at M-G-M. We find out what the public wants and then figure out whether that's what they ought to get. In the case of "Guys and Dolls" we found out that 97% of the United States want Sam Goldwyn, 2% want Trigger Burke and 1% doesn't know what they want. In Europe, Asia, Africa, Australia and that basketball in space the polling has just started. The returns on "Guys and Dolls" indicate that the exhibitors want to deduct their house expenses before discussing the matter.

There doesn't seem to be much

(Continued on page 18)

Chi Tax Take Up

Chicago, Sept. 13.

Theatre admission taxes collected by the City of Chicago in the month of August were up slightly over the same month in 1954. The August, 1955, total was $109,352, as compared with the August, 1954, collection of $107,764. Total amusement taxes also showed a small increase over the preceding year; the amount collected in August, 1955, was $174,000; August, 1954, taxes totalled $168,071.

Total theatre admission taxes collected in Chicago for the first eight months of 1955 amounted to $772,124; the total of all amusement taxes collected for the same period was $1,260,318.

Appeal Or Court Action Mapped For 'Forbidden'

If he has a chance of winning Code approval of "Three Forbidden Stories," Emil K. Ellis, N. Y. attorney, will take an appeal from the Production Code Administration's nix of the foreign import, which is distributed by Ellis' brother, Jack Ellis. Otherwise, the lawyer states he will file a court action against the Code, as he had previously threatened.

Following the stated threat, Ellis received a letter from Geoffrey Shurlock, Code administrator, instructing him on the appeal procedure if he elects this course. Shurlock repeated that he lacked the authority to reverse his own rejection of the pic because its subject matter, focusing

(Continued on page 18)

'FLANNEL' TIMES AD DUE TO WILSON-FOX DEAL

Fullpage ads in the N. Y. Times last week for the Sloan Wilson novel, "The Man in the Gray Flannel Suit" (Simon & Schuster), had the trade buzzing last week.

Ad, rare in the publishing field, was the result of Wilson's deal with 20th-Fox under which the film outfit set aside $25,000 to publicize the book prior to shooting it.

Page was taken up mostly by the figure of a man and a lengthy excerpt from the book. Introductory note said "certain passages have been left out (of the ad), as well as certain expressions which do not belong in an announcement of this kind." It was stated, too, that Gregory Peck would play the lead in the film.

'56 Academy Awards Date Set; NBC to Telecast

Hollywood, Sept. 13.

Academy of Motion Picture Arts and Sciences has set March 21, 1956 as the date for its 28th annual Awards Sweepstakes, when the presentation of Oscars will be telecast by NBC, prexy George Seaton discloses.

Board of Governors of the Academy also has recommended Feb. 13, 14, 15 or 16, 1956 as date for the Awards Nominations, also to be televised by NBC, according to the topper. Both will be sponsored by Oldsmobile.

Academy, Seaton says, has set these dates to avoid weekend shows in deference to exhibs who draw their biggest crowds on Friday, Saturday and Sunday. Oscar Night will be on Wednesday, and proposed Nomination Night either Monday, Tuesday, Wednesday or Thursday.

SIZE, SHAPE OF FILMS ALARMS

The film industry, which not too long ago experienced considerable confusion over projection standards because of the widescreen revolution, appears headed for another period of indecision. With the production companies aiming to hold the public's interest in motion pictures via bigger and wider pictures, the nation's theatres soon will be faced with the task of presenting pictures in new dimensions. On the horizon already are concrete plans for the filming of pictures in 55m and 65m sizes. In fact, 20th-Fox is already engaged in shooting "Carousel" in its new 55m process and Metro is prepping its 65m process for "International Revue."

With the major companies going in different directions — or rather different sizes—theatremen, recalling the early stages that led to the present changeover, are fearful that a similar mixed-up era will result. The introduction of 3-D, CinemaScope, stereophonic sound, and other anamorphic processes had exhibitors in a schizoid state as they weighed the situation to determine what equipment to install in their theatres.

Until all-purpose screens and projectors with variable lenses were arrived at, exhibitors tended to favor the process that would deliver them the most product. The specialized processes, such as Cinerama and Todd-AO, are not causing undue concern among the majority of theatres, but there is genuine worry about the size and shape of the pictures that the major studios will turn out in the future. With most of the theatres still paying off C'Scope equipment, there's hardly a desire to undertake any extensive retooling at this time. Majority of the theatres will put up a tough fight if they're forced to install new equipment, although large key city houses probably will take the plunge for roadshow attractions, as the 55m and 65m films undoubtedly will be.

Strange Aspect

Some observers feel that if the majors come up with films to com-

(Continued on page 61)

Cinerama Into Pix Making on Own; Miffed With SW Production Sked; Hassling Over 'Wonders' Contrast

Long dissatisfied with Stanley Warner's production schedule on Cinerama pictures, Hazard E. Reeves, president of Cinerama Inc., the equipment manufacturing and installation firm, has placed his company in the filmmaking field, launching this activity with an ambitious Cinerama project dealing with the peacetime uses of atomic energy. Picture, to be shot in conventional 35m as well as in the three-strip process, is being geared for a 1956 release date.

Reeves has reportedly prodded SW to step up its production program on the ground that more product was needed in order to enable Cinerama to move in to smaller communities where extended longruns are not feasible. Reeves' opportunity to embark on a production program came when SW failed to live up to the terms of the contract which gave it the production and exhibition rights to Cinerama.

Under the pact, if SW failed to complete three pictures in a two-year period, Cinerama Inc. was permitted to enter production on

(Continued on page 18)

'White Xmas' as Annual?

Chicago, Sept. 13.

The local Paramount exchange is seeking a Loop play date for "White Christmas," surpise b.o. pic of last year, during the Xmas season.

Ths would be an attempt to make showing of the film an annual tradition, much as deejay shows, jukeboxes, record dealers and sheet music merchants suddently erupt in a "White Christmas" song rash at Yuletide.

20th's Domestic Sales Ahead; See $66,000,000 in '55

As per original expectations, 20th-Fox's domestic sales crew has now evened the score with its counterparts at the international end and, in the third quarter, has forged ahead by quite a considerable margin.

For the first six months of 1955, 20th's foreign billings had actually been ahead of domestic billings by some $300,000. It was the first time in the history of the company that the foreign side had gained such an advantage over the domestic end.

Third quarter story is different, with domestic billings expected to run close to $19,000,000, whereas foreign billings will amount to about $13,000,000 or a little better. Even at this rate, however, 20th-Fox International sales should hit the $52,000,000 goal for '55 set by 20th International prexy Murray Silverstone.

For the three quarters ended

(Continued on page 71)

'Roxy' Nephew To Manage N. Y. Roxy

Robert C. Rothafel is due to move in as managing director of N.Y. Roxy Theatre at the end of this month, as part of a general shakeup in National Theatres house operations. He supplants William Moclair, current Roxy chief, who has been transferred to be boss man of the Fox Theatre in Philadelphia. No other changes in the Roxy setup are contemplated at the present time. Moclair has been at the theatre for a number of

(Continued on page 18)

National Boxoffice Survey

Trade Spotty; 'Thief' First for 3d Wk., 'Holiday' Again 2d, 'Love' 3d, 'Hand' 4th, 'Blues' 5th

Resumption of school in many areas this week and fact that many theatres are just starting out with new pix is making biz spotty this stanza. In some key cities covered by VARIETY, arrival of cooler weather is somewhat counter-balancing downbeat effect of a drop in juvenile patronage.

"To Catch Thief" (Par) is finishing first for third consecutive week although closely pressed by "Cinerama Holiday" (Indie). Latter is easy winner of second money. Third place goes to "Love Is Splendored Thing" (20th) as against fourth spot a week ago.

"Left Hand of God," another from 20th-Fox, is pushing up to fourth position although just getting started this session. "Pete Kelly's Blues" (WB) is finishing fifth, same as a week ago. "Kentuckian" (UA) is copping sixth spot.

"Mister Roberts" (WB), third last stanza, is dropping down to seventh since it has completed most of its big key city firstrun dates. "Summertime" (UA) is taking eighth place by a narrow margin.

"The Shrike" (U) is right on the heels of "Summertime" in ninth place. "McConnell Story" (WB), is winding up 10th, just getting around this frame. "Night of Hunter" (UA), in same category as "Story," is finishing 11th while "Marty" (UA) rounds out Top 12 list.

"We're No Angels" (Par), "Francis in Navy" (U) and "Always Fair Weather" (M-G) are the runnerup pix. Last-named is barely making this rating because having so many lukewarm returns.

"Last Command" (Rep), a newcomer, shapes good in Chi, big in Boston and okay in Cleveland. "Phenix City Story" (AA), also new, is rated only so-so in Philly but smash in N. Y.

"To Hell and Back" (U), still great in second Philly round, is running some $80,000 ahead of "Glenn Miller Story," also from Universal, in its first 35 playdates. "Miller" is alltime top grosser for U in recent years. In many spots, "Hell" is virtually doubling trade done by "Magnificent Obsession," another big U grosser.

More is expected to be heard from "Left Hand," "Story," "Summertime" and "Hunter" since most of these are just getting into distribution.

"Never Too Young" (Par), which has finished the bulk of its big key dates, is nice in N. Y., okay in Boston and good in K.C. currently. "Man From Laramie" (Col), in much same situation, is hefty in Chi and N. Y.

(Complete Boxoffice Reports on Pages 8-9)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
HOllywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5443
Chicago 11
612 No. Michigan Ave.
DElaware 7-4904
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 200 No. 2

INDEX

Bills	62
Chatter	70
Concert-Opera	63
Films Reviews	6
House Reviews	63
Ice Show Review	58
Inside Legit	64
Inside Music	51
Inside Pictures	10
Inside Radio-Tv	44
International	14
Legitimate	64
Literati	69
Music	49
New Acts	63
Night Club Reviews	60
Obituaries	71
Pictures	3
Radio-Television	25
Radio Reviews	38
Record Reviews	50
Frank Scully	69
Television Reviews	28
TV Films	35
Unit Reviews	63
Vaudeville	57
Wall Street	10

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year $20 Foreign

Rogers Hosp Gets Only Lip Service, Sez Montague; 'Few Steps Ahead of Sheriff'

By GENE ARNEEL

Will Rogers Memorial Hospital is just a "few steps ahead of the sheriff." This is Abe Montague's way of ramming home the fact that the tuberculosis institution in Saranac Lake, N. Y., is given ample lip service but unimpressive financial support by the industry that fosters it.

The bank account looks fine at the moment, showing a reserve of over $200,000, but this is derived from the recent theatre audience collection in behalf of Rogers Hospital. Replenishing the exchequer from time to time between drives, the necessity of relying on the public hat-passing and the intra-industry Christmas Salute solicitation of revenue, represent the major problems. These are the primary sources of money, but if either one or both were to suddenly diminish as a source of sustenance the hospital would be faced with the threat of collapse.

This is regarded as a paradox among some in the pic industry, particularly the limited few who lend their support and can't figure the indifference shown by the majority.

Situated high in the Adirondacks, Rogers Hospital, whose current census shows 66 patients, is a remarkably well-appointed and comfortable setup for anyone in show business who falls victim. They enter for free, and the statistics show that Rogers Hospital and its adjunct research laboratories rank with the tops around the world. This has been accomplished on a limited budget; such a well-heeled industry as the picture business, with its great number of wealthy individuals who frequently respond to humanitarianism causes, could well establish the TB operation on an expanded and peculiarly less-hazardous basis.

Montague, who is president of the Hospital; Robert J. O'Donnell, chairman, and other key figures in the undertaking figure the answer is in ways and means of spreading

(Continued on page 20)

Release Date Problem On Pix Balks Fashions Tieup, Says LeMaire

Paris, N. Y.'s Seventh Ave., Vogue and Harper's Bazaar need not fear the competition of Hollywood as a women's fashion style setter. According to Charles LeMaire, 20th-Fox's fashion topper, highlights of fashion are never good for a long period and film costume designers cannot follow the latest fashion fads, because by the time a picture is released a particular fashion may be out of mode.

Problem of release dates has been causing the lack of effective tieups with women's clothes manufacturers, LeMaire explained. By the time a picture is in general release, he pointed out, the manufacturers are working on a different season's line. Although the films may not follow the latest fad in dress, LeMaire maintained that Hollywood pictures were a great influence in determining the wardrobe of American women.

LeMaire pitched for more credit for designers, saying he thought reviewers, particularly trade observers, should comment on the fashions in a film just as they mentioned other aspects of a production. He said the recently-organized Costume Designers Guild is planning a tv show of its own to show women the behind-the-scenes work of Hollywood's designers and to show them clothes made for films which might be adapted for general use.

LeMaire estimated that the insurance value of the wardrobe at 20th-Fox is over $600,000.

Morey to Chair Film Side of Service Drive

Edward Morey, Allied Artists v.p., has been named chairman of the motion picture division of the Community Service Society of N. Y. Organization has a drive on schedule for next month with a goal of $1,000,000.

Prior to leaving for the Near East, Eric Johnston, president of the Motion Picture Assn. of America, asked Morey to take the job.

SET INT'L, WHOLESALE UNVEILING FOR 'HELEN'

Now that Warner Bros. has decided to hold an international premiere for "Helen of Troy," with the Rome-made film being unveiled simultaneously in 126 cities in 55 foreign countries, the film company is trying to come up with a gimmick that would serve to tie together the worldwide showings. Numerous suggestions are being offered by WB pub-ad staffers but, as of this moment, no one has come up with the satisfactory international theme.

The Jan. 26 worldwide bow will require over 150 prints, which will be scattered all over the world. In addition to the 126 foreign cities, it's expected that the film will have simultaneous debuts in some 25 or 30 U. S. towns. The picture will be dubbed into four languages—French, Spanish, Italian and German—and will be subtitled in some 20 other languages.

High Ct. to Decide On Unusual Fraud, Antitrust Case

Washington, Sept. 13.

When the Supreme Court reconvenes this fall, it will decide whether to intervene in a complicated antitrust and fraud motion picture case. Tribunal has been asked to throw out the action of a lower court directing a special master to unravel complexities of the unusual case.

Elimination of the special master is petitioned by the Narragansett Pier Amusement Corp., Artcraft Pictures and Myer, Joseph and Max Stanzler, all of Rhode Island, who run four theatres there. They were named defendants in fraud suits filed in March, 1948, by Paramount, Loew's, 20th, Warners and RKO. It was charged that the exhibitors submitted false statements of receipts on which they paid for their pictures.

The defendant exhibitors filed counterclaims in February, 1949, charging conspiracy in violation of the antitrust laws against the five majors, and United Artists, Universal, Columbia, Monogram and Republic. Also named defendants were Loew's Theatre & Realty Corp. and RKO Rhode Island Corp.

Subsequently, UA, Universal and Columbia filed counter-claims charging the exhibitors with fraudulent percentage reports, as the big five had done in 1948.

In 1954 the U. S. District Court ordered all the issues consolidated for trial. In April, 1955, the court appointed a special master to consider the issues which, the court declared, "are complicated beyond the generality of cases in this district."

The Stanzlers haev opposed this action they want a jury trial. In their reply brief, the distributors assert that appointment of a master is justified and that he should be permitted to continue.

SCHINE ANTITRUST CASE TO BE RETRIED IN BUFF.

Buffalo, Sept. 13.

Government case against Schine Chain Theatres Inc., its officers and other individuals involving criminal and civil contempt of court charges will be retried in Federal Court here shortly.

First trial, which was one of the longest ever conducted here and consumed over three months, was on Government charges that defendants violated a 1948 antitrust decree directing them to dispose of certain theatres and cease monopolistic practices. Trial was completed before Judge John Knight, who died prior to decision of the case. John B. McDowell, Justice Dept. trial counsel, will again act as prosecutor.

Trend of the Times

What with screens getting bigger all the time, the Motion Picture Export Assn. also is expanding its title. It's now the Motion Picture Export Assn. of America (MPEAA).

Change was okayed by the board to allow better identification of the org abroad.

Interest in Pix as Art Form Grows; Columbia U. Sets Special Showings

Interest in the study of motion pictures as an art form continues to grow, with each new season seeing the entry of new groups and expansion of the film society field. Latest to take the plunge is Columbia U. via its Institute of Arts & Sciences and the Center for Mass Communications.

Institute, headed by Russell Potter, is offering a "Motion Picture Parade at Columbia University," consisting of a series of 12 Wednesday evening showings at the college's McMillan Theatre. Presentation, at $7.50 for the series, will feature prize-winning festival films, special subjects, and talks by recognized personalities. Speakers include Richard Giffith, film library director of the Museum of Modern Art; Bosley Crowther, N. Y. Times film critic, and Mrs. Eleanor Roosevelt. Series kicks off Oct. 19 with a group of rare, early films selected from the Modern Museum's library.

Cinema 16, said to be America's largest film society, opens its ninth season in N. Y. on Oct. 16 with a schedule of 15 programs of film classics, documentary and experimental films. Feature attraction of the season will be a personal appearance by Alfred Hitchcock.

Cinema 16, which started in 1947 with 200 members, now has a membership of 6,000. This season a new series of showings has been added to its schedule—Friday night screenings at the auditorium of the Museum of Modern Art. Identical programs are presented on Wednesday nights (7:15 and 9:30 p.m.) at the Central Needle Trades High School, Friday nights (8:30 p.m.) at the Museum, and Sunday mornings (11:15 a.m.) at the Beekman Theatre.

TECHNI IS EXPANDING TO INCLUDE 65M FILM

Moving to keep pace with current Hollywood interest in wide-gauge film, Technicolor is expanding its processes to include 65m film, according to Herbert T. Kalmus, Techni prexy.

"Installation of 65m equipment has been started in response to producer requirements," he said. "The Hollywood plant will be the first to have the 65m developing and processing equipment." From the large area 65m negative it'll be possible to make release prints of any aspect ratio desired.

With Todd-AO utilizing 70m film, 20th-Fox now is shooting "Carousel" on 55m negative, and Metro is planning soon to make its first pic using a camera equipped for 65m film. While the wide-gauge prints lend themselves to road-showing, the 35m prints that can be reduced from the wide area negatives are said to provide a much sharper image.

L. A. to N. Y.

Nick Adams
Maxine Andrews
Ralph Bellamy
Eddie Cantor
Rosemary Clooney
Al Durante
Robert Downing
Joanne Dru
Carl Dudley
Ray Evans
Nanette Fabray
L. Wolfe Gilbert
Radie Harris
John Huston
John Ireland
Doreen Lang
Jay Livingston
Joseph L. Mankiewicz
Fay Morley
Mary Pickford
Ted Richmond
Buddy Rogers
Alex Scourby
Jack Wegner
Natalie Wood
Max E. Youngstein

New York Sound Track

Filming of the Todd-AO "Around the World in 80 Days" by **Mike Todd** in Europe has been given heavy coverage by the British and Continental press. Todd and flack **Ernie Anderson** have been keeping U. S. scribes supplied with pertinent tearsheets, even arranging to fly over special copies of the French Paris Match, which covered aspects of the lensing a la Life. Todd followed his printed missiles to N. Y. Monday (12) . . . Trade got a good laugh out of **Art Buchwald's** N. Y. Sunday Trib tongue-in-cheeker on the "Blackboard Jungle" issue . . . Italy's **Marcello Girosi** (of the "Bread, Love and . . . " series) wants **Marlene Dietrich** to costar with Vittorio De Sica in "Montecarlo." De Sica would direct and star in the pic . . . **Edward L. Kingsley**, head of Columbia's new foreign film setup, due back from Europe today (Wed.) . . . CinemaScope marking its second anni Sept. 16. It finds 25,149 theatres equipped globally with the total expected to hit 32,500 by the end of the year.

Warner Bros. personnel director **Ralph Budd** booked for more than 30 lectures at service and women's clubs on "What Is a Motion Picture" . . . Christian Science Monitor, which usually eschews any subject dealing with drinking or gambling, nevertheless carried yarn on **Samuel Goldwyn's** "Guys and Dolls," with emphasis on **Michael Kidd's** choreography . . . **Gene Milford**, who served as editor for "On the Waterfront," signed for same duties for "Panic," the **Van Wolf-John Parker** production slated for VistaVision filming in N. Y. this winter.

Sigmund Maitles, former advertising copy chief at Metro, has opened his own advertising-promotion office in New York to handle motion picture, television, and commercial accounts . . . **Merlin Lewis**, executive secretary of the Theatre Equipment and Supply Manufacturers Assn., has prepared a special booklet outlining the trade group's purposes, services, and activities . . . **Herbert Golden**, assistant v.p. at Banker's Trust, to South America for a month.

Jack L. Warner stopped over in New York on his return from Europe to confer with sales chief **Ben Kalmenson**, veepees **Albert Warner** and **Sam Schneider** before returning to his Coast headquarters over the weekend . . . **Russell Downing**, Radio City Music Hall managing director, off to Yellowstone National Park for a vacation. Before returning east, he'll spend some time on the Coast gandering new product for MH showing . . . **Lynn Farnol** added **Gerald E. Burns** and **Walter Damrosch Littell** to his public relations staff . . . Warner Bros.' "The McConnell Story" gets a klieglight preem at the Astor on Sept. 28.

"Cinerama Holiday" at the Warner Theatre is dropping its twi-night Friday showings at 7:30 and 10:30 p.m. in favor of the standard 2:40 p.m. matinee and 8:40 evening performance . . . Broadway thesp **Alex Scourby** back on the Main Stem after completing his role in "Giant," **George Stevens'** production for Warners . . . **Grace Kelly** due in Asheville, N. C., for two weeks of location work on Metro's "The Swan" . . . **George Murphy**, emcee of Metro's tv show seen on the ABC network, due in from the Coast Sept. 21 . . . **Don Knight**, manager of the Des Moines Theatres, Des Moines, declared winner of the $125 first prize for best campaign on Metro's "Hit the Deck."

Status Quo Seen Resulting From This Week's Anglo-U.S. Coin Talks

London, Sept. 13.

Talks for a renewal of the Anglo-American monetary agreement are due to start here on Thursday (15), and if negotiations proceed on schedule they will be concluded the following day. Eric Johnston is due in tomorrow (Wed.) from the Middle East to rep the Motion Picture Assn. and Ellis Arnall from America to protect the interests of the Society of Independent Motion Picture Producers.

Informed insiders are convinced that both parties will settle for the status quo and that there will be no attempt by the Yank negotiators to press for free convertibility. Any thoughts in that direction have been quashed by the recent trade balance figures for the United Kingdom, which show a substantial drop in Britain's gold and dollar reserves during the past two months.

In any event, U. K. balances have ceased to be a problem for the U. S. majors for some years, as the various facilities for thawing blocked currency have eliminated frozen assets. Nowadays, iced pounds are at a premium.

Griffith Johnson, who has been repping the MPA at the Venice Fest, will join Johnston at the London talks. Sir Frank Lee will speak for the British Treasury department.

MIDWEST FAIRS MAKE DENTS IN FILM B.O.'s

Chicago, Sept. 13.

Dave Friedman, Paramount drumbeater covering the midwestern sector out of the Chicago exchange, reports film b.o.'s down in cities hosting state fairs throughout the territory. With the fair season at its height, some fairs are reporting record attendance, with a foreseeable effect on pic wicket hauls.

Only the Wisconsin fair, with a $900 net, lowest since 1944, had small effect on Milwaukee filmery grosses, but the hot weather polio scare there is keeping many away from theatres.

Rep Signs Decree In 16m Suit; See More Pix for TV

Washington, Sept. 13.

Setting a possible precedent, Republic Pictures has accepted a consent decree in the Government's 16m feature film antitrust suit. Action was originally filed on the Coast July 22, 1952. Rep and its subsid, Republic Productions, are the first among the producer-distrib defendants to bow to the Justice Dept.'s wishes.

(Continued on page 20)

Europe to N. Y.

Chet Baker
Mel Ballerino
Diane Cilento
Barry Fitzgerald
Andor Foldes
Georgis Hiden
Edward L. Kingsley
Robert J. Landry
Richard Lewis
Mantovani
Michael Redgrave
Elmer Rice
Mel Shavelson
Michael Stern
Maurice Winnick
Jerome Whyte

N. Y. to L. A.

Rita Allen
Sid Blumenstock
Spring Byington
John Cameron
Russell V. Downing
Don Hartman
Leo Jaffe
George Jessel
Tommy Kinsman
Jerry Pickman
Murray Rei[illegible]r
A. Schneider
Arnold Stang
Jack L. Warner

N. Y. to Europe

William Barnett
D. A. Doran
Eddie Dukoff
Harry Fox
Lester Gottlieb
Russell Holman
John Huston
Seymour N. Siegel
Paul Talbot
Lew Wasserman

CONTROVERSIAL PIC BACKFIRE

Natives, Actors See Double in Down East 'Carousel' Shooting in Maine

By FRED HIFT

Boothbay Harbor, Me., Sept. 13.

It's symbolic of the industry's continuing technical march of progress that, coinciding with the second anniversary of CinemaScope, a 20th-Fox crew should be up here in Maine, shooting outdoor sequences for the Rodgers & Hammerstein musical "Carousel," in regular 35m CinemaScope and also in the new 55m C'Scope version.

Not that this twin exposure is particularly desirable, or that it'll last very long. Lensing of a film in two versions, one shooting after the other is—to say the least—time-consuming and a nuisance all 'round. It tests the patience of technicians and performers as they huddle around the little wharf that is the "set," waiting for the sun, waiting for a change of cameras, waiting as someone does a routine over and over again.

According to vet director Henry King (his last musical was "Alexander's Ragtime Band"), he expects to drop the protective 35m "cover" shooting almost momentarily, or at least as soon as he's advised from the Coast that the new equipment is everything that's expected from it.

Neither King nor his lenser, Charles Clarke, so far have seen a foot of the 55m film they've shot, and reports on it have been held up due to a snag in the developing equipment on the Coast. Each evening, the exposed film is rushed by car to Portland, 60 miles distant. From there it's shipped to to Boston and thence straight to the Coast.

Considering that this crew of some 150 actors, singers, dancers and technicians has been holing up at this picturesque, but extremely quiet, little seaside village for the

(Continued on page 20)

O'seas Standardization On One-Track Optical Sound Seen in 3-4 Yrs.

Foreign standardization on one-track optical sound should come within three to four years, Americo Aboaf, Universal's foreign general manager, predicted in N.Y. this week (12).

Aboaf was commenting on the report by Ben Cohn, U assistant foreign general manager, that exhibs in the foreign territories—and particularly the Far East—are playing down sound and that many are ordering CinemaScope with optical sound only.

"The exhibitors will eventually settle down to the industry's requirements," Aboaf noted. "They understand the need for changes. Theatres will adjust and eventually switch their manner of presentation to the kind of prints they are able to obtain."

Noting that the servicing of multiple-type prints abroad is proving very costly to Universal (as indeed it is to the other companies, too), Aboaf made it clear that U wouldn't adopt any firm policy until the sound situation has simmered down, but he left no doubt as to his intention, i.e. to eventually weigh the number of stereo sound installations against the number of prints required. At this moment already, neither U nor some of the other companies will serve stereo sound prints when there are only a couple of equipped spots in a country. This is a problem, particularly abroad, where a print has to be subtitled or dubbed in a certain language and thereafter is useless for other territories.

At the moment, U (within reason) is servicing any kind of print its customers need—stereophonic, optical or Perspecta. Latter two are, of course, compatible. Problem of stereo sound prints is bothering the companies in the U.S., too, and at least one—Warner Bros.—has begun to cut down drastically on the volume of stereophonic sound prints being offered.

Reels Seek Coverage On Olympic Winter Games

Having secured free coverage of the 1956 Olympic games in Australia, the newsreels are now moving to obtain the same concessions from the Italian committee which is running the Olympic winter games skedded for Cortina D'Ampezzo, Italy, in February, 1956.

Reels' pitch is that they're a medium of communication like radio, tv or the press and that, as such, they ought to be assured free access to the winter competish. There are some indications that the Italians don't feel quite the same way about it.

In the past, host countries have at times tended to the view that they "own" the rights to the games and are in a position to sell them. This happened to the reels during the Olympic games in Finland. However, they battled the ruling and won.

Recapping NSS Antitrust Bout

With the antitrust suit filed by the Independent Poster Exchange of Philadelphia against National Screen Service headed for a new round of legalistics in the U. S. District Court of Pennsylvania, Herman M. Levy, general counsel of Theatre Owners of America, has prepared an industry case digest reviewing the complicated history of the action.

Although the original suit was filed in 1942, the basis of the action started in 1939 when the major film companies granted to NSS the exclusive right to manufacture and distribute various advertising material, including standard accessories as well as film trailers. First deal was with Paramount in 1939, RKO followed in 1940, Loew's in 1942, Universal in 1944, Columbia in 1945, United Artists and Warner Bros. in 1946, and 20th-Fox in 1947.

In 1942, Independent Poster Exchange and others in similar businesses, filed a treble damage suit against NSS and the three producers who up to that time had given NSS exclusive licenses. Suit charged that the defendants had conspired to establish a monopoly in the distribution of accessories and that, because of it, the plaintiffs had been injured in their businesses. It also claimed that NSS was negotiating with other film companies to obtain similar licenses.

The suit was settled before it came to trial, with NSS agreeing to furnish the plaintiffs with accessories distributed by NSS under the then exclusive contracts and under others it might execute in the future. The plaintiffs withdrew their suit and agreed to pay, at specific prices, for the accessories bought from NSS. The sub-

(Continued on page 18)

TRIPLE GOTHAM PREEM SET FOR 'OKLAHOMA'

Triple preem for "Oklahoma" has been skedded by Magna Theatre Corp. prior to the film's opening at the Rivoli Theatre, N. Y., Oct. 13.

First preem will take place Oct. 10 for the press and execs of the film, radio and tv industries. Second showing, the following night, will take in leaders from all over the nation, including an Oklahoma delegation headed by Gov. Raymond Gary.

Third opening takes place Oct. 12 and will be sponsored by the Vocational Advisory Service. "Oklahoma," in the Todd-AO system, will be shown on a reserved-seat basis throughout its Rivoli run.

AIDS WANT-TO-SEE APPEAL AT B.O.

By HY HOLLINGER

Controversial films—those that are opposed by individuals or groups for personal, religious or other reasons— have a way of backfiring. The intentions of those opposed to the exhibition of certain films—no matter the validity of their beefs—are often distorted by the resultant publicity, an attempt at suppression usually obtains. The familiar stamp, "banned in Boston," usually means added sales for booksellers in other parts of the country. Similarly, a hue and cry over a film by forces aiming to prevent its showing can result in hefty b.o. returns beyond the original estimate of the distributor.

Ambassador Clare Boothe Luce's threat to ankle the Venice Film Festival if Metro's "The Blackboard Jungle" were shown has catapulted the picture into international fame. Already a controversial film on the domestic front as a result of denunciations by educational groups, a factor that greatly added to the film's b.o. value, "Blackboard" now rates as one of the most highly publicized films in the worldwide market. Mrs. Luce's action, plus the subsequent State Dept. statements, again placed the film in the news both domestically and abroad.

With "Blackboard" still in release in the U. S. and Canada and just about to begin engagements in foreign countries, the furore over the film can mean as much as an extra $1,000,000 in the b.o. take. It's figured that many people in U. S., who still haven't seen the film, may be induced to do so by the recent publicity. While the same may apply abroad, it's pointed out that Mrs. Luce's action may spread to American representatives in other foreign countries who may influence Metro to with-

(Continued on page 18)

Barrels of Ballots

According to unofficial estimates relayed by the Council of Motion Picture Organizations, the five national theatre circuits will require 25,000,000 ballots with which to supply theatregoers participating in COMPO's Audience Awards poll at the end of this year.

COMPO and National Screen Service, latter as distributor of the ballots, are now trying to figure the number needed by all U. S. theatres joining in the Awards project.

Myers Blasts COMPO for 'Frittered' Finances, Toll-TV Fight 'Runout'; Allied Seen Vamping Trade Group

Allied States Assn. leaders have been alarmed by the way in which the Council of Motion Picture Organizations' finances "were being frittered away" so charged Allied board chairman Abram F. Myers in a sharply-worded statement yesterday (Tues.) defending the exhibitor organization from recent criticism regarding its position toward COMPO, a renewed tax elimination campaign, and Government regulation of film rentals.

Myers' blast at COMPO is regarded as added evidence that Allied will withdraw from the all-industry group at Allied's national convention in Chicago Nov. 7-9. The Allied leader declared that COMPO "had a handsome sum on hand" at the conclusion of the previous tax campaign. By last Feruary, he said, the treasury had shrunk to $140,000, with COMPO spending about $12,000 a month. Myers said that Allied's board, meeting in St. Louis at that time, expressed concern that the treasury might be depleted before the audience poll could be completed. He noted that Allied's representative on COMPO's governing triumvirate was instructed "to work for rigid economy in that organization's operations and, if possible, see that the cost of all operations up to and including the audience poll is defrayed from monies now on hand."

According to Myers, Wilbur Snaper, Allied's COMPO rep, told the board on May 24 that COMPO "can do the job (audience poll) without added funds." Thereafter, said Myers, COMPO launched the present dues campaign "without further notice to or consultation with the constituent exhibitor bodies." He asserted that this "is in flagrant contrast to the procedure followed by the staff in dealing with the film companies," which are represented in COMPO by the Motion Picture Assn. of America.

"The film companies," he said, "are permitted to consider the nature and extent of their participation in dues drives among themselves. They not only do this but

(Continued on page 20)

4th S.F. Antitrust Case In Year With Sutro Suit

San Francisco, Sept. 13.

Sutro Theatres, owner of the Rivoli in Berkeley, Cal., filed a $300,000 antitrust damage suit against Universal Exchanges, Fox-West Coast and Blumenfeld Theatres in Federal Court here last Wednesday (7).

The suit charges the Rivoli is being deprived of firstrun and second-run films and asks damages, plus a stop to what it calls the defendants' combined monopolistic practices.

Also named as defendants are two Universal employees, Barney Rose and Theodore Reisch.

This is the fourth such antitrust suit filed here in less than a year.

Tug of War Seen For Animators

Demand for animators is said to be so great that it's causing a tug of war between the east (tv) and west (theatrical) for skilled artists. With slowdown of work on the Coast several years ago, many artists shifted to the east to cash in on the demand for animators for tv commercials.

There's still an unprecedented demand for animation workers in the east because of the tv work, according to N.Y. Screen Cartoonists, IATSE. The supply from Hollywood, the union notes, has almost been exhausted. In fact, the Coast studios, requiring animators for theatrical shorts, are trying to lure many of the artists back to Hollywood.

Competition between the coasts and demands of tv are causing a new problem, the union points out. Situation is preventing in-shop training of new artists. "Because of a fixed schedule and the need for many artists, the theatrical studios once were able to train their own workers," the union explains. "But now, tv studios are small, their schedules uncertain. Thus, when they need help the most, they can least afford to spend time training people."

Distrib Hassle Shaping in Limited Mex Pic Field With Seidelman Move

Formation by Sam Seidelman of Mexfilms Inc., with a backlog of 60 Mexican features for distribution in U.S. and Canadian Spanish-language houses, is seen cuing a sharp distrib hassle in this limited field.

For many years, Azteca Films and Clasa-Mohme were the only distributors in the market and between them they had sewn up the vast majority of the available situations. Then, Azteca was bought out by Cimex, the Mexican industry-government combo, which gives advances to Mexican producers and in turn gets their films for the U.S.

Entrance of Seidelman, former Eagle Lion foreign chief, into the market is seen as presenting added difficulties for Clasa-Mohme which, since the Cimex takeover of Azteca, has been having its difficulties anyway in procuring product. It's now understood that Clasa-Mohme, charging conspiracy, is eyeing legal action against both Seidelman and Azteca, or any exhib who yanks Clasa-Mohme pr ams in favor of Mexfilms.

According to Seidelman, formation of his distributing outfit, in which he is partnered with Juan Cortina Portilla, a Mexican architect, has nothing whatever to do with Cimex, which is his competition. He explained that he got his 60 films (including two CinemaScopers and five tinters) by selling local producers on the idea of releasing their product in the U.S. and Canada, pointing out that the Cimex org in N.Y. has quite a large backlog of product.

$800,000 Price Tag

In taking over the 60 films, Seidelman and his partner also took over from Cimex—or else agreed to pay—the advance guarantees for the pix involved. It's been reported he paid close to $800,000 for the films on that basis.

Since by playing ball with Seidelman, the producers are actually weakening the Cimex org in the U.S., observers are wondering about Mexfilms' future flow of pix. In a move that already would tend to tie the producers closer to Cimex, they are now to get their advances on a combined basis from Cimex (which for the moment is

(Continued on page 18)

Loughlin Winner of '55 SMPTE Sarnoff Kudos For Color TV Contrib

The Society of Motion Picture and Television Engineers' 1955 David Sarnoff Gold Medal Award has been won by Bernard D. Loughlin for his outstanding contribution in the color tv field. He will be presented with the medal Oct. 4, during the SMPTE's 78th convention at the Lake Placid (N. Y.) Club.

Convention will also see honorary SMPTE membership awarded to three outstanding personalities in the film industry—Walt Disney, Andre Debrie, prexy of Etablissements Andre Debrie, Paris, and John G. Capstaff, head of the photography department of the Eastman Kodak research lab until his retirement in 1954. Honorary membership committee is under the chairmanship of Fred T. Bowditch of National Carbon.

Loughlin is a consulting engineer with the Hazeltine Corp. in Little Neck, N. Y. Two of his outstanding contributions to color tv are the understanding that the optimum method of transmitting a compatible color picture is by the transmission, by normal standards, of a black-and-white picture to which the color information is added; and the "constant luminance" principle, by which the monochrome signal carries all of the luminance and the added color signals contribute only to chromaticity.

The Sarnoff award winner in 1954 was Ray D. Kell of RCA.

Desperate Hours
(VISTAVISION)

Exciting on many counts, including dollars in the till outlook.

Paramount release of William Wyler production. Stars Humphrey Bogart, Fredric March; features Arthur Kennedy, Martha Scott, Dewey Martin, Gig Young, Mary Murphy. Directed by Wyler. Screenplay, Joseph Hayes, based on his own novel; camera (VistaVision), Lee Garmes; editor, Robert Swink; music, Gail Kubik. Previewed Criterion Theatre, N.Y., Sept. 8, '55. Running time, 112 MINS.

Glenn ..... Humphrey Bogart
Dan Hilliard ..... Fredric March
Jesse Bard ..... Arthur Kennedy
Eleanor Hilliard ..... Martha Scott
Hal ..... Dewey Martin
Chuck ..... Gig Young
Cindy ..... Mary Murphy
Ralphie ..... Richard Eyer
Kobish ..... Robert Middleton
Detective ..... Alan Reed
Winston ..... Bert Freed
Masters ..... Ray Collins
Carson ..... Whit Bissell
Fredericks ..... Ray Teal
Detective ..... Michael Moore
Detective ..... Don Haggerty
Sal ..... Ric Roman
Dutch ..... Pat Flaherty
Miss Swift ..... Beverly Garland
Bucky Walling ..... Louis Lettieri
Mrs. Walling ..... Ann Doran

A click pic all the way, "Desperate Hours" is an expert adaptation of the novel about three escaped desperadoes who gunpoint their way to temporary refuge in the suburban Indianapolis home of a respectable middleclass family.

The story is variation on a theme; similar situations have been cropping up in recent fact and fiction. But producer-director William Wyler has made "Hours" fresh and exciting through astute use of the screen medium. His penetrating character development and intense construction of the yarn have given "Hours" special values.

This is a first for VistaVision in black and white. Wise, too, for color might have rendered less effective the strong fact-like appearance of "Hours." In other words, the film looks genuine—a vivid account of the terror that was visited upon the usually uneventful lives of "nice" people.

Important point favoring the film's sale involves the reaction of these innocuous folks. They emerge as real heroes, showing substance and strength of which they themselves were unaware and which doubtless will inspire gratifying audience identification.

Wyler worker with major-league performers, particularly stars Humphrey Bogart and Fredric March. This is Bogart in the type of role that cues comics to caricature takeoffs. Here he's at his best, a tough gunman capable of murder, snarling delight with the way his captives must abide by his orders, and wise in the ways of self-preservation strategy.

March is powerful as head of the family, never before cited for bravery but now bent on protecting his family from the three intruders. March conveys with remarkable effect his initial fright and bewilderment and subsequently the cool-minded courage and wisdom that lead to Bogart's defeat.

The others prominent in the pic are uniformly fine, each just right for the role and drawing from it its full potential. Arthur Kennedy, registers without error as the local deputy sheriff, clearly confused by Bogart's elusiveness and logical in trying to nab the convicts but without the risk of endangering their captives.

Martha Scott, as March's wife, gets across with careful restraint the role of a woman who's frightened but not hysterical. Mary Murphy is spirited and a little rebellious as the nifty-looking daughter. Richard Eyer, the kid brother, is a completely likely youngster who's unable to understand, at first, why his father doesn't rid his home of the strong-arm visitors.

Dewey Martin is fitting as Bogart's younger brother who makes it apparent he's regretful of his crime career and allegiance to Bogart. Gig Young is right as Miss Murphy's boyfriend, confused by her family's strange behavior and unaware of what's going on at her home.

Third member of the Bogart trio is Robert Middleton, an oversized heavy who, correctly, will stir audience revulsion with his despicable manner.

Under Wyler's probing direction, closeups and fleetingly-caught gestures of the players do much in the way of subtly establishing story points and explaining the characters.

Joseph Hayes' script, adapted from his own novel (he also did the legit dramatization), is a story completely told, melodramatic but always plausible and peopled with extreme but nonetheless logical characters. The writing is taut, and in interpreting it for the screen, Wyler apparently added a few touches of his own that add to the color and excitement.

Gail Kubik's score is heard during only a couple of scenes; absence of music for the most part of the film is another factor contributing to the this-is-for-real effect. Editing is tight and other credits all are topnotch. *Gene.*

Seven Cities of Gold
(C'SCOPE—COLOR)

Good action-drama programmer around founding of Early California missions; for general dual bill market.

20th-Fox release of Robert D. Webb-Barbara McLean production. Stars Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter, Rita Moreno; features Eduardo Noriega, Leslie Bradley, John Doucette, Victor Juncos, Julio Villareal. Directed by Webb. Screenplay, Richard L. Breen, John C. Higgins; added dialog, Joseph Petracca; from a novel by Isabelle Gibson Ziegler; camera (De Luxe Color), Lucien Ballard; editor, Hugh S. Fowler; music, Hugo Friedhofer; conducted by Lionel Newman. Previewed Sept. 7, '55. Running time, 103 MINS.

Jose ..... Richard Egan
Captain Portola ..... Anthony Quinn
Father Serra ..... Michael Rennie
Matuwir ..... Jeffrey Hunter
Ula ..... Rita Moreno
Lieutenant ..... Eduardo Noriega
Galvez ..... Leslie Bradley
Juan Coronel ..... John Doucette
Lt. Faces ..... Victor Juncos
Pilot Vila ..... Julio Villareal
Churichake ..... Miguel Inclan
Dr. Pratt ..... Carlos Musquiz
Father Vizcaino ..... Pedro Galvan
Capt. Rivera ..... Angelo De Stiffney
Pilot Perez ..... Ricardo Adalid Black
Blacksmith ..... Fernando Wagner
Miscomi ..... Guillermo Calles
Axajui ..... Eduardo Gonzales Pliego
Atanuk ..... Yerye Deirute
Kukura ..... Anna Maria Gomez
Indian Boy ..... Jaime Gantalez Quinones
Rano ..... Lucile Nieto
Dira ..... Olga Kutierrez
Guitar Player ..... Juan Jose Hurtado
Father ..... Jack Mower
Mother ..... Kathleen Crowley

The story of how Father Junipero Serra started the establishment of a string of missions in early California is interestingly, if at times leisurely, unfolded in "Seven Cities of Gold." The trouping is excellent, and there is action and drama to go with the period setting, all helping to shape it as a satisfactory entry for top-of-the-bill bookings in the general program market. Film should have a special-interest factor for Catholic Church backing. The religious connotation blends well with the entertainment.

Where "Seven Cities" scores best is in the believable development of the part both the Church and the military played in the establishment of California under early Spanish rule. The script by Richard L. Breen and John C. Higgins does its job well in framing the Isabelle Gibson Ziegler novel for the screen. No single side or factor is made the heavy for the sake of drama. Rather, circumstance and necessity are used to expedite plot, so that conflict between the Church and the military comes about logically.

Two notably good performances are turned in by Michael Rennie, as Father Serra, and Anthony Quinn, as Captain Portola, the Spanish soldier who led the expedition from Mexico City to the California coast back in the 1700's. Both are entirely believable. Satisfactory, too, are Richard Egan, another officer in the expedition; Jeffrey Hunter, leader of the Indians who oppose the settlement of the San Diego Mission, and Rita Moreno, his sister, whose romance with Egan ends tragically.

Robert D. Webb and Barbara McLean, husband-wife producing team, staged the picture in Mexico, and the junket lensing by Lucien Ballard in CinemaScope and De Luxe Color provides the picture with some strikingly rugged backgrounds that help express the period. Action is centered entirely on the trip overland to the Bay of San Diego and the hardships the group goes through as Father Serra circumvents military necessity to establish his first mission. The dialog is good, and there's some humor mixed in to keep things from getting too heavy. There's a "miracle" staged when Rennie and Egan are saved from perishing in a sandstorm that needs more explanation or elimination from the footage.

Technical credits are used advantageously under Webb's direction of the story. *Brog.*

My Sister Eileen
(C'SCOPE MUSICAL-COLOR)

Gay musical remake of former legit-pic clicks, not to be confused with B'way musical version, "Wonderful Town"; good b.o. prospects.

Hollywood, Sept. 9.

Columbia release of Fred Kohlmar production. Stars Janet Leigh, Jack Lemmon, Betty Garrett; features Robert Fosse, Kurt Kasznar, Richard York, Lucy Marlow, Tommy Rall, Barbara Brown, Horace McMahon, Henry Slate, Hal March. Directed by Richard Quine. Screenplay, Blake Edwards and Quine; based on play by Joseph Fields and Jerome Chodorov, adapted from stories by Ruth McKenney and produced on the stage by Max Gordon; camera (Technicolor), Charles Lawton Jr.; editor, Charles Nelson; songs, Jule Styne, Leo Robin; music supervised and conducted by Morris Stoloff, assisted by Fred Karger; musical numbers and dances by Robert Fosse. Previewed Sept. 7, '55. Running time, 106 MINS.

Eileen Sherwood ..... Janet Leigh
Ruth Sherwood ..... Betty Garrett
Bob Baker ..... Jack Lemmon
Frank Lippencott ..... Robert Fosse
Appopolous ..... Kurt Kasznar
Wreck ..... Richard York
Helen ..... Lucy Marlow
Chick Clark ..... Tommy Rall
Helen's Mother ..... Barbara Brown
Lonigan ..... Horace McMahon
Drunk ..... Henry Slate
Drunk ..... Hal March
Brazilian Consul ..... Alberto Morin
Alice ..... Queenie Smith
George ..... Richard Deacon
Police Sergeant ..... Ken Christy

This latest version of "My Sister Eileen" is another demonstration of the durability of the material from Ruth McKenny's original New Yorker articles. First successfully put on film by Columbia in 1942, after the material had clicked as a stageplay by Joseph Fields and Jerome Chodorov, studio is now back with its own musical version, which has good possibilities generally.

What Columbia will be selling this time is not to be confused with yet another musical version, "Wonderful Town," which was the Broadway tuner from the original stage comedy. That, too, was a success. Where familiarity normally is supposed to breed contempt, or at least boredom, the filmtuner is an exception. Even those well acquainted with all of the material will find a freshness here that assures acceptance. It could have used stronger names and songs, but should do excellently with what it has, since the entertainment is there to please.

Scripters Blake Edwards and Richard Quine have turned out a simplified filmusical, in that the tunes and dances come naturally to situations and are not overly staged. Thus, the problems that befall two sisters from Ohio, come to New York to seek fame as a writer and actress, respectively, play naturally, even with some broadening for comedy. Quine's direction keeps things gay and mostly moving at a spirited pace. Latter helps when some of the situations tend to be repetitious.

Producer Fred Kohlmar chose a cast of good talents to carry off the show and the performer response to script and direction is topnotch. Two major assets in the trouping and funnying are Betty Garrett, the Ruth Sherwood who pens her sister's romantic adventures and Jack Lemmon, as Bob Baker, the young publisher and wouldbe wolf who successfully romances Ruth. Seconding this pair are Janet Leigh, very attractive as the little sister, and Robert Fosse, the shy soda jerk. Others adding to the fun include Kurt Kasznar as the landlord of the basement apartment in which the girls live; Richard York, as the Wreck, the football nut; and Tommy Rall, the flashy reporter.

None of the songs is from the stage tuner, having been cleffed by Jule Styne and Leo Robin especially for the picture. While not particularly standout, the numbers are mostly pleasant and fit aptly into the sequences in which they are used.

"There's Nothing Like Love," first heard as a sister duet, is reprised later by Fosse. Lemmon, while short on voice, makes a laugh-getter out of "It's Bigger Than Both of Us" while romancing Miss Garrett. She is heard on "As Soon As They See Eileen," then on "I'm Great" with Miss Leigh, York and Kasznar; the spritely "Give Me A Hand And My Baby," sung and terped with Miss Leigh, Fosse and Rall. Still a howler is the finale conga line with the Brazilian Navy students to "What Happened To The Conga." Fosse, who staged the dances, and Rall click strongly with a challenge dance tagged "Mr. Gloom."

Charles Lawton Jr.'s CinemaScope lensing in Technicolor is very good, favoring the players, costuming and settings so that there is plenty of eye appeal throughout. Other behind-camera functions are brought off expertly. *Brog.*

Gentlemen Marry Brunettes
(C'SCOPE MUSICAL—COLOR)

Musicomedy about two gals in Paris; title, cast names and travelog backgrounding might help b.o. chances, but entertainment values are disappointing.

Hollywood, Sept. 13.

United Artists release of Richard Sale-Robert Waterfield (Russ-Field Voyager) production. Stars Jane Russell, Jeanne Crain, Alan Young, Scott Brady, Rudy Vallee; features Guy Middleton. Directed by Sale. Screenplay, Mary Loos & Sale; camera (Technicolor), Desmond Dickinson; editor, G. Turney-Smith; dances, Jack Cole; music supervision and title tune, Herbert Spencer & Earle Hagen, with lyrics by Sale; incidental music composed and conducted by Robert Farnon. Previewed Sept. 9, '55. Running time, 97 MINS.

Bonnie Jones
Mimi Jones (1926) ..... Jane Russell
Connie Jones
Mitzi Jones (1926) ..... Jeanne Crain
Charles Biddle
Mrs. Biddle
Mr. Biddle Senior ..... Alan Young
David Action ..... Scott Brady
Rudy Vallee ..... Rudy Vallee
Earl of Wickenware ..... Guy Middleton
Monsieur Ballard ..... Eric Pohlmann
Monsieur Dufond ..... Ferdy Mayne
Monsieur Duty ..... Leonard Sachs
Monsieur Marcel ..... Guido Lorraine
State Manager ..... Derek Sydney
Pilot ..... Boyd Cabeen
Hotel Manager ..... Robert Favart
Couturier ..... Duncan Elliot
Two Blondes ..... Gini Young, Carmen Nesbitt
Messenger ..... Maurice Lane
Wardrobe Woman ..... Penny Dane
Stage Doorman ..... Michael Balfour
Chauffeur ..... Edward Tracy

Herewith, another entry in the cycle of CinemaScope tours of Europe. "Gentlemen Marry Brunettes," a musicomedy about two show gals in Paris, has neither the sparkle nor wit that might have rated it more than routine bookings. B.o. prospects are disappointing.

While the idea of two girls from the States clicking in the Paris show world might have suggested good possibilities for a comedy with music, the development fails to jell completely. It gives Russ-Field (Jane Russell, Robert Waterfield), which produced in association with Voyager Films (Mary Loos, Richard Sale), an unimpressive start as a new indie outfit.

With the exception of the title tune by Herbert Spencer, Earle Hagen and Richard Sale, the numbers are all oldies such as "You, You're Driving Me Crazy," "Ain't Misbehavin'," "Daddy," "I Wanna Be Loved By You" and others. They serve as assorted solo and production number backing to the unimaginatively-conceived musical side of the film and, if not already standards, would hardly grow in stature from this treatment.

Miss Loos and Sale contributed an uneven screen story from which it is difficult to pick a clear plot line. Unlike most of the films offering vicarious tours of European spots, this one might have trouble engendering audience participation or particular sympathy with the characters.

Misses Russell and Jeanne Crain are a sister act offered an engagement in Paris by promoter Scott Brady and his friend, Alan Young. (Latter plays three parts). In the long ago, the gals' mother was a Paris hit with a string of suiters, so flashbacks are mixed in to show the past era as contrast to the present. Around as old suiters are Rudy Vallee and Guy Middleton, but they, like the other principals, are handicapped by the material.

There's an apparent lack of inspiration in executive producer guidance by Robert Bassler, in Sale's direction and in the latter's producer function with Waterfield. Miss Loos is listed as associate producer. Desmond Dickinson's cameras frame Paris in Technicolor for fair effect and there are some showy femme gowns on display.

Der Hauptmann und Sein Held
Berlin, Sept. 6.
(GERMAN)
(The Captain and His Hero)

Eden release of CCC production. Stars Ernst Schroeder and Jo Herbst. Directed by Max Nosseck. Screenplay, Karl-Wilhelm Vivier after stageplay of same title by Claus Hubaleck; camera, Georg Bruckbauer; music, Martin Boettcher. At Kiki, Berlin. Running time, 82 MINS.

Hauptmann Eisenhecker ..... Ernst Schroeder
Paul Kellermann ..... Jo Herbst
Frau Kellermann ..... Fita Benkhoff
Ilse ..... Ingeborg Schoener
Yvonne ..... Ilse Steppat
Hauptmann Peppmoeller ..... Fritz Wagner
General ..... Ernst Stahl-Nachbaur
Master-Sergeant Kuhnke ..... Bruno Fritz

Claus Hubaleck's prize-winning (Gerhart Hauptmann award and Dramatists' Award) play has been brought to the screen with remarkably positive results. Having a strong anti-militaristic message, film is enjoyable and partly very witty entertainment with some sharp satirical touches. Its b.o. prospects are a bit doubtful since "Captain" is rather unconventional film fare and has no strong marquee names. Yet the film has enough ingredients to please a majority of domestic audiences. It also appears to have a chance in U.S. arty houses.

This is the story of 18-year-old Paul Kellermann who becomes a German soldier in the last war. Barrack life is rather tough for him—he's pushed around by superiors and involuntarily soon is behind the company eight-ball. However, when he manipulates things to get himself the Iron Cross, he becomes the favorite of his captain and the idol of his company. Film attempts to explain that in the army a man's medal rather than his character is a vital factor.

This film may be compared with the German pic, "08/15," but unlike that and other Teutonic pix of same category, "Captain" is much clearer in its message since it is a heavy attack against German barrack life and militarism in general. With such a good story as the basis, Karl-Wilhelm Vivier had little difficulty in framing a suitable script. This has many fine gags and the dialog, often harsh if genuine, is convincing.

Max Nosseck, recently returned from Hollywood and doing his first German pic in 20 years, has done a creditable directing job.

Two actors are worthy of mention—Ernst Schroeder, as the ambitious and medal-conscious captain, and Jo Herbst, of the local cabaret group "Die Stachelschweine" (Porcupines), as the young recruit who becomes his Captain's "hero." Among the good supporting roles are Bruno Fritz, who gives a lovable study of a master-sergeant; Fita Benkhoff, as Herbst's mother; Ingeborg Schoener, as his girl-friend; Ilse Steppat, Clemens Hasse and Werner Mueller.

Technical credits are adequate. Camerawork by Georg Bruckbauer is often excellent. A special word of praise goes to the comparatively unknown Martin Boettcher whose score perfectly adds to the mood. *Hans.*

Capsule Foreign Film Reviews

Venice, Sept. 13.

Les Mauvaises Rencontres (The Bad Liaisons) (**FRENCH**). Marceau producton and release. Stars Anouk Aimee, Jean-Claude Pascal; features, Claude Dauphin, Gaby Silvia, Philipe LeMaire, Yves Robert. Directed by Alexandre Astruc. Screenplay, Astruc, Roland Laudenbach from novel by Cecil St. Laurent; camera, Robert Le Febvre; editor, Maurice Serein. At Venice Film Festival. Running time, 90 MINS.

Film shapes as a posey, arty entry which traces the adventures of a young girl from the provinces to the gilded, upper class segments of Paris. Flashback is utilized as the girl is questioned about whether a certain doctor was to give her an abortion. Extremely static quality and forced rhythm of the pic rob this of movement. Director Alexandre Astruc has not been able to give this a feel of humanity and passion needed in this tale of a young girl's slow analysis of her emotional life.

Very stilted dialog and wooden acting also keep this in the arty group, and for the U. S. is primarily for special situations and limited engagements. Lensing is slick but overdoes some of the effects. Acting is too one-keyed to ever get a semblance of complexity into the characters. This is a first full length pic by Astruc, and is too much of the textbook type. *Mosk.*

Venice, Sept. 13.

Despues De La Tormenta (After the Storm) (**MEXICAN**). Filmdora release and production. Directed by Roberto Gavaldon. Screenplay, Gavaldon; camera, Matinez Solares; editor, Gonzalo Curiel. With Marga Lopez, Lilia Prado, Ramon Gay, J. L. Jimenez. At Venice Film Festival. Running time, 90 MINS.

The usual lush lensing and melodramatics are abundantly present in this film. It is well mounted and acted with melodramatic flourishes. Concerning two twins, who live in a lighthouse with their respective wives, main complication is when one of the brothers becomes enamored of the other's wife. In a storm one of the twins is lost and the remaining one passes himself as the other twin to get the other man's wife he had desired all along. His real wife suspects and when the other twin returns, it makes for a stormy climax.

Acting makes the most of the histrionic opportunities while location shooting provides nice backing. This is primarily for foreign lingo situations in the U. S. since it lacks the more solid footing and storytelling values for arty houses. Direction is slick and keeps the narrative rolling along, with lensing and editing an asset. *Mosk.*

Venice, Sept. 13.

Maos Sangrentas (The Bloody Hands) (**BRAZILIAN**). Artisti Associati release of Maristola production. Directed by Carlos Hugo Christensen. Screenplay, Pedro Vignale, Christensen; camera, Mario Pages; editor, Christensen. With Arturo De Cordova, Tonia Carrero, Sadi Cabral. At Venice Film Festival. Running time, 90 MINS.

This is a gory film which relates the fate of a group of convicts who escape from an island prison and are relentlessly tracked down by the authorities until all are wiped out. Under this is the theme of a man who has killed his wife for infidelity, but then begins to question the deed, and the hardened leader of the band finally succumbs to remorse and eventual madness. This might be a good item for nabe spots or the action market. It may be too brutal for the average runs. *Mosk.*

COUNT'S NOW IN ON TOLL-TV

Indies Eye Offbeat Latin, O'Seas Pix; Asking Prices Too High for Risks

Inability on the part of the indies to compete with the larger outfits for the cream of the Italo, British and French product has them eyeing the more offbeat European and South American product. Also, since "Rashomon" and now "Gates of Hell," there's a steady interest in Japanese pix.

Indies dealing with European producers complain louder than ever that the tag being put on the Continental films is beyond all reason, with the asking price frequently between $100,000 and $150,000 in advance guarantees.

"They don't realize the risks we take here, when the review of a single man (The N.Y. Times' Bosley Crowther) can literally mean success or failure for a foreign film," was one comment.

Indies, hemmed in by the competition, think they may be able to cash in on films coming from countries that normally don't supply the U.S. market with suitable product. Example would be Sidney Kaufman, who went to Yugoslavia and has tied up a number of properties there. Arthur Davis is negotiating with Swedish producers, and a number of importers, notably Munio Podhorzer, are trying to establish the German films here. There's been interest, too, in a couple of Indian pix and in Argentine and Mexican productions.

Apart from the arties, one of the keys to this exploration of the foreign pix potential is dubbing which, if successful, could overcome the handicap of the unfamiliar language. It's true, however, and freely recognized, that countries with limited production activity as a rule are unable to make films of a technical quality to satisfy American audiences.

Southwest States Eyed In Sindlinger's First Index on Public Taste

Philadelphia, Sept. 13.

Sindlinger & Co.'s Audience Action Index, a weekly cross-section poll of the public's film and television preferences that attempts to gauge such matters as "word-of-mouth," issued its first release to clients after five months preparation and 12 "trial runs."

An entertainment service for motion pictures and television, Index will furnish weekly reports for the next several weeks covering the Southwestern states of Texas and Oklahoma. Additional states are to be added every few weeks.

Client list for first issue of Sindlinger's Audience Action Index starts with 397 subscribing theatres and one distributor. Texas clients include Cole Theatres, Frontier Theatres, Isley, Interstate, Jefferson Amusement Co. and Martini.

Oklahoma clients include Cooper Foundation Theatres, Stanley Warner, Video Independent Theatres and TV station KWTV. Paramount Pictures is also a client.

Index will provide its subscribers with weekly information on such facts as "know about," "appeal rating," "potential desire to see" and "seen," both on individual movies and television programs. Clients are also serviced with information on media exposure, filmgoing frequency and tv viewing trends. Index claims to have developed a technique to measure degree of word-of-mouth enabling it to re-

(Continued on page 18)

Col's 'Song to Remember' Now Set for Reissue

The 16m version of Columbia's "A Song to Remember," first released 10 years ago, is being reissued, the company feeling it is particularly suitable at this time for schools and churches.

The Frederic Chopin biopic, starring Merle Oberon and featuring Cornel Wilde, is not being made available to tv, however, according to Col.

Downing to Scout Fresh Pix on Coast Junket

Russell V. Downing, managing director of the N.Y. Music Hall, left over the past weekend on his annual looksee at new product on the Coast. He will see enough new screen material to get a definite line on films to be shown at the Hall in the next 12 months.

Downing plans to take a rest in Colorado and California for about four weeks, and then will go on to Hollywood for 10 days. He expects to arrange for the Music Hall's Christmas pic also while on the Coast. Downing will be away from N.Y. about six weeks.

Italo Setup Due For Sharper O.O. In Van Dee Exit

Resignation of Eugene Van Dee, the Motion Picture Export Assn.'s Italo rep, is seen cuing possible further changes in the MPEA field staff and is likely to lead to a sharp scrutiny of the Italo situation once Griff Johnson, MPEA v.p., returns from his current European jaunt.

According to MPEA in New York, no successor to Van Dee has as yet been picked. Van Dee actually covered the entire Mediterranean area from Italy, including Spain.

Reason for the Van Dee exit is understood to be the dissatisfaction of some of the companies over money deals he helped negotiate in Italy, and specifically the Finmeccanica (semi-official shipyard outfit) arrangement. It's indicated that the distribs in the future may deal also with a second shipyard to thaw their coin, a move which Van Dee apparently opposed even though—the argument runs in N.Y. —the terms would have been better.

Rumblings about Van Dee had been heard in N.Y. for some months past, but reports of com-

(Continued on page 22)

PAR FINDS FALL GOOD TIME FOR REISSUES

So far as Paramount is concerned, the fall is a good time for reissues. Company had only one re-run last year, "Reap the Wild Wind," which ran up domestic distribution revenue of $800,000.

This year, Par is going out with three re-releases plus the resumption of distribution of "White Christmas," which was withdrawn last June. The Irving Berlin musical, starring Bing Crosby and Danny Kaye, is set as Par's holiday release, which is unusual in that a new pic generally is slotted for that period.

Set for handling late this month is Cecil B. De Mille's' "Unconquered," made in 1947 with Gary Cooper and Paulette Goddard in the leads. Combo reissue skedded for mid-October consists of Walter Wanger's "Trail of the Lonesome Pine," 1946 entry with Sylvia Sidney and Henry Fonda, and "Shepherd of the Hills," 1941, John Wayne and Betty Field.

Zagon Skies to Spain

Samuel Zagon, Coast attorney associated with Stanley Kramer among others, winged out of N. Y. yesterday (Tues.) for Madrid where he will set up corporate operations for the indie producer. He had been in Gotham two days for huddles with United Artists execs.

Kramer is now in Spain preparing his next production, "Pride and the Passion."

FCC TO WEIGH FULL PRO & CON

The suggestion, put forward principally by Jerrold Electronic Corp. of Philadelphia, that subscription-tv is both desirable and feasible via a wired system had the three toll systems at the boiling point last week.

Each touched on the issue as it filed its rebuttal brief with the Federal Communications Commission. Latter will, now digest the material and is expected to call a public hearing on the question of pay-as-you-see tv authorization.

The reply comments filed last week—there were altogether eight of them—shed little new light on such complicated questions as whether subscription-tv was in the public interest, whether the FCC had the legal authority to approve it, and whether—technically and economically—the tv b.o. could be put to work.

The only important party that didn't bother with filing a reply comment was RCA whose board chairman, Brig. Gen. David Sarnoff, in the original brief, had ripped mercilessly into the proponents of a toll service.

The reply comments on the whole were little more than a rehash of old arguments. However, their tone generally was sharper and more sarcastic than the original comments. Whereas the tenor of the opponents once again reflected their deep concern over the effects a toll system would have on "free" tv, the "pro" forces hit hard on the point that fee-tv was necessary to "rescue" the audience and the industry from complete network domination.

As Skiatron Electronics noted in its comments: "Both . . . the National Broadcasting Co. and the American Broadcasting Co. devote their entire comments to the general thesis that subscription television will not only be a success but such a smashing success that 'free' television will be destroyed. Whether this is a tacit admission of the failure of 'free' television to achieve television's true potential or not, the proponents of sub-

(Continued on page 22)

U Claims No. 1 Spot in Five Asiatic Countries; '55 Billings Run Ahead

Universal's position in the Far East is improving steadily and the company now occupies the No. 1 position in five countries in Asia, Ben Cohn, U assistant general foreign manager, reported in N. Y. Monday (12) following his return from a six-week Far Eastern trip.

(Al Lowe, U's Latinamerican supervisor, also just back from a trip, said the company in his territory was tops in at least three countries.)

Cohn said his company's Far Eastern billings for 1955 would be substantially ahead of last year, thanks in part to an improvement in the product offered. In taking credit for occupying the top spot in several territories, U figures it on the basis of American pix only. Several of the competing distribs handle local films, a practice from which U has shied away as a matter of policy.

U so far has stuck to its own films for two reasons: because it prefers concentrating on the American releases and because, unlike some of its competitors, it has enough of its product on hand. Based on these factors, as well as its rising business volume, U feels that it isn't getting a fair shake when it comes to the allocation of permits.

Particularly this was true right now in Japan, Cohn pointed out, where the company is being "penalized" by a frozen system that doesn't take into account "injustices" done to it some years back. Right now, in the question of the divvying up of the Italian permits, U also is balking at the industry's refusal to correlate its improved position with the total number of permits received.

Cohn visited Japan, Formosa, the Philippines, Hong Kong, Singapore, Indonesia, Burma, Thailand,

(Continued on page 61)

UA Execs Trek to Fla. For Latino Sales Meet

United Artists' homeoffice brass will join officials of the company's south-of-the-border offices at a Latin American sales convention opening Monday (19) in Miami.

Trekking from Gotham will be Arthur B. Krim, president; Robert S. Benjamin, board chairman; Arnold M. Picker, foreign distribution v.p. who will preside; Max E. Youngstein, v.p.; Louis Lober, general manager of the foreign department, and a number of h.o. staffers.

Networks' Strong Status Quo Pitch In Toll-TV Briefs

Study of the brace of reply comments filed last week with the FCC by proponents and opponents of subscription-tv shows the extent to which the "anti" faction is basing its arguments on the assumption that the advent of a pay system would render sponsored tv virtually inoperative.

To an extent this is but an echo of the position taken by the same group in its original comments. At that time, RCA's Brig. Gen. David Sarnoff stated flatly that "free" and toll video were incompatible and couldn't exist side-by-side.

While the proponents protest that their purpose is limited to providing a supplementary service, the opposition discounts such modesty and maintains very earnestly that the effects of a direct charge method would deal a deathblow to tv as presently constituted.

Underlying this assumption seems to be the thought that, if

(Continued on page 22)

Home Toll, Blow By Blow

The Arguments For:

SKIATRON CLAIMS: The networks equate a threat to themselves with a threat to the public they claim to represent. Individual stations haven't fallen for the network arguments. Also, there is something fundamentally humorous about seeing exhibs, long opponents of tv, now lauding "free" tv because a new competitor has appeared on the horizon... Wired subscription-tv is a red herring and not economically feasible... Brig. Gen. David Sarnoff says: "Pay television violates the American concept of Freedom to Listen and Freedom to Look." He misconstrues the true nature of this concept which actually embraces the freedom to listen to and see programs of any and all kinds furnished by broadcasters with or without charge.

The CBS argument, that toll-tv would create "second class citizens," is false. American economic society distinguishes without any threat to its democratic faith between those who have more and those who have less... The FCC has absolute authority to act and in fact, as long as transmission by radio is involved, it is obliged to do so... Like the press, tv shouldn't derive its revenue solely from advertisers. The question before the FCC is: Should the growth of television be eternally chained to the advertising dollar? ... TV today is guilty of the same "blackouts" that are being charged to any potential toll service... The tv advertising budget can't continue the upward trend it has shown during the past five years.

ZENITH: It's the Commission's

(Continued on page 22)

The Argument Against:

CBS CLAIMS: The comments of the toll-tv proponents are in part self-contradictory and confirm the argument that any of the proposed systems, if successful, would spell the destruction of the best values of free television. All of the proponents have utterly failed to show they would operate for "public convenience, interest or necessity" . . . All three proponents ignore the possibility of using a wire service which would avoid the blackout of broadcast channels . . . Toll-tv can not remain a supplementary service and, if unchecked, would bid away program material from free television. In fact, it would be impossible to build a pay system without doing so and the proponents admit that the siphoning process would be a reality even if only a small percentage of the audience were willing to pay.

There is a plain implication that toll-tv would reduce advertising expenditures on tv and this can't be reconciled with Zenith's contention that pay-tv would leave advertising sponsorship of programs unaffected . . . Sponsors need an audience fully as much as any pay system, and they are therefore as sensitive to public tastes as anyone could be; certainly as much as any of the toll proponents . . . Theatre-tv is hardly a threat to "free" home tv. Over a period of four and a half years, the theatres presented exactly 25 sports events, two operas and one variety show. This constitutes Skiatron's "growing catalog of events being lost to theatre television." . . . Proponents' comments confirm the contention

(Continued on page 22)

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(Continued on page 22)

Studios Long Way Off From Agreeing on Any Uniform Film Process

Hollywood, Sept. 13.

In spite of the emphasis on the development of the various scope processes by the major studios, the standard wide screen technique is still more than holding its own.

To date, out of an estimated 180 pix shot so far this year, 100 have been filmed in the standard 1.65 to 1.85 ratio. Opposed to this are 80 productions shot in either the Cinerama, CinemaScope, SuperScope, VistaVision, Todd-AO or Republic's new Cinepanoramic method. Latter is an anamorphic process developed by studio's own engineering department.

Setting the pace in the standard screen shooting are the indies, with 30 films so far, as against nine in the new processes. Among the majors, Columbia leads with 20 standard films, while eight were made in CinemaScope. Second is Allied Artists with 16 standard films against four pix shot in CinemaScope and two in SuperScope. U-I follows with 14 standard films, three in CinemaScope and one in VistaVision.

Republic, the last major studio to enter the scope processes, has lensed 10 pix in the standard method, and is currently filming its first pic in the new Cinepanoramic method. At Warners, nine standard pix and six CinemaScopers have been shot to date. Metro and RKO both have filmed only one standard pic this year, but the Culver lot filmed 12 in CinemaScope while RKO lensed 10 pix in their SuperScope process.

20th-Fox and Paramount are the only major studios that have not lensed any standard type pix this year. Fox, to date, has produced 15 CinemaScope films, while on the other hand Par has lensed nine pix in VistaVision.

Out of all the assorted figures, one fact stands out clearly. The studios are still a long way off from agreeing on a uniform process.

L.A. Loaded Down With Holdovers; 'Angels' Medium $14,000; 'Hand' Good 30G, 'Thief' Fancy 15G, Both in 2d

Los Angeles, Sept. 13.

Local firstrun biz is experiencing a considerable post-holiday slump. It is not being helped either by the end of the long summer school vacation. Lone new bill, "We're No Angels," is shaping medium $14,000 in two firstrun hardtops but drawing added coin in eight ozoners.

Second week bills are all off considerably from opening frames but "Left Hand of God" is holding well at good $30,000 in second round in four sites. "Love Is Splendored Thing" continues to please in fourth round at Chinese.

"To Catch Thief" looms smart in sixth week at Hollywood Par. "Summertime" is trim in fourth Fox Wilshire round. "Marty" is rated good in ninth Fine Arts stanza.

Estimates for This Week

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1)—"We're No Angels" (Par). Medium $14,000. Last week, Orpheum, with unit; Hawaii "Girl Rush" (Par) (2d wk), $2,400.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50) — "McConnell Story" (WB) and "Road Denver" (Rep) (2d wk). Off to $22,000. Last week, $39,000.

State, Vogue (UATC-FWC) (2,404; 885; 90-$1.50) — "Always Fair Weather" (M-G) and "Finger Man" (AA) (2d wk). Mild $12,000. Last week, $17,700.

Hillstreet, Egyptian (RKO-UATC) (2,752; 1,536; 80-$1.25) — "Kiss of Fire" (U) and "Strangers" (Indie) (2d wk). Thin $8,000. Last week, $13,000.

Hollywood (FWC) (756; 80-$1.10) —"Naked Amazon" (Indie) and "Francis In Navy" (U) (2d wk). So-so $3,000. Last week, with Orpheum $14,000.

Warner Beverly (SW) (1,612; $1-$1.75) — "Shrike" (U) (2d wk). Down to $7,000. Last week, $10,000.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50)—"Left Hand God" (20th) and "Headline Hunters" (Rep) (2d wk). Good $30,000. Last week, zoomed to fat $52,800.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Night of Hunter" (UA) (3d wk). Okay $5,000. Last week, $7,800.

Iris (FWC) (816; 80-$1.10) — "Night Holds Terror" (Col) and "Man From Colorado" (Col) (reissue) (3d wk). Nice $3,000. Last week, $4,200.

Chinese (FWC) (1,908; $1-$1.80) — "Love Is Splendored Thing" (20th) (4th wk). Good $16,000. Last week, $23,400.

Fox Wilshire (FWC) (2,296; $1.50-$2) — "Summertime" (UA) (4th wk). Pleasing $12,000. Last week, $15,700.

Four Star (UATC) (900; $1-$1.50) — "Man Loved Redheads" (UA) (4th wk). Dull $1,500. Last week, $2,100.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Catch Thief" (Par) (6th wk). Smart $15,000. Last week, soared way above original outlook to sock $21,200.

Fine Arts (FWC) (631; $1-$1.50) —"Marty" (UA) (9th wk). Good $6,000. Last week, $7,700.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (124th wk). Into current frame Sunday (11) after dipping some to $24,000 last week.

Broadway Grosses

Estimated Total Gross
This Week $513,300
(Based on 21 theatres.)
Last Year $539,700
(Based on 21 theatres.)

'Left Hand' Large $14,000 in Prov.

Providence, Sept. 13.

With threatening Sunday weather, mainstem houses got a heavy play to boost grosses in all spots in current week. Big openings include the State's "Night of Hunter" and Majestic's "Left Hand of God." Also strong are Albee's "Wichita" and Strand's second round of "To Catch A Thief," especially the latter.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Wichita" (AA) and "Spy Chasers" (AA). Neat $9,000. Last week, "Foxfire" (U) and "Abbott and Costello Meet Mummy" (U), same.

Majestic (Fay) (2,200; 50-75)—"Left Hand of God" (20th) and "The Dam Busters" (WB). Looks to hit big $14,000. Last week, "McConnell Story" (WB) and "Life In Balance" (20th), $13,000.

State (Loew) (3,200; 50-75)—"Night of Hunter" (UA) and "Top of World" (M-G). Nice $14,000. Last week, "Summertime" (UA) and "Scarlet Coat" (M-G), $13,000 in nine days.

Strand (Silverman) (2,200; 50-75) —"To Catch Thief" (Par) (2d wk). Great $8,000 after $14,000 in first.

'Summertime' Smash 9G, Balto Ace; 'Blues' Okay $16,000, 'Hand' 9G, 2d

Baltimore, Sept. 13.

Fresh product is spelling pleasing grosses here this round. "Pete Kelly's Blues" looms oke at the Stanley. "Summertime" is boff at Film Centre. "Night Of Hunter" shapes big at the intimate Little. Second round of "Love Is Splendored Thing" looms fine at the Town as does second week of "Left Hand Of God" at the New.

Estimates for This Week

Century (Loew-UA) (3,000; 25-65-95)—"Kentuckian" (UA) (2d wk). Okay $7,000 following $14,000 opener.

Film Centre (Rappaport) (960; 50-$1) — "Summertime" (UA).

(Continued on page 24)

'HAND' HEFTY $23,000, CLEVE.; 'BLUES' 12G, 2D

Cleveland, Sept. 13.

Strong holdovers are out-drawing fresh entrants which feel the customary post-holiday slump. Best newcomer is "Left Hand of God," strong at Hipp. "Last Command" at State looks okay. Rousing takes are still being registered by Allen's "Pete Kelly's Blues" in second lap. "To Catch a Thief" in fourth at Stillman and "Love Is Splendored Thing" on second at Palace.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Pete Kelly's Blues" (WB) (2d wk). Big $12,000. Last week, $24,500.

Hipp (Telem't) (3,700; 70-$1)—"Left Hand of God" (20th). Strong $23,000, topping city. Last week, "Kentuckian" (UA) (2d wk), $12,000.

Lower Mall (Community) (585; 70-90)—"Tales of Hoffman" (Indie) (reissue). Smart $3,600. Last week, "Tempest in Flesh" (Indie) (2d wk), $2,000.

Ohio (Loew) (1,244; 70-90)—"Bullet For Joey" (UA) and "Twist of Fate" (UA). $7,500. Last week, "We're No Angels" (Par) (m.o.) (3d wk), $7,000 in 9 days.

Palace (RKO) (3,286; 70-$1)—"Love Is Splendored Thing" (20th) (2d wk). Good $11,000. Last week, $13,000.

State (Loew) (3,500; 70-90) — "Last Command" (Rep). Okay $11,000. Last week, "Always Fair Weather" (M-G), $13,000 in 9 days.

Stillman (Loew) (2,700; 70-90)—"To Catch Thief" (Par) (m.o.) (4th wk). Brisk $9,000 for nine days. Last week, $12,000 in 9 days.

'Hell' Hot $24,000, Philly; 'Blues' 16G

Philadelphia, Sept. 13.

Weekend trade was unaccountably off. Midtown keys with bluechip films held strong pace with newcomers not figuring. Stanton and Stanley trade obviously is being hurt by remodeling of fronts. Ace hold over looks to be "To Hell and Back," still smash in second Mastbaum week after a new record for present scale opening round. "Pete Kelly's Blues" shapes socko in second stanza at Goldman while "Love Is Splendored Thing" is fine in second Fox week. "To Catch Thief" continues great in sixth frame at the Trans-Lux.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)—"We're No Angels" (Par) (8th wk). Nice $7,500. Last week, $9,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (30th wk). Okay $15,000. Last week, $17,000.

Fox (20th) (2,250; 90-$1.49) — "Love Is Splendored Thing" (20th) (4th wk). Fine $18,000. Last week, $23,000.

Goldman (Goldman) (1,200; 65-$1.35)—"Pete Kelly's Blues" (WB) (2d wk). Sweet $16,000. Last week, $34,000.

Green Hill (Serena) (750; 65-99) (closed Sundays) — "Bells St.

(Continued on page 24)

Mpls. Okay; 'McConnell' Potent 12G, 'Marty' Big 6G, 'Thief' Fast 10G, 2d

Minneapolis, Sept. 13.

As holdovers persist fresh entries become scarcer than ever with current week setting a record in that respect. There are only two newcomers, "Marty" and "McConnell Story," both robust at boxoffice. No less than six pix are hanging on, a new high, limiting drastically the total take in the city.

In eighth week "Cinerama Holiday" continues well out ahead of the others currently. It's the seventh stanza for "Mister Roberts," third for "Pete Kelly's Blues" and "The Kentuckian" and the second for "Seven Little Foys" and "To Catch a Thief." Last two are especially big.

Estimates for This Week

Cenutry S-W) (1,150; $1.75-$2.65) —"Cinerama Holiday" (Indie) (8th wk). Holds at terrific pace with smash $28,000. Last week, $30,500.

Gopher (Berger) (1,000; 85-$1)—"The Kentuckian" (UA) (3d wk). Okay $4,500. Last week, $5,900.

Lyric (Par) (1,000; 85-$1)—"Mister Roberts" (WB) (7th wk). Goes out after this stanza because under local clearance it becomes available for earliest 28-day slot nabe houses, having played three weeks at Radio City prior to its four moveover stanzas here. Sturdy $4,500. Last week, $6,000.

Radio City (Par) (4,100; 85-$1)—"To Catch a Thief" (Par) (2d wk). Exhibiting plenty of stamina after initial week of exceptional strength. Big $10,000 or near. Last week, $16,500.

RKO-Orpheum (RKO) (2,800; 75-$1) — "McConnell Story" (WB). Hampered at boxoffice by title, but highly praised by crix and well liked by patrons. Potent $12,000. Last week, "Pete Kelly's Blues" (WB) (2d wk), $9,500.

RKO-Pan (RKO) (1,600; 75-$1) —"Pete Kelly's Blues" (WB) (m.o.). Third downtown week is neat $6,000. Last week, "7 Angry Men" (AA) and "Big Tip Off" (AA), $5,000 at 65-85c.

State (Par) (2,300; 85-$1)—"Seven Little Foys" (Par) (2d wk). Continues to be a winner at tall $7,000. Last week, $12,000.

World (Mann) (400; 75-$1.20)—"Marty" (UA). A natural for this house. Great $6,000. Last week, "Not as a Stranger" (UA) (8th wk), $4,200.

Key City Grosses

Estimated Total Gross
This Week $2,574,400
(Based on 23 cities and 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,830,400
(Based on 24 cities and 224 theatres.)

'Hand' Hefty 23G, Frisco; 'Thief' 18G

San Francisco, Sept. 13.

"I Am Camera" is heading for a new house record at the arty Bridge Theatre currently, with "Living Desert" old mark definitely in danger. "Cinerama Holiday" also set an alltime high for the Orpheum by soaring to a huge figure in the sixth week concluded last Sunday (11). "To Catch Thief" looks best of many holdovers with a terrific second stanza at St. Francis. "One Desire" shapes good at Golden Gate while "Left Hand of God" is rated nice at the Fox, only other newcomers this week.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"One Desire" (U) and "Ain't Misbehavin'" (U). Good $14,000. Last week, "Private War Major Benson" (U) and "High Society" (AA), $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Left Hand of God" (20th) and "Robber's Roost" (UA). Nice $23,000. Last week, "Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (2d wk), $12,000.

Warfield (Loew) (2,656; 65-90)—"Always Fair Weather" (M-G) (2d wk). Okay $11,000. Last week, $15,000.

Paramount (Par) (2,646; 90-$1)—"Pete Kelly's Blues" (WB) and "Seminole Uprising" (Par) (2d wk). Fine $15,000. Last week, $27,000.

St. Francis (Par) (1,400; $1-$1.25) —"To Catch Thief" (Par) (2d wk). Great $18,000. Last week, $24,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (7th wk). Sixth week ended Sunday (11) was huge $38,200. Last week, $35,700. Sixth round hit a new house record here.

United Artists (No. Coast) (1,207; 70-$1)—"The Kentuckian" (UA) and "Bullet for Joey" (UA) (2d wk). Big $14,000 or near. Last week, $18,750.

Stagedoor (A-R) (400; $1-$1.25) —"Marty" (UA) and "Kind Hearts, Coronets" (Indie) (reissue) (11th wk). Great $3,800. Last week, $4,200.

Larkin (Rosener) (400; $1) — "Flamenco" (Indie) (5th wk). Oke $2,300. Last week, $2,800.

Clay (Rosener) (400; $1)—"Green Scarf" (Indie) (4th wk). Fair $2,000. Last week, $2,600.

Vogue (S. F. Theatres) (377; $1) —"Wages of Fear" (Indie) (4th wk). Big $3,000. Last week, $3,300.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"I Am Camera" (DCA). Record $9,000. Last week, "Court Martial" (Indie) (4th wk), $1,500.

Rio (Schwarz) (397; $1)—"Fuss Over Feathers" (Indie) (2d wk). Light $1,000 in 4 days. Last week, $2,500.

'Love' Robust $16,000 In Cincy; 'Summertime' Hot $8,500, 'Thief' 7½G, 2d

Cincinnati, Sept. 13.

Three new bills are holding downtown trade up above par for this back-to-school session, an ofish one for juve patronage. "Love Is Splendored Thing" is getting top coin currently with a nice Albee figure. Keith's shapes good with "Summertime" but "Girl Rush" is just fairish at the Palace. "To Catch a "Thief" remains potent in fourth frame at the Grand.

Estimates for This Week

Albee RKO) (3,100; 75-$1.10)—"Love Is Splendored Thing" (20th). Leading city in coin at swell $16,000. Last week, "Never Too Young" (Par), $16,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (12th wk). Maintaining hefty tempo at $28,000, same last week.

Grand (RKO) (1,400; 75-$1.25) —"To Catch Thief" (Par) (m.o.) (2d wk). Good $7,500 for fourth downtown session. Last week, $11,000.

Keith's (Shor) (1,500; 75-$1.25)—"Summertime" (UA). Good $8,500. Last week, "Virgin Queen" (20th), $7,400.

Palace (RKO) (2,600; 75-$1.10)—"Girl Rush" (Par). Fairish $9,500. Last week, "McConnell Story" (WB), $13,000.

Late School Helps Hub; 'Command' Loud $20,000; 'Holiday' Wow 24G, 3d

Boston, Sept. 13.

Cool, fall weather perking biz here this frame. "Cinerama Holiday," still leading the city with a smash $24,000 in third stanza after record-breaking Labor Day weekend. Only one newcomer, "Last Command" at Paramount and Fenway, looms lusty. "To Catch Thief" at the Astor is holding torrid in third frame. "Love Is Splendored Thing" at Keith Memorial is fast in its fourth round. Postponement of school opening has helped all houses.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"To Catch Thief" (Par) (3d wk). Slick $16,000. Last week, $20,000.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25)—"Game of Love" (Indie) (7th wk). Fat $9,800. Last week, $8,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$3.85) — "Cinerama Holiday" (Indie) (3d wk). Torrid $24,000. Last week, $34,000.

Exeter (Indie) (1,300; 60-$1)—"Dam Busters" (WB) (3d wk). Oke $5,000. Last week, $6,000.

Fenway (NETA) (1,373; 60-$1)—"Last Command" (Rep) and "Carolina Cannonball" (Rep). Big $6,000. Last week, "McConnell Story" (WB) and "Double Jeopardy" (Col), $7,000.

Kenmore (Indie) (700; 85-$1.25) —"Marty" (UA) (6th wk). Fine $7,500. Last week, $9,200.

Memorial (RKO) (3,000; 60-75-$1) —"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (4th wk). Hotsy $14,000. "To Hell And Back" (U), which was cut in for preem with Audie Murphy personal during VFW convention, opens tomorrow (Wed.).

Metropolitan (NET) (4,357; 75-90-$1.25)—"Never Too Young" (Par) and "Adventures Sadie" (20th) (2d wk). Okay $12,000. Last week, $17,000.

Mayflower (ATC) (689; 75-90-$1.25)—"Virgin Queen" (20th) (4th wk). Okay, $4,500. Last week, $5,200.

Paramount (NET) (1,700; 60-$1) —"Last Command" (Rep) and "Carolina Cannonball" (Rep). Fine $14,000. Last week, "McConnell Story" (WB) and "Double Jeopardy" (Col), $17,000.

Orpheum (Loew) (3,000; 60-75-$1)—"Kentuckian" (UA) and "Top of World" (UA) (2d wk). Stout $14,000. Last week, $21,000, over hopes.

State (Loew) (3,500; 50-60-70-$1) "Kentuckian" (UA) and "Top of World" UA) (2d wk). Solid $8,000. Last week, above expectations at $13,000.

Lancaster Tall $29,000, Det.; 'Thief' Lively 16G, 'Roberts' Rich 18G, 4th

Detroit, Sept. 13.

Biz is slackening off in downtown houses this week as many holdovers begin to fade. Of two newcomers. "The Kentuckian" at Palms is only one showing signs of life, being smash. "Skabenga" shapes slow at the Broadway-Capitol. "Mister Roberts" is still great in fourth week at the Michigan. "To Catch Thief" looks sockeroo in second week at Madison. "Love Is Splendored Thing" looms oke in fourth round at the Fox. "Summertime" shapes trim at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (4th wk). Oke $18,000. Last week, $22,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Mister Roberts" (WB) (4th week). Strong $18,000. Last week, $22,000.

Palms (UD) (2,961; $1-$1.25) —

(Continued on page 24)

'Shotgun' Okay $6,000, Omaha; 'Hand' 9G in 2d

Omaha, Sept. 13.

Three holdovers and a torrid heat wave are crimping downtown biz this week. Only new entry, "Shotgun," at the Omaha, is just okay. "Mister Roberts" is good in its fourth week at the Brandeis. "Left Hand of God" looks fairish in its second week at the Orpheum. "Love Is Splendored Thing" is fairly strong at the State on second.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1) —"Mister Roberts" (WB) (4th wk). Good $4,000. Last week, $6,500.

Omaha (Tristates) (2,000; 70-90) —"Shotgun" (AA) and "Spy Chasers" (AA). Okay $6,000. Last week, "Pete Kelly's Blues" (WB) (2d wk), $7,500 at 75-$1 scale.

Orpheum (Tristates) (2,890; 70-90)—"Left Hand of God" (20th) (2d wk). Fairish $9,000. Last week, $12,500.

State (Goldberg) (860; 70-90)—"Love Is Splendored Thing" (20th) (2d wk). Neat $4,500. Last week, $8,000.

'FEMALE' FANCY 12G, TORONTO; 'SHRIKE' 14G

Toronto, Sept. 13.

Only newcomers are "The Shrike" and "Female on Beach," both solid, latter being especially big. "Not As Stranger," in fourth frame, is still topping the town in actual coin. "To Catch Thief" continues fast in third week at Imperial.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,357; 60-90)—"Above Us Waves" (Rank) (2d wk). Solid $12,000 after last week's $10,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Cattle

(Continued on page 24)

Chi Firm Despite School Openings; 'Shrike' Sock $27,000, 'Command' 16G, 'Queen' Hotsy 12G, 'Female'-Page 48G

Chicago, Sept. 13.

The fall season started here this round, and pix biz is holding firm despite the back-to-school migration. "The Shrike" looks tall $27,000 in first week at the Woods, "Last Command" and "Pearl of South Pacific" combo shapes strong $16,000 opening round at Roosevelt.

"Virgin Queen" is big $12,000 opener at Esquire while "Maddalena" is sock $6,000. at Ziegfeld. "Gog" is torrid $15,000 at Grand.

"Female On Beach" is comfortable in second round at the Chicago, with Patti Page heading the stageshow. "Love Is Many Splendored Thing" shapes swell in same week at the Oriental.

"To Catch A Thief" is still very big in second at United Artists. "Man From Laramie" is hefty in second McVickers week.

"Mister Roberts" is sturdy in fourth round at State-Lake. "Cinerama Holiday" still is smash in the 13th week at the Palace.

Estimates For This Week

Carnegie (Telem't) (480; 95)—"Angela" (20th). Nifty $3,400. Last week, subsequent run.

Chicago (B&K) (3,900; 98-$1.50)—"Female On Beach" (U) with Patti Page topping vaude (2d wk). Nice $48,000. Last week, $66,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Virgin Queen" (20th). Big $12,000. Last week, subsequent run.

Grand (Nomikos) (1,200; 98-$1) "Gog" (UA) and "Phantom Space" (UA). Hot $15,000. Last week, "Kiss of Fire" (U) and "Bring Smile Along" (Col), $9,500.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA) (8th wk). Hotsy $9,500. Last week, $11,000.

Monroe (Indie) (1,000; 67-87)—"One Desire" (U) (3d wk). Mild $4,500. Last week, $6,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Man From Laramie" (Col) (2d wk). Hefty $23,000. Last week, $25,000.

Oriental (Indie) (3,400; 98-$1.25)—"Love Is Splendored Thing" (20th) (2d wk). Okay $16,000. Last week, $40,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (13th wk). Tall $50,000. Last week, $51,000.

Roosevelt (B&K) (1,400; 65-98)—"Last Command" (Rep) and "Pearl South Pacific" (RKO). Good $16,000. Last week, "Land of Pharaohs" (WB) and "Santa Fe Passage" (Rep) (2d wk), $21,000.

State-Lake (B&K) (2,400; 65-98)—"Mister Roberts" (WB) (4th wk). Sturdy $35,000. Last week, $36,000.

Surf (H&E Balaban) (685; 95)—"Divided Heart" (Rep). Strong $3,500. Last week, "Great Adventure" (Indie) (6th wk), $3,000.

United Artists (B&K) (1,700; 65-98)—"To Catch Thief" (Par) (2d wk). Rousing $25,000. Last week, $40,000.

Woods (Essaness) (1,206; 98-$1.25)—"The Shrike" (U). Smash $27,000. Last week, "Phenix City Story" (AA) (8th wk), $16,500.

World (Indie) (697; 98)—"Red Shoes" (Indie) reissue). Smash $5,200. Last week, "Court Martial" (King) (2d wk), $4,800.

Ziegfeld (Lopert) (430; 98)—"Maddalena" (IFE). Hotsy $6,000. Last week, subsequent run.

'Hand' Smooth 13G, Indpls.; 'Francis' 9G

Indianapolis, Sept. 13.

Back-to-school movement has clipped first-run film biz here this stanza. But "Left Hand of God" is running strong at Indiana to lead the town. "Francis in Navy" is nearly as big at Circle, "Always Fair Weather" is dull in 5-day second week at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Francis In Navy" (U). Okay $9,000. Last week, "Girl Rush" (Par) and "Big Tip Off" (AA), $10,000.

Indiana (C-D) (3,200; 50-85)—"Left Hand of God" (20th). Stout $13,000. Last week, "Never Too Young" (Par), $12,000.

Keith's (Cockrill-Dolle) (1,300; 50-75)—"Las Vegas Shakedown" (AA) and "Case of Red Monkey" (AA). Mild $4,000. Last week, "Big House, U.S.A." (UA) and "Lay That Rifle Down" (Rep), $4,500.

Loew's (Loew) (2,427; 50-80)—"Always Fair Weather" (M-G) and "Robber's Roost" (UA) (2d wk). Lean $5,000 in 5 days after $10,000 opening stanza.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.'s Hamper K.C. 'Hand' Hefty 13G

Kansas City, Sept. 13.

Town has a flood of holdovers, one of few weeks here with every house holding. "Left Hand of God" in four Fox Midwest houses showed unusual strength and still is big in second week. "Man From Laramie" at Midland shapes modest in first holdover round. "Catch a Thief" at Paramount still is lively in third week. Fourth stanza is strong for "Never Too Young" at the Roxy. Weather turned to warmer again, after late August cool spell.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Seven Deadly Sins" (Indie) (3d wk). Okay $1,500. Stays. Last week, $1,600.

Kimo (Dickinson) (504; 85-$1)—"Innocents in Paris" (Indie) (2d wk). Nifty $2,000. Holds on. Last week, $2,500.

Midland (Loew) (3,500; 60-80)—"Man From Laramie" (Col) and "Bring Your Smile Along" (Col) (2d wk). Moderate $7,000. Last week, $12,000.

Missouri (RKO) (2,585; 75-$1)—"Pete Kelly's Blues" (WB) and "Tarzan's Hidden Jungle" (RKO) (2d wk). Light $5,000. Last week, $10,000.

Paramount (United Par) (1,900; 75-$1)—"Catch a Thief" (Par) (3d wk). Lively $7,500. Last week hefty $12,000.

Roxy (Durwood) (879; 75-$1)—"Never Too Young" (Par) (4th wk). Sturdy $4,500; may hold again. Last week, $5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Left Hand of God" (20th) with "Adventures Sadie" (20th) at Tower and Granada (2d wk). Big $13,000. Last week, $24,000.

Vogue (Golden) (550; 75-$1)—"Green Scarf" (Indie) (3d wk). Nice $1,500; holds. Last week, $1,600.

'Girl Rush' Slow $10,000, Pitt; 'Thief' Great 16G, 'McConnell' 9G, Both 2d

Pittsburgh, Sept. 13.

Only one new picture, "Girl Rush" at the Penn, in Golden Triangle this week and it's not doing anything much. Everywhere else, there are holdovers from the Labor Day holiday, with "To Catch a Thief" best of lot and sock at Stanley. "Marty" still is going great at Squirrel Hill, art naber, in its fourth stanza. "McConnell Story" holding up okay in second at Harris and "Love Is Splendored Thing" about average for Fulton on a h.o.

Estimates for This Week

Fulton Shea) (1,700; 65-$1)—"Love Is Spendored Thing" (20th) (2d wk). Little better than just average for a holdover here, $7,000. Last week, $11,000.

Guild (Green) (500; 65-$1)—"Good Die Young" (UA). Heading for $2,500 and will no doubt hang around. Last week, "Beachcomber" (UA) (3d wk), $1,700.

Harris (Harris) (2,100; 65-$1)—"McConnell Story" (WB) (2d wk). First Warner pic ever to play this house and doing all right. Shooting for nice $9,000 on windup. Last week, $12,500.

Penn (UA) (3,300; 65-$1)—"Girl Rush" (Par). Got a drubbing from crix and going nowhere. Will be lucky to do $10,000, light. Last week, "Summertime" (UA), $14,000 in 8 days including big sneak preview night. Especially depressing

(Continued on page 24)

'McConnell' Bangup 11G, Port.; 'Blues' 10½G, 2d

Portland, Ore., Sept. 13.

Biz is slowly picking up after being on skids the last few frames. "McConnell Story" shapes socko at the Broadway, one of few new entries currently. "Pete Kelly's Blues" looks hotsy in second Orpheum round while "Love Is Splendored Thing" continues big in third Fox week.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "McConnell Story" (WB) and "High Society" (Indie). Sock $11,000. Last week, "Always Fair Weather" (M-G) and "Headline Hunters" (Indie), $7,200.

Fox (Evergreen) (1,536; $1-$1.25) — "Love Is Splendored Thing" (20th) and "Life In Balance" (20th) (3d wk). Swell $7,000. Last week, $8,300.

Guild (Indie) (400; $1)—"Marty" (UA) (2d wk). Loud $3,000. Last week, $3,200. Playing second-run here.

Liberty (Hamrick) (1,875; 75-$1) — "Mad At World" (Indie) and "Crashout" (Indie). Slim $4,500 in 6 days. Last week, "Female On Beach" (U) and "Heat Wave" (U) $6,000.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Dam Busters" (WB) (2d wk). Hot $10,500. Last week, $17,300.

Paramount (Port-Par) (3,400; 75-$1)—"We're No Angels" (Par) and "Turn Key Softly" (Indie) (2d wk). Okay $8,000. Last week, $10,200.

'Blues' Brisk 27G, D.C.; 'Thief' 17G, 2d

Washington, Sept. 13.

Holdovers, which predominate main stem scene, appear strongest here this stanza. However, "Pete Kelly's Blues," day and dating Warners Ambassador and Metropolitan, is sock. "Catch a Thief" continues lively in fourth stanza at Capitol. "Love is Splendored Thing" and "Kentuckian" are solid second session. "Shrike," which got off to a relatively mild start at Trans-Lux, is very steady in second week.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Pete Kelly's Blues" (WB). Nice $10,000 or near. Last week, "Mister Roberts" (WB) (7th wk), $6,500.

Capitol (Loew) (3,434; 85-$1.25)—"To Catch Thief" (Par) (4th wk). Fast $17,000 or better after $23,000 last week. Stays.

Columbia (Loew's) (1,174; 60-85)—"Kentuckian" (UA) (2d wk). Solid $10,000 after $18,000 last week. Holds.

Dupont (Lopert) (372; 75-$1.10)—"Summertime" (UA) (3d wk). Neat $6,000. Last week, $7,000.

Keith's (RKO) (1,939; 70-95)—"Francis in Navy" (U). So-so $8,000. Last week, "Girl Rush" (Par), $8,000.

Metropolitan (SW) (1,200; 75-$1)—"Pete Kelly's Blues" (WB). Fancy $17,000. Last week, "Mister Roberts" (WB) (7th wk), $10,500.

Palace (Loew) (2,360; 70-95 — "Love is Splendored Thing" (20th) (2d wk). Solid $16,000 after $25,000 last week. Stays.

Playhouse (Lopert) (435; 75-$1.10)—"Summertime" (UA) (3d wk). Fine $6,000. Last week, $7,000.

Trans-Lux (T-L) (600; 70-$1)—"Shrike" (U) (2d wk). Steady $6,500 after $7,500 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (96th wk). Still booming on crest of "last few weeks" notice to big $22,500 after $22,000 last week. Stays two more weeks.

'LOVE' ROUSING 14G, ST. L., 'LADY' 10G, H.O.'S

St. Louis, Sept. 13.

Holdovers predominate this session, with "Always Fair Weather" and "Love Is Splendored Thing" continuing to grab heavy coin. "Cinerama Holiday" still is sturdy in 30th week at Ambassador. "Lady and Tramp" continues lusty in fourth Orpheum round. Weather took a sharp dip over weekend after another torrid spell.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (30th wk). Sturdy $16,500 after $17,000 last week.

Fox (F&M) (5,000; 51-90)—"To Hell And Back" (U) and "Ain't Misbehaving" (U). Opened today (Tues.). Last week, "House Bamboo" (20th) and "Life In Balance" (20th), neat $14,000.

Loew's (Loew) (3,172; 50-85) — "Always Fair Weather" (M-G) and "Top Of The World" (Col) (2d wk).

(Continued on page 24)

H.O.'s, Back-to-School Nip Broadway; 'Phenix' Fancy 32G, 'Laramie' Loud 34G, 'Kentuckian' 21G, Martin-Lewis 19G

Usual post-holiday letdown at Broadway firstrun theatres in current session is being accelerated by the reopening of the schools this week. A furture handicap is the fact that there are no new bills excepting the usual weekly change at the Palace and that some holdovers appear to have overstayed on longruns. Lone redeeming feature of the week is that Saturday trade was very brisk, the weather being on the brisk side also.

"The Warriors" with vaudeville looks to get a solid $26,000 at the Palace. Second round of "Phenix City Story" is heading for a sock $32,000 at the State after a smash opening week. "Man From Laramie" wound up its initial holdover session with a sturdy $34,000 at the Capitol, and starts its third week today.

"The Kentuckian" is holding with fancy $21,000 in second frame at the Mayfair. "Never Too Young" shapes good $19,000 in third week at the Criterion. "Ulysses" held with lusty $16,000 in fourth stanza at the Globe.

"Mister Roberts," with stageshow, is heading for a good $112,000 in ninth (final) session at the Music Hall. It is coming close to the all-time mark held by "Great Caruso," registered in 10 weeks, but not topping it.

"Cinerama Holiday" soared to a terrific $50,000 in 31st round at the Warner, the week taking in Labor Day and Sunday prior to that holiday. "Pete Kelly's Blues" appears likely to hit fine $12,000 in fourth Victoria stanza. "My Sister Eileen" moves in Sept. 22.

"To Catch a Thief" is headed for a great $48,000 in sixth week ending today (Wed.) at the Paramount. "Summertime" still is in the money with a big $19,000 for its 12th frame at the Astor.

"Love Is Splendored Thing" looks to finish its current (4th) round at the Roxy with a big $50,000. It stays until Sept. 20 when "Left Hand of God" opens. "I Am a Camera" still is socko with $14,000 for its fifth week at the Little Carnegie. "Sheep Has Five Legs," with a wow $14,000 for its fifth frame, is giving the Fine Arts its greatest five-week business.

"Marty" continued its terrific pace with $13,200 in 22d round at the Sutton.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (13th wk). The 12th round ended last night (Tues.) was hotsy $19,000 after $24,000 for 11th week. "McConnell Story" (WB) due in next.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"I Am Camera" (DCA) (6th wk). Fifth round finished Sunday (11) was big $14,000 after $14,200 for fourth week.

Baronet (Reade) (430; 90-$1.55)—"Red Shoes" (Indie) (reissue) (2d wk). Current stanza winding up Friday (16) looks to hold with great $4,300. Opening week was $5,200.

Capitol (Loew's) (4,820; 85-$2.20)—"Man From Laramie" (Col) (3d wk). Initial holdover session ended last night (Tues.) was solid $34,000 after $58,000 opening week. "To Hell and Back" (U) due in next, but date not set.

Criterion (Moss) (1,700; 75-$2.20)—"Never Too Young" (Par) (3d wk). Current stanza winding up today (Wed.) looks to hit nice $19,000 after $26,000 for second week. Helped last week by preview.

Fine Arts (Davis) (468; 90-$1.80)—"Sheep Has Five Legs" (Indie) (6th wk). Fifth round ended Monday (12) was terrific $14,000 after $16,400 for fourth week. Stays indef. First five weeks was biggest such period in history of house. Long lines every night, not just on weekends.

Globe (Brandt) (1,500; 70-$1.50)—"Ulysses" (Par) (5th wk). Fourth stanza completed last night (Tues.) was lusty $16,000 or near after $25,000 for third week.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (40th wk). The 39th round ended Monday (12) held at big $8,000 after same in 36th week. Continues.

Mayfair (Brandt) (1,736; 79-$1.80)—"The Kentuckian" (UA) (2d wk). First holdover frame ending today (Wed.) likely will hold with sturdy $21,000 after $32,000 opening week. Stays again.

Normandie (Trans-Lux) (592; 95-$1.80—"African Lion" (BV). Opens today (Wed.). In ahead, "Divided Heart" Rep) (6th wk), slipped to lean $3,000 after $4,400 in fifth week.

Palace (RKO) (1,700; 50-$1.60)—"The Warriors" (AA) and vaudeville. Week ending tomorrow (Thurs.) looks like trim $26,000. Last week, "One Desire" (U) with vaude, $37,000, over hopes.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch Thief" (Par) (6th wk). Current week finishing today (Wed.) is heading for big $48,000 or near after $60,000 fifth. "Blood Alley" (WB) opens here next.

Paris (Pathe Cinema) (568; 90-$1.80)—"Othello" (UA). Opened Monday (12). In ahead "Man Who Loved Redheads" (UA) (7th wk), okay $5,000 after $6,500 in sixth week, for a nice run.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) and stageshow (9th-final week). Final session ending today (Wed.) looks to reach good $112,000 or close. This figure would give pic $1,377,000, just missing the old high of $1,393,000, held by "Great Caruso" (M-G). Eighth stanza was $147,000, below estimate. "Always Fair Weather" (M-G) opens tomorrow (Thurs.).

Plaza (Brecker) (556; $1.50-$1.80)—"Private War Major Benson" (U) (7th wk). Sixth round ended Monday (12) was fine $6,500 after $7,000 in fifth. Holds.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Love Is Many Splendored Thing" (20th) (4th wk). Current week ending today (Wed.) is heading for big $50,000. Third week was $69,500, below estimate. "Left Hand of God" (20th) opens on Sept. 20.

State (Loew's) (3,450; 78-$1.75)—"Phenix City Story" (AA) (2d wk). Initial holdover round winding up tomorrow (Thurs.) is heading for sock $32,000. First week was $50,000 and way below hopes, pic failing to hold up as expected after Labor Day weekend. Stays a third.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (23d wk). The 22d frame ended Sunday (11) was smash $13,200 after $13,600 in 21st week. Stays indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Court Martial" (King) (7th wk). Sixth round completed Sunday (11) was nice $4,300 after $5,000 in fifth week. Stays, with "Svengali" (M-G) opens Sept. 24.

Victoria (City Inv.) (1,060; 50-$1.75)—"Pete Kelly's Blues" (WB) (4th wk). Present session ending today (Wed.) is headed for nice $12,000 after $16,500 for third week. Stays until "My Sister Eileen (Col) opens Sept. 22.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (32nd wk). The 31st round ended Saturday (10) was wham $50,000 after $48,500 for 30th week. The 31st frame took in Sunday and Labor Day, including one extra performance.

Fair Bops L'ville But 'Francis' Forte $11,000; 'Thief' Sharp 8G, 2d

Louisville, Sept. 13.

Opening of Kentucky State Fair last Friday (9) is providing some opposition to downtown houses. Film biz is spotty, with h.o.'s showing most of the strength. "It's Always Fair Weather" at State is dull. "Francis in Navy" and "Purple Mask" combo is rated good at Rialto. "To Catch A Thief" at the Kentucky is big in second round. "Pete Kelly's Blues" at the Mary Anderson looks nice in third.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85)—"To Catch Thief" (Par) (2d wk). One of bright spots in city. Still big at $8,000 after first week's wow $12,500.

Mary Anderson (People's) (1,200; 50-75)—"Pete Kelly's Blues" (WB) (3d wk). Nice $5,000 after second week's $6,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Francis In Navy" (U) and "Purple Mask" (U). Good $11,000. Last week, "Left Hand of God" (20th), $12,000.

State (United Artists) (3,000; 65-85) — "Always Fair Weather" (M-G). Sluggish stanza indicated, with lean $6,000 or less. Last week, "Summertime" (UA), $9,000.

Pix Still Best Springboard to Fame, Coin for Dramatic Actor, Sez Kiley

Specialized performers such as Liberace, Jackie Gleason and Milton Berle may achieve nationwide acclaim and bigtime coin via television, but when it comes to the dramatic thesp, pictures remain the number one medium for skyrocketing an actor to international recognition and the resultant monetary rewards. The player may earn a degree of fame in television and legit, but it takes pictures to make the actor a VIP personality.

This theory is expounded by Richard Kiley, who has been exposed to legit, tv and pictures and rates as one of the highest paid dramatic thesps on the video lanes. His credits include every toprated dramatic show in tv. He's currently appearing in his first starring role in films—Allied Artists' "The Phenix City Story"—although he's had supporting parts in a half a dozen other films, including Metro's "The Blackboard Jungle."

"No one can touch pictures for publicity," Kiley said in N. Y. last week. "If you're a motion picture star, everybody knows about it all over the country." Kiley's contention is borne out by two recent examples — Eva Marie Saint and James Dean. Both were well known in tv circles, but neither received national recognition nor a hefty payoff until they appeared in showcasing roles in films. Miss Saint, aided by an Academy Award winning performance, jumped from $7,500 for "On the Waterfront," to $50,000 for Paramount's "King of Hearts." Dean's outing in "East of Eden" earned him a top role in Warner Bros.' "Giant" and he's up for the lead in Metro's Rocky Graziano biopic. Kiley is hopeful that "Phenix" will serve as his springboard.

Name Value Stressed

Kiley contends that pictures provide a performer with name value. "If you can act," he said, "and have something of a name, you have the combination that's needed. That's where pictures shine." He emphasizes that a name gained through films enhances the performer's value in other media because "a producer is a producer" and is more apt to select an actor who has obtained recognition via films.

Based on Kiley's tv background, Loew's State, N. Y., where "Phenix City" opened last week, and AA are giving the thesp an unusual buildup. Special ads, in addition to the ones placed on the film pages, are being inserted in the tv sections of the metropolitan newspapers. The 250-line ads feature a large photo of Kiley, with the copy reading "Tv's most electrifying star follows James Dean from video to screen stardom."

Early reception for "Phenix City" plus the N. Y. reviews indicate that the picture may turn out to be the sleeper of the year as well as AA's top grosser. Picture is being backed with a hefty pub-ad campaign, $50,000 being spent for the N. Y. opening alone. Both Loew's and AA are sharing the promotional chores. The documentary aspect of the film is being stressed. It is based on true happenings in the Alabama city, with Kiley portraying John Patterson, who is elected attorney general after his father, who previously held the post, is killed by Phenix City mobsters. Picture was filmed on location at Phenix City, which had gained the reputation of "Sin City, U. S. A."

20th Buys Six Feldman Yarns; Sked Too Limited

Hollywood, Sept. 13.

Twentieth-Fox has purchased six story properties from Charles K. Feldman's Group Productions, in one of the biggest literary package deals in recent years. Feldman disposed of the yarns due to his limited production schedule of one film annually.

Lineup includes John Steinbeck's "The Wayward Bus"; "Heaven Knows, Mr. Allison," by Charles Shaw; "Bernadine," by Mary Chase; "Hilda Crane," Samson Raphaelson; "Lonely Steeple," Victor Wolfson, and "Tender Mercy," Lenard Kaufman.

Feldman's next indie will be "Oh, Men! Oh, Women!"

See Chi Jones Bros. Having 'Okla.' Inside

Chicago, Sept. 13.

The McVickers Theatre, local filmery owned by brothers Aaron and Johnny Jones, seems to have the inside track as Chi showcase for Magna's Todd-AO process version of "Oklahoma."

Although negotiations are still in progress between Magna and the Jones brothers and as yet nothing has been signed, the McVickers looks like the strongest contender for showing of "Oklahoma" sometime in November, after the October New York opening.

Preach Nude Pic Into Okla. Exit

Oklahoma City, Sept. 13.

An Arkansas radio preacher whose major target is nudism forced police to halt the showing of "Garden of Eden," a nudie, at the Rialto Theatre here.

Rev. Braxton B. Sawyer of Fort Smith, Ark., said he thought the film was "obscene and indecent." He complained to police, who sent two officers to see the show. They told theatre manager A. V. Adwell to stop screening the epidermis epic. Adwell took down advertising posters outside the theatre, booked another flicker to fill out his twin bill and stayed open for business. He said he did not plan on fighting the preacher now but added, "I may do something about it later."

Oklahoma has no film censorship law or state censor board. Sawyer said he would try to bring Adwell to court on charges of showing a picture that was "obscene and indecent." "Every person in that movie was buck naked," Sawyer cried.

The preacher last made news in Oklahoma with his unsuccessful fight to force the state legislature to pass a law banning nudism. He claimed he knew of nudists and nudist camps in Oklahoma but failed to produce any evidence at hearings. He admitted collecting more than $30,000 from radio appeals for help in his fight to prove no nudes is good nudes.

Adwell's Rialto Theatre is one of the Video Independent Theatres chain in Oklahoma and Texas. Henry Griffing, president of Video Independent, said any fight would be up to Adwell, since Video Independent lets each manager set the booking policies of each theatre.

He said he did not recall a similar incident in Oklahoma since Hedy Lamarr's bare bosom was barred from view here in Ecstasy." That film was screened here two years ago, however, with no protests.

ITALO AMBASSADOR TO TEE PIC FEST IN DENVER

Denver, Sept. 13.

The Italian Film Festival put on by Fox Inter-Mountain Theatres gets under way Sunday (18) with the arrival by air of the Italian ambassador from Washington. The festival itself will open Monday (19) at the Denver, with the American premiere of a film yet to be selected. The fest comes to a climax Thursday (22) with a spectacular fashion show at the Lawrence C. Phipps estate, with 50 models, half a dozen film stars from Italy, all at $10 a ticket, which includes champagne.

One of the promotions entails the voting by 60 critics of wire services and national magazines and newspapers to pick the top Italian films of the year. The winners will be announced at the Denver Monday.

Most of the fest will take place at the Aladdin and Esquire, with some of the films getting an American premiere, and others a western premiere.

A display of Italian art will also be featured.

Foreign Films Proving Bread and Butter For 3 Minneapolis Nabes

Minneapolis, Sept. 13.

Long largely despised and neglected foreign films are proving bread and butter for three Minneapolis neighborhood houses that have been employing a fine arts policy for the past several years in two instances and the last 12 months in another.

Playing films from abroad almost entirely, the trio of theatres has been enjoying prosperous going and swelling the exchequers of such product's distributors as the offerings chalk up surprisingly long runs in many instances.

Until the foreign films started catching on strongly a run of more than a week was an extreme rarity in the uptown houses which, with a few exceptions, mainly the Alec Guinness' opuses, fought shy of such pictures as though they were the plague, and, for that matter, still do.

But it's now a common occurrence for the foreign films to run at least three weeks in the aforementioned fine arts houses. And in the recent instances of "Doctor in the House" and "Mr. Hulot's Holiday," the engagements extended to seven weeks. The art houses almost always play their pictures exclusively which, of course, gives them an advantage over the non-arts theatres in the earliest 28-day run slots where there may be as many as 10 day-and-date bookings for the same film. But by the same token it isn't so good for the foreign films' distributors.

For the first time currently, three local neighborhood non-arts houses grabbed off an important picture, the Guinness "To Paris With Love," for its Twin Cities' firstrun day-and-date, and are doing brisk business with it. The distributor apparently got a better deal for it in this way than he could with a regular loop firstrun house. And, it's pointed out, the development may open up the market here better for foreign film distributors, leading to many more such profitable deals for them.

CHI INDIE FIRSTRUN CUTS PRICES TO HYPO BIZ

Chicago, Sept. 13.

The Monroe Theatre, local indie firstrun filmery, has cut its prices in a bid for biz that has been more and more elusive over the last few months. Previously ranging from 85c to $1.25, new scale sets admission at 67c till 1 p.m. and 87c from 1 p.m. till closing. Pic currently showing is "One Desire" (U).

House is located on the outskirts of Chicago's Loop, in an out-of-the-way location. Because of the spot, the Monroe has to show a really hot pic to do smash biz. Lately, the product shortage, inability to better large chain bids, and stiff terms asked by exchanges have seen the Monroe settling for product scraps. A few months ago, theatre underwent extensive remodeling and circulated some 25,000 twofers in an attempt to attract patronage. Whether latest bid for customers, price-cutting, will attract them remains to be seen.

Getz Takes Over Sales Supervision of 'Sheep'

Don Getz, U. S. rep of G-B Productions, has taken on sales supervision of the French "The Sheep Has Five Legs" for United Motion Picture Organization, the Richard Davis-John G. McCarthy outfit.

Getz, who in partnership with Edward L. Kingsley is due to release the Sophia Loren pic, "Too Bad She's Bad" in this country, acknowledged there had been discussions looking to the possibility of his becoming sales head for UMPO, but said nothing definite had been decided upon beyond his handling of "Sheep," an outstanding success at the Fine Arts Theatre, N. Y.

Under the banner of G-B Productions, Getz will handle the German "03/15" in dubbed version in the U. S.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	212	30¼	29½	29¾	— ¼
32	25	CBS "A" ...	62	27	26⅛	25¾	—1
31	24½	CBS "B" ...	37	26	25⅛	25¾	— ¼
25⅞	24⅛	Col. Pix	35	25¾	25	24⅝	— ½
18½	14⅝	Decca	185	16⅜	16	17	+1
82¾	67	Eastman Kdk	85	80¾	79¾	80¾	+ ½
5⅜	3⅝	EMI	149	3¾	3⅝	3⅝	— ⅛
24⅝	17½	Loew's	288	23¾	22⅞	22⅞	— ¾
12¼	9	Nat. Thea. ..	117	10⅛	9¾	9¾	— ¼
44⅝	36	Paramount ..	45	41⅜	40½	40⅝	— ⅜
43⅜	35	Philco	126	35⅞	35¾	36⅛	— ⅛
55⅜	36¾	RCA	406	49¼	48	48⅞	+ ⅝
10⅜	7	RKO Picts. .	82	7⅞	7⅜	7¾	+ ⅛
12	8½	RKO Thea. ..	68	10⅞	10¼	10½	— ⅜
11⅞	5⅞	Republic	84	10⅛	9¼	9¾	— ⅜
15¾	13¾	Rep., pfd. ...	2	15¼	15¼	15¼	— ½
22⅝	18¾	Stanley War.	48	19½	19⅛	19⅜	—
31⅝	25¼	20th-Fox	251	29¾	28¾	29⅜	+ ⅞
31	26¾	Univ. Pix	22	29⅞	28⅝	29	+ ¼
91	80½	Univ., pfd. ...	*70	82	80½	82	+1
21¼	18¼	Warner Bros.	140	22⅜	20⅝	22¼	+1¾
134	86	Zenith	60	130	124	126½	+3¼

American Stock Exchange

6½	4	Allied Artists.	170	6½	5¾	6½	+ ½
13⅞	9¾	Alld Art. pfd.	40	13⅞	12¾	13⅞	+1⅛
17⅛	13¼	Du Mont	177	15½	14¾	15½	+ ¾
8	3⅝	Skiatron	38	4¼	3¾	4	—
16⅜	13¾	Technicolor .	107	15	14¾	14¾	— ⅛
4½	3⅜	Trans-Lux ..	13	3⅝	3½	3½	— ¼

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4⅝	5¼	+ ¼
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4¾	5⅜	— ¼
Official Films	2⅜	2⅞	+ ⅜
Polaroid	64¾	66¾	— ¼
U. A. Theatres	16¼	17¾	— ¼
Walt Disney	37	41	—1

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

De Rochemonts Losers In N. Hampshire Land Suit

Exeter, N.H., Sept. 13.

A bill in equity brought by film producer Louis C. de Rochemont and his wife, Virginia, of Newington, against the Newington Board of Selectmen, has been dismissed in Superior Court here.

The de Rochemonts, who waged a bitter fight against construction of a $50,000,000 jet bomber base in the Newington-Portsmouth area, filed action in 1953, claiming the selectmen did not get a fair price in selling town-owned land to the Federal Government for the huge project. The original civil action sought $25,000, but later it was converted to a bill in equity.

Loew's Names Falconer To Succeed Bill Kelly; Assignments Are Varied

Haven Falconer has been named by Loew's to succeed William D. Kelly, who retired from the company last week after 37 years of continued service. Falconer joined Loew's International in 1945 as 16m sales manager. In 1947, at the request of Loew's Inc., he made a special survey on 16m films in Canada.

As were the duties of Kelly, Falconer will have many-varied assignments, including the ordering of prints, research, censorship and eastern production location work for the studio, in addition to continuing his interest in 16m distribution in Canada and Alaska.

About 100 homeoffice associates gathered at the Hotel Picadilly, N.Y., last week to tender Kelly a farewell luncheon. Kelly and his wife, Peggy, who for many years was secretary to film executive James R. Grainger, left for Florida, where they will settle.

Kelly started in the industry in 1909 as a reel boy. He joined the Goldwyn Co. in 1919 and with the merger in 1924 moved to Metro. Kelly had a unique job. In addition to being head of the print department, he was active in investigating patents, researching on scripts for the studio, studying copyrights, acquiring special camera equipment, buying animals for pictures in production, handling censorship problems and acting as eastern studio representative.

Win Back Lost Aud, Jacon Plea

Chicago, Sept. 13.

Italian Films Export exec veepee in charge of sales Bernard Jacon says: "The film industry has to win back the lost audience. Our business was built on showmanship and creativeness and we have to get back to it." Jacon was here yesterday (Mon.) and today (Tues.) on a nationwide tour designed to aquaint exhibitors with IFE's new "diversified product" policy. New policy emphasizes Italo pix with English dubbing, co-starring of American b.o. names with Italian leads, as well as distribution of foreign films other than Italian.

Jacon said another objective of his current tour is to reduce resistance among country theatre circuit managers and indie country exhibitors to the type of foreign film IFE specializes in. The new, "diversified" slants to films imported by IFE were introduced specifically to crack markets outside the large cities. Jacon reported a first success of the new policy at the Lee Theatre in Joliet, Ill. House had never played a foreign film until recently, when it bought a double bill from IFE, "The Wayward Wife" and "Outlaw Girl." The card was a smashing success and the theatre has now bought at least three more IFE products for future showing.

Jacon said, in effect, "the play's the thing," meaning that if the entertainment values in a picture are sound, with modern dubbing techniques it makes little or no difference whether a film is produced in Hollywood or Cinecitta. He thinks it's only a question of beating down booker and exhib resistance. Jacon stated that large scale national mag publicity recently accorded such stars as Gina Lollobrigida and Sophia Loren represents heavy pre-selling for films they appear in, and makes the sales pitch to skeptical country buyers that much easier.

Jacon came in from Denver where he attended a film festival, and left for Cleveland today (Tues.). Jacon was in Chicago coincidentally with the American premiere here of "Maddalena," an IFE release.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....21
This Date, Last Year.....20

"THE FRIENDLY PERSUASION"
Prod.-Dir.—William Wyler
Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins, Robert Middleton, Phyllis Love, Mark Richman, Richard Eyer, Joel Fluellen, Edna Skinner, Dorothy Ford, John Hoyt, John Pickard, Henry Rowland
(Started Sept. 7)

COLUMBIA

Starts, This Year.....30
This Date, Last Year.....21

"JUBAL TROOP"
Prod.—William Fadiman
Dir.—Delmar Daves
Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson, Noah Beery Jr., Jack Elam, Robert Knapp, John Dierkes, Juney Ellis, Don Harvey
(Started July 28)

"SAFARI"
(Warwick Productions)
(Shooting in London)
Exec. Prod.—Irving Allen, A. R. Broccoli
Prod.—Adrian D. Worker
Dir.—Terrence Young
Victor Mature, Janet Leigh, Roland Culver, Orlando Martins, John Justin
(Started Aug. 2)

"THE EDDY DUCHIN STORY"
Prod.—Jerry Wald
Dir.—George Sidney
Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, Jerry Antes, Nat Brandwynne, Shepperd Strudwick
(Started Aug. 8)

"THE WAY WE ARE"
(William Goetz Productions)
Prod.—William Goetz
Dir.—Robert Aldrich
Joan Crawford, Cliff Robertson, Ruth Donnelly, Vera Miles, Lorne Greene
(Started Aug. 29)

"INVASION OF THE FLYING SAUCERS"
(Clover Productions)
Prod.—Charles Schneer
Dir.—Fred F. Sears
Hugh Marlowe, Joan Taylor, Donald Curtis
(Started Sept. 8)

"STORM CENTER"
(Phoenix Productions)
Prod.—Julian Blaustein
Dir.—Dan Taradash
Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly, Howard Wierum, Kevin Coughlin, Sally Brophy
(Started Sept. 9)

METRO

Starts, This Year.....13
This Date, Last Year.....13

"LUST FOR LIFE"
(Shooting in France)
Prod.—John Houseman
Dir.—Vincent Minnelli
Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey
(Started Aug. 2)

"MEET ME IN LAS VEGAS"
Prod.—Joseph Pasternak
Dir.—Roy Rowland
Dan Dailey, Cyd Charisse, Paul Henreid, Oscar Karlweis, Lily Darvas, Jim Backus, Cara Williams, Liliane Montevecchi
Guest Stars: Lena Horne, Frankie Laine
(Started Aug. 2)

"TRIBUTE TO A BAD MAN"
(Shooting in Colorado)
Prod.—Sam Zimbalist
Dir.—Robert Wise
James Cagney, Stephen McNally, Irene Papas, Don Dubbins, Vic Morrow
(Started Aug. 15)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year.....13

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen
(Started Oct. 14)

"THE BIRDS AND THE BEES"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan, John Daly, Mary Treen, Steven Geray, Bob Carson, Hal Rand, Roscoe Ates
(Started July 11)

"THE PROUD AND PROFANE"
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton, Theodore Newton, Robert Morse, Ray Strickelyn, Olive Stacey, Genevieve Aumont
(Started July 16)

"THE MOUNTAIN"
(Shooting at Chamonix, France)
Prod.-Dir.—Edard Dmytryk
Prod.-Dir.—Edward Dmytryk
Spencer Tracy, Robert Wagner, Claire Trevor, Barbara Darrow, Anna Kashfi, Richard Arlen, William Demarest, Onslow Stevens, E. G. Marshall, Richard Garrick, Harry Townes
(Started Aug. 29)

RKO

Starts, This Year.....12
This Date, Last Year..... 4

"GREAT DAY IN THE MORNING"
Prod.—J. Edmund Grainger
Dir.—Jacques Tourneur
Robert Stack, Virginia Mayo, Ruth Roman, Alex Nicol, Raymond Burr, Regis Toomey
(Started Aug. 15)

REPUBLIC

Starts, This Year.....11
This Date, Last Year..... 5

"THE MAVERICK QUEEN"
(Shooting in Durango, Colo.)
Assoc. Prod.-Dir.—Joe Kane
Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Jim Davis, Wallace Ford, Howard Petrie, Emile Meyer, Walter Sande, George Keymas
(Started Sept. 6)

"STRANGER AT MY DOOR"
Prod.—Sidney Picker
Dir.—William Witney
Macdonald Carey, Patricia Medina, Skip Homeier, Slim Pickens, Louis Jean Heydt, Howard Wright, Stephen Wooton
(Started Sept. 8)

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....11

"THE LIEUTENANT WORE SKIRTS"
Prod.—Buddy Adler
Dir.—Frank Tashlin
Tom Ewell, Sheree North, Les Tremayne, Rick Jason, Rita Moreno
(Started Aug. 22)

"CARDUSEL"
Prod.—Henry Ephron
Dir.—Henry King
Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Clara Mae Turner, Audrey Christie, Robert Rounseville, Suzanne Lucky
(Started Aug. 22)

"THE RAINS OF RANCHIPUR"
Prod.—Frank Ross
Dir.—Jean Negulesco
Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield, Eugenie Leontovich, Carlo Rizzo, Paul H. Frees
(Started Aug. 22)

UNIVERSAL

Starts, This Year 22
This Date, Last Year.....21

"PILLARS OF THE SKY"
Prod.—Robert Arthur
Dir.—George Marshall
Jeff Chandler, Dorothy Malone, Keith Andes, Ward Bond, Lee Marvin, Sydney Chaplin, Floyd Simons, Michael Ansara, Olive Carey, Felix Noriego, Glen Kramer, Pat Hogan
(Started Aug. 18)

"THE CREATURE WALKS AMONG US"
Prod.—William Alland
Dir.—John Sherwood
Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Palmer, James Rawley
(Started Aug. 29)

WARNER BROS.

Starts, This Year.....16
This Date, Last Year 12

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor, Monte Hale, Elsa Cardenas
(Started May 19)

"GOODBYE, MY LADY"
(Batjac Productions)
(Shooting in Georgia)
Prod.—Robert Fellows
Dir.—William A. Wellman
Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper, Sidney Poitier, Louise Beavers, Vivian Vance, William Frawley
(Started Aug. 8)

"THE SPIRIT OF ST. LOUIS"
(Shooting in Paris)
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

INDEPENDENT

"FOREIGN INTRIGUE"
(Sheldon Reynolds Productions)
(UA Release)
(Shooting in Paris)
Prod.-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page, Ingrid Tulean, Inga Tidblat
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Joanna Productions)
(UA Release)
(Shooting in Paris)
Prod—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

"AROUND THE WORLD IN 80 DAYS"
(Michael Todd Productions)
(Shooting in Spain)
Prod.—Michael Todd
Assoc. Prod.—William Cameron Menzies
Dir.—Michael Anderson
David Niven, Cantinflas, Luis Dominguin, Noel Coward
(Started Aug. 9)

"DAN'L BOONE"
(Gannaway-Ver Halen, Inc.)
Prod.-Dir.—Al Gannaway
Bruce Bennett, Lon Chaney Jr., Faron Young, Walter Sande, Kem Dibbs, Gordon Mills
(Started Aug. 15)

"COMANCHE"
(UA Release)
(Shooting in Durango, Mexico)
Prod.—Carl Krueger
Assoc. Prod.—Hank Spitz
Dir.—George Sherman
Dana Andrews, Linda Cristal, Kent Smith, Reed Sherman, Mike Mazurki, Nestor Paiva, John Litel, Henry Brandon, Boyd Stockman, Stacey Harris, Lowell Gilmore, Iron Eyes Cody
(Started Aug. 25)

"THE DAY THE WORLD ENDED"
(Golden State Productions)
(For ARC)
(Shooting at Sunset Stage)
Exec. Prod.—Alex Gordon
Prod.-Dir.—Roger Corman
Richard Denning, Lori Nelson, Adelle Jergens, Touch Connors, Raymond Hatton, Paul Birch
(Started Sept. 8)

"PLEASE MURDER ME"
(Gross-Krasne Productions)
(Shooting at California Studio)
Prod.—Donald Hyde
Dir.—Peter Godfrey
Raymond Burr, Angela Lansbury

Chi Art House Problem With 'Court Martial' Pic But It Works Out Well

Chicago, Sept. 13.

Chuck Teitel has found out you can't have your cake and eat it, too. Teitel, with his father, Abe Teitel, operates the World Playhouse, an art house here, as well as Teitel Films, a film distributing company. Every once in a while, the interests of distribution clash with those of exhibition, as happened here recently with the Kingsley International pic, "Court Martial."

Pic could have enjoyed a long run at the Playhouse but was yanked after two weeks, at Kingsley's insistence to play outlying commercial and specialty houses. Depending on the house, "Court Martial" is playing as a feature, second feature or alone. Teitel would have liked to hold it at the World until its potential there was reached and then release it to the nabes. But Kingsley felt more was to be gained by releasing film for outlying runs immediately.

As a result, Teitel has sold the pic for dates on the Balaban & Katz, Essaness, Stanley-Warner, Illinois-Indiana and Schoenstadt circuits. He has eight prints for distribution in this area and is on a percentage deal with Kingsley for the distributing rights. Thus, although Teitel lost the coin he would have reaped from a longer run at the World, he still stands to get hefty returns from distribution of the film.

ISAACS TO HEAD PAR ROCKY MOUNTAIN AREA

Paramount is establishing its seventh domestic sales division, this to cover the Rocky Mountain area with headquarters in Denver. Named to head it is Phil Isaacs, promoted from D. C. branch manager. Isaacs joined the company in 1946 as a trainee in the N. Y. booking department.

Move is designed to further bring exec manpower into closer contact with exhibitors. Hugh Owen, Par Distributing Co. v.p., said the new operation takes effect Oct. 3 with the division to comprise the Salt Lake and Denver branches, which have been part of the western division, and the Des Moines office, heretofore part of central.

In a personnel switch disclosed by Owen, Tom Bridges has been moved up from Dallas branch head to manager of the southern division, replacing A. M. Kane, resigned. Bridges joined Par in 1929 as a shipper in the San Antonio exchange. Replacing him in the Dallas job is Frank Rule, upped from assistant branch manager.

Coast Indie Nunes Sets New Production Corp.

Hollywood, Sept. 13.

Robert Nunes, recently releasing through Allied Artists, has set up Producers Studio Corp., and purchased a one-stage studio as headquarters for his upcoming program of theatrical films.

Lot will be completely refurbished and operated also as a rental studio.

Execs Cool to Nippon Loan Scheme; Dislike Coin Tieup, Extended Risk

Reaction among film company foreign execs so far is fairly cool on a proposal that the industry make a loan of 3,900,000,000 yen (approximately $11,000,000 at the official rate of exchange) to the Japanese government in return for an immediate remittance of about $1,500,000. Latter would be transferred in two equal parts.

According to the Motion Picture Export Assn., N.Y., negotiations between Irving Maas, its Far East topper, and Japanese government officials are still very much in the exploratory stages, and the loan proposal is said to be one of several possibilities scouted for getting the U.S. coin out.

If the loan arrangement goes through, it would be for seven years and would involve dollar-repayments to start within three years. It would also be the first time that the industry had gone for a loan arrangement with a foreign government, even though laws forcing the local investment of part of the U.S. film earnings aren't unusual.

It's understood that the Japanese, currently short on capital, would use the film yen to build housing for American GIs and would repay the loan from the resultant rentals. It's this aspect, plus the prospect of a prolonged tieup of the money, that's discouraging to the companies.

It's pointed out, however, that they haven't too much of an alternative, should the Japanese go for the loan idea in a big way. Japanese remittances have declined steadily. They're now at about 14½% of the American gross. They used to be over 20%.

Meanwhile, negotiations are going on looking to the thawing of about $3,000,000 accumulated in the Philippines. No loan is being arranged there.

Ulysses' Alibi

Chicago, Sept. 13.

Latest pic promotion gimmick has Paramount tying in with the Burlington, Wis., Liars' Club to plug the film "Ulysses." In a widely distributed letter, the Liars' Club asks for a special preview of the pic in Burlington for officers of the club.

If, in their judgment, the pic faithfully reproduces the stories Ulysses told his wife to explain his 20-year wanderings after the siege of Troy, the Burlington Liars' club proposes to award Ulysses an honorary membership.

German-Italo Pix Accords Framed

Venice, Sept. 6.

German-Italian pact talks held here Sept. 2-6 have resulted in a new set of accords which will become an actuality when approved by the respective governments. These are industry-level proposals at this time. Deal, which is for several years, is designed to further stimulate investments and coproduction activity between the two countries as well as freer and greater film exchange.

Closer ties would give each country an increased market pool, with German-Italian showease total set at about 20,000 and a yearly gross of an estimated $300,000,000.

Here for the huddles were Nicola DePirro, Annibale Scicluna-Sorge and Benedetto Orta for the government entertainment office; Eitel Monaco, ANICA chief, Emanuele Cassuto, for UNITALIA and several others repping Italy. The German side featured production topper Walter Koppel, Dieter Sattle, Guenther Schwarz plus three who represented the German Ministry of Commerce.

NT's Expansion Mood Continues, Sez Rhoden

Colorado Springs, Sept. 13.

National Theatres is continuing in the mood for expansion, Elmer C. Rhoden, president, declared in an address before NT's annual convention here.

In addition to shelling out $5,000,000 for the development of the new Cinemiracle widescreen process and production of pictures employing the system, the prez said deals are pending, subject to Dept. of Justice approval, for the acquisition of more theatres.

NT recently purchased six houses from the Joe Laurence circuit in Salt Lake City, including five conventional situations and one drive-in. Also a deal is set but subject to D. of J. approval for another ozoner in Las Vegas and a five-acre site in Van Nuys, Cal., where a new house would be constructed.

Rhoden said he was pleased with new product coming out of Hollywood, particularly from the standpoint of subject matter. "There's a decided change, a happy change, from the depressed, morbid and downbeat pictures to pictures that will send our patrons home cheered and happy," he said.

Trade Favors Admissions Tax Fight, Sez Pinanski

Having sounded out other exhibitors on his proposal for industry campaign seeking complete elimination of the Federal admission tax, Sam Pinanski, Boston circuit operator, is convinced that the majority favor such an undertaking.

Of the theatremen queried, said Pinanski, 44 have replied they're in favor of the tax move and five are opposed. The list of those in favor included circuit and independent owners throughout the country. Pinanski did not reveal the names of those saying no. However, it's known some Allied States leaders are against a tax fight, feeling it would be futile and a move for Congressional curbs on rentals should take precedence.

'Moby' Release Date Clouded

Release date of "Moby Dick," Moulin production to be distributed by Warner Bros., is currently in a state of flux. John Huston, a Moulin partner and director of the film, is said to desire release of the film prior to the end of the year so it can be eligible for Academy Award consideration. WB, meanwhile, is aiming for spring distribution.

The picture is presently being dubbed and edited and is expected to be ready by December. If a completed print can be obtained by December, Moulin and Huston, it's understood, will pitch for a December date. Delivery of the print depends largely on the processing which, it's said, will take longer because of the use of a new color process.

Huston stopped over in New York from the Coast Friday (9) enroute to his home in Ireland. On the Coast, he conferred with Allied Artists executives, including prexy Steve Broidy, veepee Harold Mirisch, and executive producer Walter Mirisch. He has a deal to make several pictures for the company. His first project for AA, "Man Who Would Be King," has been shelved and Huston is searching for a new property to launch his AA deal. "I have a suitcase full of manuscripts," he said, "and I'm trying to pick the right one." He said he would relax for "a couple of months" before going back to work.

Col's Production Peak With 9 Pix Set to Roll

Hollywood, Sept. 13.

Columbia hits a year's peak in production activity next month with nine films slated to roll.

Lineup includes "It Happened One Night," which Dick Powell will produce and direct, "The Harder They Fall," Philip Yordan production; "Solid Gold Cadillac," Fred Kohlmar production; "Nightfall," Copa production under helming of Ted Richmond.

Also, pair of Sam Katzman productions, "High Trap" and a serial; Lewis Rachmil's "Flight" and "Over-Exposed," and "Mine With the Iron Door," Wallace MacDonald.

From 20th in October:

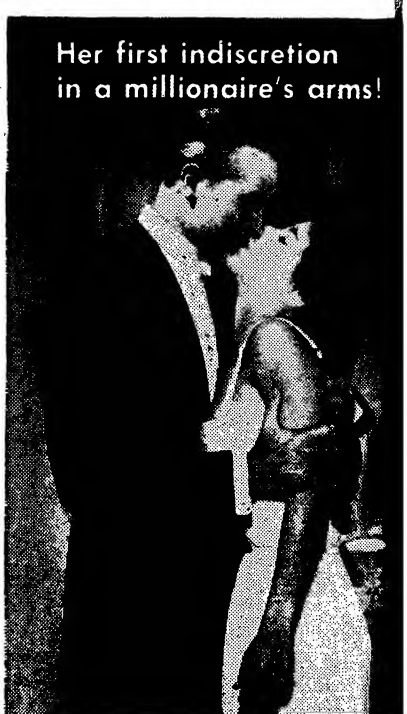
THE RISE, THE FALL OF

THE GIRL IN THE R

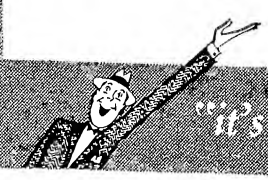
LIFE MAGAZINE'S PICTURE OF THE WEEK! See Sept. 12 issue

COL

From penniless model to mistress of $40,000,0



RAY MILLAND • JOAN COLLINS • FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler • Cornelia Otis Skinner • Glenda Farrell • Frances Fuller • Philip Reed • Gale Robbins • Produced by CHARLES BRACKETT • Directed by RICHARD FLEISCHER • Written by WALTER REISCH and CHARLES BRACKETT



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Edinburgh 9th Int'l Fest Looks Like a Success, Deficit Cut to 60G

Edinburgh, Sept. 13.

Boxoffice returns for the ninth International Festival, which ended Saturday (10) seem good, with indication that more coin was pulled in than at previous junkets. Last year's deficit was about $93,000, largely due to the high cost of a prestige Diaghilev Exhibition. Festival suffered its heaviest loss in 1951 with deficit of almost $120,000. It is hoped that the loss this year will be only around $60,000.

This would bring the total loss for the nine Festivals to just over $600,000. Against this, it's estimated the festival annually brings into Edinburgh about $9,000,000, spent by visitors on hotel accommodation, restaurants, transport and in shops and stores. Opera has been better patronized, the Glyndebourne Opera of England being practically a sellout. Even demand for $6 tickets has been high.

Other trends boxoffice-wise: Danish Ballet at the Empire was in good demand; English Old Vic in "Julius Caesar," Lyceum, heavily booked; Thornton Wilder's new play, "A Life in the Sun." Assembly Hall, slow to draw at start, but picked up briskly. Azuma Kabuki Dancers & Musicians, Assembly Hall, slow initial booking, but crix whetted patron interest. Edwige Feuillere in "La Dame Aux Camelias," Lyceum, steady demand, with top-priced seats sold for early performances.

Opening performance of the N.Y. Philharmonic-Symphony Orch at Usher Hall (5), with Myra Hess as soloist, was SRO, and all performances are likely to find capacity biz.

Sez West End Preems Are Worse Than B'way; Sees Critical 'Boredom'

Edinburgh, Sept. 13.

Here's one for those who complain about the boorishness of Broadway first-nighters. London drama critic Beverly Baxter says that West End playgoers are even worse.

"Professional galleryites of the West End" are rude and "monstrously unfair to the actors." the politician-legit reviewer told a Foyles Literary Luncheon here. "I think that New York has very much better manners," he added. "There they walk out."

The aisle-sitter also repeated the familiar theme that "critics see too many plays" and often go to the theatre "in a sense of boredom."

Cast Set for London 'Game,' Opening Oct. 13

London, Sept. 6.

Joy Nichols and Edmund Hockridge, both from the Dominions and longtime residents in Britain, have been signed for the leads in the upcoming Coliseum production of "Pajama Game." Rehearsals started this week under Robert Griffith's direction, and show is due to open Oct. 13. Signing makes it three in a row at same theatre for Hockridge. He took over from Jerry Wayne in "Guys and Dolls" and stayed on to play the male lead in "Can-Can."

Principal comedy part has been allowed to Max Wall, and other roles will be played by Joan Emney, Olga Lowe, Frank Lawless, Launce Mareschal, Elizabeth Seal, Jessie Robins, Arthur Lowe, Charles Rolfe and Stanley Beadle.

Yugo Buys 15 Red Films

Belgrade, Sept. 6.

Complying with the new order tending towards gradual normalization of relations with the Soviet Union, Yugoslavia has purchased 15 feature films from the Eastern countries. Ten native-produced films were sold by the Soviets.

The Yugoslavia-Film, the only export-import enterprise, purchased four films from the Soviet Union, three from Bulgaria, three from Hungary and five from Poland. At the same time Yugoslav sold six pix to the Soviet Union, one to Poland and three to Hungary.

See 100 Films Made In Mex in '55; 15 Yank Pix

Mexico City, Sept. 6.

Grand total pic production in Mexico this year, by natives and Americans, is seen by the film producers group as likely to hit at least 100. The 1954 output was 112, seven being made by Americans. Yank producers may do 15 or more this year.

There will be much higher quality this year, the Mexican Film Producers Assn. says. The $2,800,000 loan the Bank of America has just made the pic trade is regarded as being a big lift toward better, if not more, Mexican films. This coin will aid the trade's own bank, the semi-official Banco Nacional Cinematografico, to finance producers up to 85%.

British Theatre Plans To Revive Spirit Of Oldtime Music Hall

London, Sept. 6.

An experiment in reviving the spirit and gusto of oldtime music hall is to be launched at the Metropolitan, Edgware Road, later this month by Gerard Heath, managing director of Variety Theatres Consolidated. New policy, starting Sept. 26, will revive the custom of having a chairman emcee the proceedings, but because of more stringent licensing regulations there will be no service of liquor or food during the show. The theatre bars will continue to function prior to curtain-up and during intermission.

Auditions started last week to find artists who will be able to revive memories of the music hall greats without actual impersonation. Performers will be in costume and will be expected to work without microphones. There will be no saxophones either, says a statement prepared by W. Macqueen-Pope, the theatre historian, who is acting as adviser, nor any American accents. The accent will be entirely British, with perhaps Cockney predominating. There will be a weekly change of bill.

Guitry Filming Third Costly Pic; About Paris

Paris, Sept. 13.

Sacha Guitry started his 30th film here this week with the big-budgeted "Paris Mon Bien-Aime" (Paris My Beloved), which will chronicle the history of the city. It has an all-star cast akin to his recent "Versailles" and "Napoleon," with big names playing even bit roles. Production nut is 500,000,000 francs ($1,500,000) which is a whopper here. Guitry, primarily a theatre man, has been making pix for 36 years and has acted and directed all of them except three. He is the oldest director now working; he is 71 years old.

Guitry's previous two historical opuses have both been top grossers here and "Paris" looks in much the same category. There will be 164 featured roles in the pic. Already signed are Guitry himself as Louis X, Renee St. Cyr, Danielle Darrieux, Jean Marais, Michele Morgan, Francoise Arnoul and Simone Renant.

British Disk Singer Pacted for 1st Panto

Newcastle, Sept. 13.

Dickie Valentine, English recording singer, is pacted to star in his first pantomime, Howard & Wyndham's "Aladdin," set to open Dec. 20. Disk singer nixed the offer two months ago on basis that his acting experience was insufficient. Role will offer considerable thesping chances as well as solo vocal spots.

Valentine, formerly a call-boy in London, starred last Christmas in a revue at the Empire, Glasgow. Albert Burdon, w.k. Tyneside comedian, will play his first Dame part as Widow Twankey in the upcoming "Aladdin."

Irish Cinema Workers Seeking Wage Raise

Belfast, Sept. 13.

Cinema workers here and throughout nearby six counties are demanding a pay hike of $2 a week for males and $1.50 for femmes plus a cut of working hours from 44 to 40 per week. They also seek additional six holidays, above their current 14 days, to be taken two days at a time.

There are 1,200 workers involved and matter is now being discussed by the British union, National Assn. of Theatre and Kinema Employees, and Northern Ireland Cinematograph Assn.

Tourism in Cuba Soars to New High

Havana, Sept. 6.

Tourism in Cuba is at a new peak, according to a survey published here. Approximately 150,000 tourists (mainly Americans) visited the island during the first six months of this year or an increase of 12% over the same period last year. For all of 1954, 234,000 persons visited Cuba.

Six of Havana's principal hotels reported average increases of 12% in their patronage during the first half of the year as compared to the same period of 1954. The three largest aviation companies reported 13% more passengers.

Tropicana nitery said its patronage increased 27%. Montmartre reported a 21% hike.

Nevertheless, tourists are not spending as much money as during the boom years immediately following the last world war. Several tourist spots, including the famed Sloppy Joe's, said the number of their customers was greater, but gross sales remained much the same.

The country's largest hotel, the Nacional, reported that its business reached an all-time peak during July, the first month of the second semester.

'SALT' ACTRESS STARS IN SOVIET PIC OPUS

Mexico City, Sept. 6.

Mexican film actress Rosario Revueltas, last seen in the U. S. as lead in "Salt of Earth," controversial left wing feature, has evidently gone even further overboard. Reports received here last week are that Soviet authorities art starring her in a film, "The New World," to be shot in Moscow, Warsaw and East Germany.

Actress returned here from the U. S. expecting big acclaim and got nothing but producers' brushoffs. Recently, she was offered a free trip to Soviet Poland to take part in a film festival there and snapped up the opportunty. Evidently Kremlin authorities gave her a big boost and this led to a starring role. Authorities evidently overlooked the fact that actress does not speak one word of Russion, and the pic will have to be dubbed throughout.

Vienna Burgtheatre Bowing Again in Oct.

Vienna, Sept. 6.

The Burgtheater is opening in its reconstructed building on the Ring Oct. 15 with Grillparzer's "King Ottokar's Luck and Decline."

Further first nights of the opening ceremonies will be "Don Carlos," by F. Schiller; "Torquato Tasso," by J. W. Goethe; "The Spendthrift," by F. Raimund; "The Concert," by Herman Bahr; "Port Royal," by Montherlant, a German-language original performance, as well as "The Cold Light" by Carl Zuckmayer.

Par Prod. Huddle in Rome

Rome, Sept. 13.

D. A. Doran, Paramount studio production exec, and Russell Holman, eastern production manager, have arrived from the U.S. for a series of meetings starting today (Tues.) with Par's European production reps. Discussions will be held on coordinating company's activities in its international search for story properties, writers and talent, recently inaugurated by Par.

Arg. Exhibs Get Break, Higher Scale For C'Scope; Other Widescreen Pix?

Buenos Aires, Sept. 6.

Last weekend the Argentine Ministry of Commerce (Price Control Board) issued a resolution raising the admission for Cinemascope exhibition here and in the Province of Buenos Aires, to not more than 10 pesos (around $1) including tax. Present top price for flat projection is 53c plus tax. "The Robe," first and only C'Scope picture so far exhibited here had an authorized $2 top.

Resolution reflects the attitude of new Press Minister Leon Bouche's determination to make up for time lost by his predecessor's dilatory tactics. At long last, American distributors have an answer to their long-standing demand for increased admission for all the new systems.

Wording of the resolution, however, has put U. S. distribs in a quandary. Preamble to the resolution mentions that decree controlling prices made no allowance for exhibition under "new systems of projection fitted with the latest technical improvements achieved in the motion picture industry." Thereafter, however, the text of the price lifting decree refers specifically to Cinemascope, particularly in the operative clause establishing the price. On the other hand, the decree refers to "the companies owning such systems of projection," which might be interpreted to mean such systems as VistaVision, Superscope and Metroscope. In any case there is a doubt whether the use of the "Cinemascope" term has been deliberate or inadvertent. In this country, for instance, it is almost standard for an ice-box to be called a "Frigidaire," even if they are of entirely different brands.

Another part of the decree states that exhibitors, not yet equipped with Cinemascope equipment, should apply to the National Board of Internal Trade for permits to acquire it. RKO has been trying to persuade the authorities for some time that the cheapest solution for local exhibitors would be installation of Superscope, merely calling for expenditure of $400.

Difficult To Get Ruling

The uncertainty as to whether the new price refers to all processes or Cinemascope exclusively has disturbed the company managers, but their efforts to clarify the interpretation have been hampered by the turn of political events. Today the Labor Federation called a general strike throughout the country as a deterrent to Pres. Peron's avowed intention of resigning in order to pacify the country. The distribs will huddle with Bouche on standard problems, and to clarify this interpretation.

Meanwhile, 20th-Fox announced that the next C'Scope release will be "Three Coins in the Fountain," which will go on the Broadway screen on completion of the run of the present picture, a just-released native production.

Bouche made a broadcast titled, "More about National Picture Industry," three nights ago, in which he mentioned his amazement on finding that Argentina has the lowest number (only 4) of C'Scope installations. Only one of these is in the Capital City with 4,000,000 population. Even the one in here is currently in disuse, and only the one C'Scope picture has been exhibited, since others were withheld pending a solution of admission prices.

Argentine audiences are also still way behind even those of tiny Uruguay, or other so-called poorer neighbors like Chile or Bolivia in the matter of ordinary releases, having yet to catch up with Hollywood's 1953 vintage. Bouche has stated that he will accelerate this as he is in favor of free importation of all foreign material, provided exchange availability allows it.

Arg. Show Biz Perking Under New Press Setup

Montevideo, Sept. 6.

Visitors to this country from Argentine bring reports that there is improved feeling in show biz in that country now that there is a new press minister there. It is felt that plays and films will be allowed to stand on their own merits there, and that the old system of preferences for certain companies and studios is out.

Certainly, after about nine months' delay, WB has been allowed to release "I Confess" in Buenos Aires, after the picture had been put in "suspension" because of the controversy with the Roman Catholic Church. Also "The Avengers" (Rep), which had been rolled on Argentine territory, with a mixed Argentine-American cast about seven years ago, is to be screened this week. This picture was also held up because of some objection by the former czar.

Of course, certain film studios, their producers, directors, stars, etc., are not as pleased over the change as those who have been exiled for eight or more years, and who can now resume earning their daily bread.

British Film Earnings, Down in July, Running $352,000 Ahead of '54

London, Sept. 13.

British film earnings took a dive of more than $400,000 in July, mainly as a result of the exceptionally warm weather. Latest returns, prepared by the administrators of the Eady Fund, also show a substantial drop in the levy.

Despite the July decline, however, overall earnings of British pix in the domestic market are running ahead of the previous record year. In the 52 weeks ended July 30, British film rentals totalled $20,924,000, an improvement of about $352,000 over the previous year. The annual income of the Eady pool dipped by $316,000 to $5,521,000, but the latest distribution has been hiked to 31%.

July rentals were down to $1,556,000 against $1,960,000 in the previous year.

Winnick Bringing Suit Over Brit. ITA Action

London, Sept. 13.

A few minutes before he sailed for N. Y. last Thursday (8), Maurice Winnick revealed that he had instructed his lawyers to commence proceedings against Lord Kemsley, alleging breach of contract in relation to the contract which was offered by the Independent Television Authority to the Kemsley-Winnick group. It is reported a writ was issued the same morning.

The Kemsley-Winnick group was named as program contractors for weekend time on the Birmingham and Manchester outlets, but Lord Kemsley recently withdrew "for personal reasons." The ITA subsequently re-advertised for new contractors to replace the K-W group, and applications are now being considered.

Winnick, who will be in N. Y. for about three weeks, is on the prowl for tv programs for both the commercial and BBC webs.

1st Rank House Since War Finally Opened

London, Sept. 6.

The first new theatre to be opened by the Rank Organization in the London area since the war, the Odeon, Bayswater, finally has opened its doors. Started in 1938, construction was suspended during hostilities. For almost 17 years it stood as an empty shell with a temporary roof.

Substantial changes have been made to the original pre-war design, notably in widening the proscenium arch to accommodate the 46-foot wide screen. Theatre has a capacity of 1,750 seats. It was launched last week with Rank's "Doctor at Sea." Davis Francis is resident manager.

Louden Out of WB in Aussie

Sydney, Sept. 6.

Norm Louden resigned as publicity director of Warner Bros. Sept. 2 to join Snap Ads Ltd. in an executive post. Louden, one of Aussie's top publicity men, was with WB post since 1949.

He broke into the film biz in 1927, and was ad chief of the Greater Australasian Films at the age of 19.

German Pix Production Reaching Pre-War Level; Seek World Mkt.

Frankfurt, Sept. 6.

Germany's film industry, which was once one of the leaders in the world, and which during 1930 and 1931 produced close to 150 films annually, is in a big fight for world markets with its production having slowly increased in recent years. Germany, which came up with just one film in the first postwar adjustment of 1946, has steadily moved upward each year so that during 1954, production firms completed a total of 107 films. This is more than two-thirds of what all of East and West Germany combined produced in its peak pre-war year.

The rise has been a rapid although unspectacular one, increasing from the single film in 1946 to 7 in 1947, 23 in 1948, 62 in 1949 and 82 in 1950. Of the 107 made during 1954, 15 had help from lands outside of Germany as co-productions, with the U.S. coming in for a co-credit on one. The grand total for Germany's postwar films between 1946 and 1954 is 529, of which 47 were co-productions, three with the U. S.

With the growth of the film industry, it is increasingly important for the companies to find markets outside of Germany to bring in further distributional profits. While to date the Germans have been barely able to scratch the U. S. market, showing in limited quantity in arty or language houses, Germany's 1955 season will attempt to bring out films that will obtain major releases in America. In addition to its heavy schedule of remakes, the trend is toward awakening the national conscience and re-building the country's pride.

One reason often vouchsafed that German films have not been acceptable recently in the U.S. is that they are not sufficiently "glamorous." Some producers hope this year to crack the glamor-barrier by showing outstanding German contributions.

This year, the trend is towards pix showing the many contributions the Germans have made to the world. Films are scheduled about the outstanding foreign minister Stresemann; Albert Ballin, founder of the Hamburg-America Steamship Line; Roentgen, discoverer of the X-ray; composers Franz Schubert and Wolfgang Mozart, and a series about excellent Bavarian and Austrian rulers.

Radio, TV Simulcast Possible in W. Germany

Dusseldorf, Sept. 6.

The largest, most elaborate German Radio and TV Exhibition ever presented has just concluded at Dusseldorf, West Germany, with about 60,000 people turning up daily to visit the eight halls of displays.

The most important trend noted was in the increasing size of tv sets. Formerly most German manufacturers showed only the 14-inch sets, now nearly all offer 17-inch or 21-inch.

The most unusual gadget for the machine-conscious Germans is one that makes it possible for the family to watch a tv show while one member in the same room hears the radio. The "listening chair" is produced by one of the top German manufacturers, Telefunken. Radio sound is piped directly through headphones hidden in the top of the armchair, and the sound is audible only to the person sitting in the chair. Hence, the remainder of the family may see and hear tv while one person tunes in his pet radio show.

Foreign Talent Wins Lone Union Tap in Mex

Mexico City, Sept. 6.

All foreign entertainers who would work in Mexico must pay the National Actors Union (ANDA) $40 each as a "transit quota."

Heretofore, ANDA had been charging each visiting working performer $25 for "transit quota" plus $40 for extras. Under the new, lone nick, performers can play Mexico as long as they desire, as far as ANDA is concerned, or and when they get the official nod from the Ministry of the Interior, top government department.

Frank Tourtellotte New AFN Chief in Germany

Hoechst, Germany, Sept. 6.

American Forces Network, with European headquarters here, has a new chief in Lt.-Col. Franklin Tourtellotte, just assigned here for a minimum of three-years duty. Tourtellotte, who began his radio career with the Far East and Caribbean networks, was former chief of program operations with AFRS in Hollywood, and more recently chief of radio information and education with the Dept. of Defense in Washington. Lt.-Col. Hal Price, whom he replaces, has been transferred to Washington.

The AFN network which Tourtellotte now heads includes seven major broadcasting stations in Germany plus 18 transmitter repeater stations. Personnel includes several hundred Armed Forces members, U. S. civilians and German employees.

Mexico-Cuban Pix Relations Better

Mexico City, Sept. 6.

Announcement by the Cuban government that it will give added assistance to local producers there, plus aid in financing new, modern studios has lifted Mexico and Cuba film relations to a new high during the last week. Some $5,000,000 is planned to be invested in government funds for film enterprises during the coming year. Studio construction is slated to use at least $3,000,000 alone.

Major interest for Mexican producers is the fact that production costs on the neighboring island are much lower and union problems almost non-existent. Also in the past, government aid and assistance has been most generous to foreign production groups.

Cuba's president Fulgencio Batista, in a recent statement, announced that his government not only intends aiding Cuban producers to the tune of $2,000,000 but also needs physical assistance from the Mexican industry at large. In a plea for further unity he asked for a spirit of cooperation between the two nations and assistance for the infant home industry.

At the moment, only one firm, Cu-Mex, is actively taking advantage of the easy Cuban regulations on a major scale. Outfit is part Cuban and part Mexican, latter group being headed by Augustin Delgado, former pix director here.

Santiago Riachi, producer for "Cantinflas," top Mexican comic, is reported interested in switching part of his future operations to one of the new studios, now planned. Stages are to be built on the Isle of Pines, located just off Cuban mainland. Discussions between President Batista and Riachi already have taken place. Riachi, Hollywood bound, declared he was interested in the setup, principally because the president had told him the intention was to make the Isle of Pines a freeport picturewise.

W. German Govt. Unit Nixes Loan for 'Den'

Salzburg, Sept. 6.

The government Film Loan Commission (Filmburgschaftsstelle) in Frankfurt has nixed a loan application for the planned filming of Kurt Ziesel's book, "Daniel in the Lion's Den." Apparent reason for the turndown is that the commission doesn't judge the theme to be much of a moneymaker. Story deals with the love of an "Aryan" boy for a Jewish girl in the ghetto.

Objection to the turndown has been voiced by the newspaper Allgemeine Wochenzeitung der Juden, a Jewish weekly in Dusseldorf, which points out that star Maria Schell and other cinemactors were willing to do the film for free, and that the pic would have been a much-needed bridge between the Germans and the Jews. The paper also criticizes the Film Loan Commission for granting money for the flimsiest kind of lightweight entertainment.

Berlin Orch for Ireland

Dublin, Sept. 6.

Berlin Philharmonic will play its first date here next spring or at the latest in the fall of 1956, according to the orch manager Dr. Gerhard von Westerman after talks with German Legation's Counsellor Dr. Alfred Kolb.

Ireland will repay the visit by sending the biggest choir group, Cur Lady's Choral Society, for two performances at the Berlin Festival in September, 1956. The chanters (250) have toured before and sung in Paris, Aix and Rome, and with the Halle Orch. on Irish tour.

Levy Would Ask Better Break for Brit. Films In U. S., at TOA Meet

London, Sept. 13.

An appeal to American exhibitors to give more playing time to British pictures and thus help to ease the product shortage situation, will be made by Herman Levy, general counsel of Theatre Owners of America, when he reports on his European trip to the TOA convention in Los Angeles next month. He will emphasize the improvement in quality and urge that every effort should be made to open the doors to British-made films. This assurance was given by Levy at the end of his British tour and prior to leaving for Paris last Saturday (10). Speaking at a press conference he said he had travelled 3,000 miles in Britain and exchanged views with about 100 theatre owners.

Levy's main impression of his U. K. tour was that British exhibs were not yet alerted to the problems that had already hurt their American counterparts. The key to success in exhibition was a steady flow of good product, but the British operator had the advantage of a regular output of native pictures. This was an important matter for British exhibs, and he thought they should give every encouragement to local production to insure a constant supply of worthwhile pictures.

The TOA topper was surprised that most British exhibs were not alerted to common problems. They were not unduly concerned at the product famine nor did they have a set policy to deal with commercial tv which is due to start later in the month.

One characteristic of the American scene which had not yet penetrated to Britain was the system of selective exhibition, Levy asserted. The pattern for this was being established by companies like Todd-AO.

Garduno Seeks Answer To Slow Mex Pix Biz

Mexico City, Sept. 6.

Pic trade is seeking the solution of a difficult problem. With more people than ever in Mexico cinemas, attendance is proportionately very low. Exhibs have found from surveys that it's not a matter of too many people not liking pix, but the large majority actually lack the price of admission. Eduardo Guardiuno, chief of Cinex and the trade's own bank, Banco Nacional Cinematografico, is authority for the report that $28,000,000 is spent annually in Mexico for film fare. That works out at 80c per head per year. The latest population estimates show Mexico to have nearly 29,000,000 drawing populace or a 17% increase since 1950.

There is no estimate of the actual cinema public in Mexico City but research-minded exhibs here figure that it's not more than 500,000 in a population area of 4,005,175. But in this hub of everything in Mexico, 8c, the very lowest admission price, is beyond the economic reach of thousands while the 32c ceiling is only possible for a few. Those who have a average daily salary of $20.15 are viewed here as plutocrats.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Cooler Weather Lifts West End Biz; 'Blue Sea' Boff $8,000, 'Quatermass' Sock 9G, 'Love Me' Hot 16G, All 2d

London, Sept. 6.

A substantial drop in the mercury brought a return of boom b.o. to the West End last week. Results in many firstrun situations were above average for time of year and boff returns were reported by several new entries.

"The Deep Blue Sea" smash opening week is solid in second round at the Carlton with $8,000. "The Quatermass Experiment" is socko $9,000 at London Pavilion also in second. "Love Me or Leave Me" still is great at $16,000 at the Empire on first holdover session.

"Lady and Tramp" is big $5,000 opening week. "Man from Laramie" in its third frame at Leicester Square Theatre is nice $8,400 or near. "Footsteps in Fog" at Odeon, Marble Arch, shapes good $6,000 on third week. "Cinerama" is still great at the Casino in its 48th frame.

Estimate for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Deep Blue Sea" (20th) (2d wk). Heading for fine $7,800 after $9,000 on opening week. Stays on.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (48th wk). Continues great at $12,900 this round. Stays indef.

Empire (M-G) (3,099; 55-$1.70)—"Love Me or Leave Me" (M-G) (2d wk). Looks to reach sturdy $16,000 this stanza after $17,000 initial round. Stays on, with "Blackboard Jungle" (M-G) due o follow.

Gaumont (CMA) (1,500; 50-$1.70)—"The Spoilers" (Rank). Set for fair $6,500 or near.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Man from Laramie" (Col) (3d wk). Holding nicely, with about $8,400. Last week $8,700. "Man of Moment" (Rank) preems Sept. 8.

London Pavilion (UA) (1,217; 50-$1.70)—"Quatermass Experiment" (Excl) (2d wk). Proving smash, with $9,000 likely this round. Opening week was $9,800. Holds.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"All that Heaven Allows" (Rank) (2d wk). Steady $7,500, same as previous frame. "The Kentuckian" (UA) follows Sept. 15.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—Footsteps in Fog" (Col) (3d wk). Good $6,000 after $6,600 in second week. "Cast Dark Shadow" (Eros) opens Sept. 8.

Plaza (Par) (1,902; 70-$1.70)—"Geordie" (BL). Opened briskly, with hefty $6,700 likely.

Rialto (LFP) (592; 50-$1.30)—"Seven Year Itch" (20th) (6th wk). Boff $4,800 after $5,300 in previous week. Stays, natch!

Ritz (M-G) (432; 50-$1.30)—"Dam Busters" (ABP) (4th wk). Socko at over $3,300. Holds.

Studio One (APT) (600; 30-$1.20)—"Lady and Tramp" (BV). Heading for great $5,000 in opening frame, and set for indefinite run.

Warner (WB) (1,785; 50-$1.70)—"Woman for Joe" (Rank) (2d wk). Way below average, with light $2,500 likely this round. Got only $2,900 opening week. "The Village" (ABP) opens Sept. 8.

Goodlatte to Board Of Assoc. British Cinemas

London, Sept. 6.

D. J. (Jack) Goodlatte, for many years managing director of Associated British Cinemas, has joined the board of the parent outfit, Associated British Picture Corp. He succeeds Edward Maloney, financial adviser to the group, who is due to retire Sept. 30.

Goodlatte, who is in charge of the group's circuit of 400 theatres, has been with the company for 24 years.

CEA Girding For Admish Tax Slash

London, Sept. 13.

To gain ammunition for the industry's new campaign to secure admission tax relief in the next budget, one out of every four picture theatres in the country is being circularized by the Cinematograph Exhibitors Assn. for vital info on receipts, admission prices and ancillary sales. In this way, the CEA hopes to get up-to-date statistics which would reflect the state of the entire industry.

The circular is going to about 1,100 theatres, whether members of the CEA or not. The Bank group, which ankled the association some time back, had indicated its intention of cooperating. The Assn. of Independent Cinemas is also urging members to respond.

Meantime, the newly-formed, all-industry tax committee is meeting today (Tues.) when the main item for consideration will be the election of an independent chairman.

Filmakers Tries Hand With London Pix Prod.

London, Sept. 13.

Filmakers Productions, headed by Irving H. Levin, William F. Pizor and Hal. E. Chester, is setting up a British unit and is due to start the first local venture Oct. 3. Subject calls for extensive London exteriors, but the studio sequences will be lensed at Nettlefold Studios.

Initial British production will be "The Weapon." One of the lead roles will be played by the French thesp, Nicole, Maury. Hildegarde Neff and Broderick Crawford are being paged for other parts. Pic will be released through Eros. If the venture is a success, Filmakers will stay in business here for further production.

Assoc. B'dcasting Takes Over Elstree Studios

London, Sept. 13.

Associated Broadcasting Co. has taken over the National Studios, Elstree, for telepix filming. The studios are currently being used by ABC for its "Scarlet Pimpernel" series and it's due to start rolling Oct. 3 on a further series based on "Count of Monte Cristo."

Harry Alan Towers, a director of ABC, will be responsible for management of the studios. The number of stages is to be increased from four to five.

Ace Malaya House Reopens

Singapore, Sept. 13.

The Cathay Organization's Odeon Theatre, the Kualalumpur, biggest house in Malaya, reopened this week with a gala preem of the J. Arthur Rank pic, "Doctor at Sea." House had been closed for renovation for the last seven months.

Opening was attended by the Malayan High Commissioner, the Prime Minister and other officials of the newly elected government. Cathay, which eight years ago had two houses, now controls 40 first-run cinemas in Malaya.

O'Brien Warns CEA Of NATKE Firm Wage Stand

London, Sept. 6.

A warning to theatre operators that any counter-proposals to their plans for a reform of the wage structure of the industry (which would be less favorable than present setup) would not be considered by his national executive board, was made last week by Tom O'Brien, MP. The general secretary of National Assn. of Theatrical & Kine Employees gave the warning to the Cinematograph Exhibitors Assn.

Insisting that it was not the NATKE intention to interfere with the CEA right to consider counter-proposals, O'Brien declared he wants to salve both organizations a "colossal waste of time" by being faced with a plan which would not even be considered by his union, "let alone be negotiated upon."

GOLD FOR EXHIBITORS!

The headlines you see here, clipped from Page One of the nation's leading newspapers, are convincing proof of the tremendous interest in THE TREASURE OF PANCHO VILLA!

SCREEN THE PICTURE...play it while the news story is hot!

Thees Pancho Stole Mucho, Mucho Gold

BRAWLEY (UP)—Miss Delores Vasquez, 76, who disclosed locations in Texas where Mexican revolutionary Gen. Pancho Villa supposedly buried $1,500,000 in gold coins, told today of additional millions buried in Mexico.

Pancho's Gold Being Sought By 2 Veterans

ROMA, Tex. (AP) — Two World War II veterans searched for gold in this sleepy village on the banks of the Rio Grande today on the story of a 76-year-old California woman who said the Mexican bandit Pancho Villa buried treasure here more than 40 years ago.

1½ MILLION

Brawley Woman Bares Villa Loot

EL CENTRO — A Brawley woman, 76, has told authorities she knows where $1,500,000 in gold coin was buried identification cards bearing her name and photograph and identifying her as a colonel in the rebel army. She

Pancho Villa's Gold Hunted By Texans

CORPUS CHRISTI, Tex., Aug. 6 (UP)—Police in Corpus Christi and San Antonio today patrolled cemeteries to prevent persons from digging for buried gold after a Brawley, Calif., woman yesterday said Pancho Villa had buried 1½ million dollars in

Pancho Villa Woman Aide Tells Locations of Buried Texas Gold

Locations of about $1½ million in gold coin buried by Pancho Villa in Texas graveyards have been named to the district attorney in a "death bed" confession.

A woman nurse who claims to have been a full colonel in Villa's rebel army and his most trusted aide, gave the information in an effort to will the gold to disabled American war

New Villa Treasure In Mexico Bared

By RAY BARNES

Delores Aguilera Vasquez of Brawley, who last week told Imperial county authorities that Mexican revolutionary leader Pancho Villa buried a million and one-half dollars in gold

Pancho Villa Treasure Tale Discounted

MEXICO CITY (AP) — Reports that Pancho Villa, Mexican revolutionary leader, buried a fortune in Texas have been discounted by Col. Jose Maria Juarrieta, once Villa's chief of staff.

TV Catapulting

Continued from page 1

derful World." For his tune-up of "High Tor," first on his spec schedule, his lyric partner will be Maxwell Anderson, who'll also teleplay his original stage piece.

'Tor' for Theatres, Too

"Tor," with Bing Crosby starred, will be filmed here in color for about 78 minutes of the 90-minute running time and its eventual exhibition goes far beyond the channels. It will be franchised for theatrical showing outside USA, may later be whipped into shape for stage presentation and if by then it hasn't been saturated the picture companies can have it. For a round figure $350,000 will do for cost of film-tinting "Tor," which is about what it costs to stage a Broadway musical. Live telecast of his spec can be guesstimated at roughly $100,000 less. If this sounds like high finance, it's bruited about that NBC has a big one in the hopper that will run closer to $500,000.

Writing original music for the electronic medium is no new experience to Schwartz. Back in 1934 he and Dietz wrote 80 songs for 39-week season of "The Gibson Family" on radio. It was a daring experiment and the fact that it lasted out a full season is no small tribute to the quality of the score. Sez Schwartz, "out of the 80 I guess seven caught on." In those days the songs came on "cold." Advance exploitation on the scores of the three Schwartz specs will be so vast and penetrating that by the time the show comes on the air at least two or three of the songs from each of the shows will have been familar to the lookers.

Schwartz likes television "very much." What he likes most is the occasional "one-shots," which "gives you a chance to be good." In the continuing series, he says, "you can't be good every week." While primarily a "music man," Schwartz rates the story above the melody. "If a song doesn't progress the action," says Schwartz, "it becomes unrelated and weakens its main function. Being a composer is not enough. It must be hyphenated with dramatist and if the story is believable you're half way home."

Big production numbers are meaningless, to Schwartz's way of thinking. "They can't be seen on the small screens so what good are they?"

Schwartz comes back into tv with as varied a career and solid a background as any producer extant. He has produced two pictures, two stage shows and composed the scores for at least 15 stage musicals and 10 theatrical films. For Harry Ackerman's color spec operation in Hollywood he'll turn out the three biggies and after that decide whether he wants to forsake all other forms of show biz and stick to tv. From his enthusiasm for his present schedule it's worth a bob or two that he'll be around in video for a long time.

Cinerama

Continued from page 3

its own. The same provision also applied to Cinerama Productions Corp., which turned over the rights to the process to SW. Latter also revealed plans recently for a production project.

What Is 'Completion'

In the midst of Cinerama Inc.'s filmmaking plans the company is also hassling with SW on the timetable for the completion of "Seven Wonders of the World." The contract provides that the picture should have been completed by August of this year. The controversy involves interpretation of exactly what is "completion." The principal photography on the SW film, being produced by Lowell Thomas, has been completed and Thomas and Merian C. Cooper are currently editing the film. Currently Cinerama Inc. is awaiting a statement from SW and, on the basis of SW's reply, will decide if arbitration or litigation is necessary.

According to Reeves, President Eisenhower's atoms-for-peace proposal served as the inspiration for his company's proposed production. It will be made with the technial assistance of the Atomic Energy Commission. Grant Loenhouts, Cinerama Inc. v.p. and identified with the early development of the process, will produce the film. According to Leenhouts, photography of events that occur only once, such as the launching of the nuclear-powered submarine, Seowolf, has already begun. He said the picture is planned "to present in warm human terms a view of the full range of peaceful atomic energy work, including research and applications in medicine, biology, agriculture, industry, power and the life sciences."

Wenthworth Fling, executive v.p. and head of Cinerama Inc.'s studio and laboratory, it's noted, will work closely with the producers and writers to insure maximum use of Cinerama's seven-track stereophonic sound system.

Distrib Hassle

Continued from page 5

active primarily in the U.S.); Peliculas Nationales, which handles Mex pix in Latin America, and Peliculas Mexicanas, which is the domestic distribution outfit. Producers have the right to forfeit the combined advances from these groups, if they choose, and make their own deals with Seidelman, Clasa-Mohme or anyone else. However, under the circumstances, this is becoming less advantageous.

In Mexico, the government is very close to the industry via the Cinematographic Bank, which is part-owner of Cimex along with the producers. Having bought out Azteca, Cimex and the bank are naturally anxious to strengthen that setup as much as possible.

Seidelman said in N.Y. recently that he would continue as supervisor for Manuel Espinoza, leading Mexican circuit operator, for the United Artists product being handled in Mexico by Espinoza. Whatever production plans Seidelman has had in Mexico, for the moment are dormant. Seidelman observed that his immediate concern was to get his product into the Spanish-language houses, of which there are between 500 and 550 in the U.S.

'Roxy' Nephew

Continued from page 1

years, but had been moved up to managing director only last year.

Rothafel, who is a nephew of the late S. L. (Roxy) Rothafel, has been with National Theatres and Fox-West Coast for a number of years. The theatre, incidentally, was named after the senior Rothafel.

NT Coast Shifts

Los Angeles, Sept. 13.

Edwin F. Zabel, National Theatres v.p. in charge of Pacific Coast operations of Fox-West Coast Theatres and Evergreen Theatres, has instituted a series of promotional shifts of key circuit personnel.

William H. Thedford, prexy of Evergreen division, heads the list, taking on added duties of heading FWC's Northern California division, and shifting his headquarters from Seattle to San Francisco. James Runte transfers from Frisco supervisor to Seattle as new Evergreen division manager, and John Klee moves from Los Angeles area district manager to Frisco, where he will be East Bay District topper under Thedford. Klee succeeds Robert C. Rothafel, who swings to N.Y. to become managing director of the Roxy. William Moclair is transferred to the Fox in Philadelphia.

Harold Seindenberg flics out from Philadelphia to take over as Oakland city manager, post vacated recently when Fay S. Reeder was transferred to ad-pub manager of Bay area.

Bigger Jackpot

Continued from page 1

for a replacement to share with Raleigh.

Seeds prez Freeman Keyes and Jay Herbert, his assistant, have been on a Chicago-to-N.Y. shuttle over the past six months, with Keycs due in again next week and Herbert in Gotham continuously over the past three months. Seeds stake in television is more bullish than ever, with "Navy Log," "Penny," "Two for the Money" all in the Sheaffer lineup, Bishop Sheen due to preem for Admiral (now a Seeds - only account), Raleigh in on "Penny" and lotsa Sheaffer participations in the NBC biggie specs.

Distribs Should Release All Their Pix Abroad, Even 'Controversial,' Sez B. Cohn

Basing his remarks on impressions gathered during his recent Far Eastern survey trip, Ben Cohn, Universal's assistant foreign general manager, said in N.Y. Monday (12) that in his opinion American film companies should release all of their pictures abroad, including those showing some aspects of American life in a negative light.

Cohn stressed that he was giving his personal opinion and wasn't necessarily reflecting company policy. His comments took on importance in the light of the issue created by the yanking of "Blackboard Jungle" from the Venice film fest.

"When people abroad get to see everything we make, including films that may be tuned to a negative pitch, they then know that the good they are seeing in our pictures about the U.S. isn't propaganda but the truth. A film that is critical of America may be used by the enemies of this country, but—more important—it proves to people abroad that here we are free and working under no restrictions. Once they understand that, it's a big point in our favor."

Controversial Pic

Continued from page 5

draw the picture from the foreign market.

Foreign countries, more sensitive to the effect of films than the U. S., may make their own decisions as, for example, is already being done in Japan. A threat to ban all American films unless the Japanese have the opportunity to reject "undesirable" pictures has been made by the Theatre Owners Federation of Japan Enterprise Operators. The move was sparked by "Blackboard" and 20th - Fox's "House of Bamboo," both of which have aroused many Nipponese theatregoers. "Blackboard," which has been labeled as "harmful" by the Japan cinema censorship board, has been barred to children under 18 in four principal cities and in one entire prefecture.

As an example of the want-to-see that can be aroused by Mrs. Luce's action, industryites are pointing to the spread and attention the incident received in the current issue of Cine Monde, France's big-circulation, Life-like publication. The layout has a special heavy type read-in, playing up all aspects of the Venice controversy.

The general feeling in most quarters is that Mrs. Luce's decision had just the opposite effect of what she intended. Unique aspect of the U. S. Ambassador's action is that many Americans, including a surprising number of film industryites, applaud what she did although they do not agree with the move as a matter of principle. Long before the Venice festival many industryites voiced the opinion that "Blackboard" should not be shown abroad, feeling that it presented a distorted and inaccurate picture of the American educational system.

Indicative of the support Mrs. Luce has received is the view of veteran producer Arthur Hornblow Jr., "an interested professional observer" at the Venice Festival. In a letter to the N. Y. Times, Hornblow stressed that Mrs. Luce did not censor the picture or forbid the showing. "I am able to testify personally," he said, "that she merely said she would probably not attend if the picture were shown. This is clearly within her right or anyone's right."

Hornblow noted that the American distributors (Metro) and not the Festival authorities withdrew the film, and that if M-G had insisted, the picture most likely would have remained on the program. In defending Mrs. Luce's action, Hornblow said: "The smell of anti-Americanism and communism in Italy is no joke, and Mrs. Luce lives with it daily . . . There are elements here eager to grasp at anything that shows our way of life as contemptible and criminally inclined. It impresses many American film people who are currently here that Ambassador Luce performed a needed service for our industry, not with a big stick but with tact and skill."

Recapping NSS

Continued from page 5

license, set to run for three years, was renewed in 1946 for another five years.

Another Suit

In 1949, while the agreement was still in effect, the plaintiffs filed another treble damage anti-trust suit against NSS. Named were NSS, the three film companies that were defendants in 1942, and five other film companies that entered contracts with NSS since 1942. Suit charged that 1942 settlement was a device used by defendants to perpetuate their conspiracy and monopoly; that NSS made slow and erratic deliveries aimed at destroying the plaintiffs' business, and that for the same purpose NSS used tie-in sales and other means of exploiting its monopoly power.

In 1951, a lower court, acting on a petition by the defendants, dismissed the suit on the ground that the 1943 settlement bound the plaintiffs and they, therefore, could not bring the later suit. In an appeal to the U. S. Supreme Court, the plaintiffs won a reversal, with the High Court ruling that they were entitled to a trial on the merits of the case. This decision, acting on the question if the second suit was the "same cause of action," sent the case back to the lower court for trial.

The Supreme Court stated that the fact that the two cases involved essentially the same course of wrongful conduct is not decisive. It noted that (1) the plaintiffs in the second suit were seeking damages from the period of 1943; (2) that in the second suit there were allegations of additional illegal acts, such as tie-ins and deliberate slow deliveries; (3) that there were five additional defendants involved, with the result that NSS control of the market for accessories had increased to nearly 100%.

The Supreme Court, Levy noted in his summation, stated that if it adopted the views of the defendants that the dismissal of the 1942 suit prevented the plaintiffs from bringing another suit, it would "in effect confer on them (the defendants) a partial immunity from civil liability for future violations."

Tix Info Office

Continued from page 1

associates Robert Whitehead and Robert W. Dowling, and the promised cooperation of the Shuberts.

With the idea of taking one step at a time, Stevens intends to start modestly with an information center where prospective patrons could inquire about ticket availabilitfes for all Broadway shows, primarily on short notice. He recognizes the complications involved, but is about ready to go ahead on the first one—raising the financing for the undertaking.

The numerous details of the information office and, ultimately, charge account ticket purchases by telephone, will have to be worked out as the project proceeds. But Stevens figures the whole setup is essential to the present-day theatre, and he's determined to go through with it.

As figured now, the central office would be purely a service outfit for all theatres and managements. It would not make any charge for ticket information and, at least as tentatively planned, probably wouldn't even get a service fee for charge orders.

How this would affect the established ticket agencies is a matter of speculation.

Copyright

Continued from page 3

of the American Continent, and the third was made up of countries such as the Soviet Union and certain nations in Africa and Asia which did not belong to either group.

The Convention affords protection for a minimum of 25 years either from the time of the work's first publication or from the death of the author. The author is further guaranteed a reasonable fee from the publisher for translation rights and no translations of his work may be made without his authorization.

ARBITRATION PACT SET; FINANCING LEFT BLANK

Section under the heading of "Financing" in the latest draft of the film industry's arbitration agreement has been left blank, but principals of the agreement feel that raising coin for a working arrangement is the least of their problems.

Draft of the agreement, which still remains to be approved by all of those on the committee that drew it up, has a final article dealing with conciliation, the hope being that it would keep many cases from coming to arbitration in the first place.

Each company would be allowed two roadshows a year and these wouldn't be subject to arbitration until and unless they are announced for general distribution. There would be an appeals board in N. Y.

While not outlined in the draft of the agreement, various means of financing have been discussed.

Southwest Eyed

Continued from page 7

port on what programs and films people are 'talking about."

First release reports during week ending Sept. 3 24.8⅔ of adult population of Oklahoma and Texas had a film recommended to them; and 20.9% had a tv program recommended.

Films talked about and recommended were: "Mister Roberts," "We're No Angels," "Love Is Many-Splendored Thing," "Lady and Tramp," "To Hell and Back," "Blackboard Jungle," "Pete Kelly's Blues," "Not As Stranger," 'Seven Little Foys" and 'Strategic Air Command."

Television programs recommended were: "$64,000 Question," Dunninger, Jane Wyman Show, "People Are Funny," "Frankie Laine Show," Lawrence Welk "Dodge Show," "Groucho Marx Show," "Guy Lombardo Time" and "Strike It Rich."

Metro's Veep

Continued from page 3

of a problem in Siam, Kenya and the Gaza Strip. They just call it "The Picture," which translates easily into any language. In Rangoon they call it "The Work of Art." In Sumatra they call it "Gone With Guys and Dolls," doubtless because they remember "Gone With the Wind" as does David O. Selznick.

The cost of the picture has excited much comment. In Lisbon they were astonished to hear that Samuel Goldwyn paid 66,000,000 escudos for his production. When you consider that the average Lisbon picture costs only 400,000 escudos you can see why they were astonished. In Madras there are three firstrun theatres in a row on Main Street—or Chow Main Street as they call it—and there they have titled the picture "Main Entrance."

The problem you raise is on the way to solution, thanks to our thorough-going canvass.

Howard Dietz.

Appeal or Court

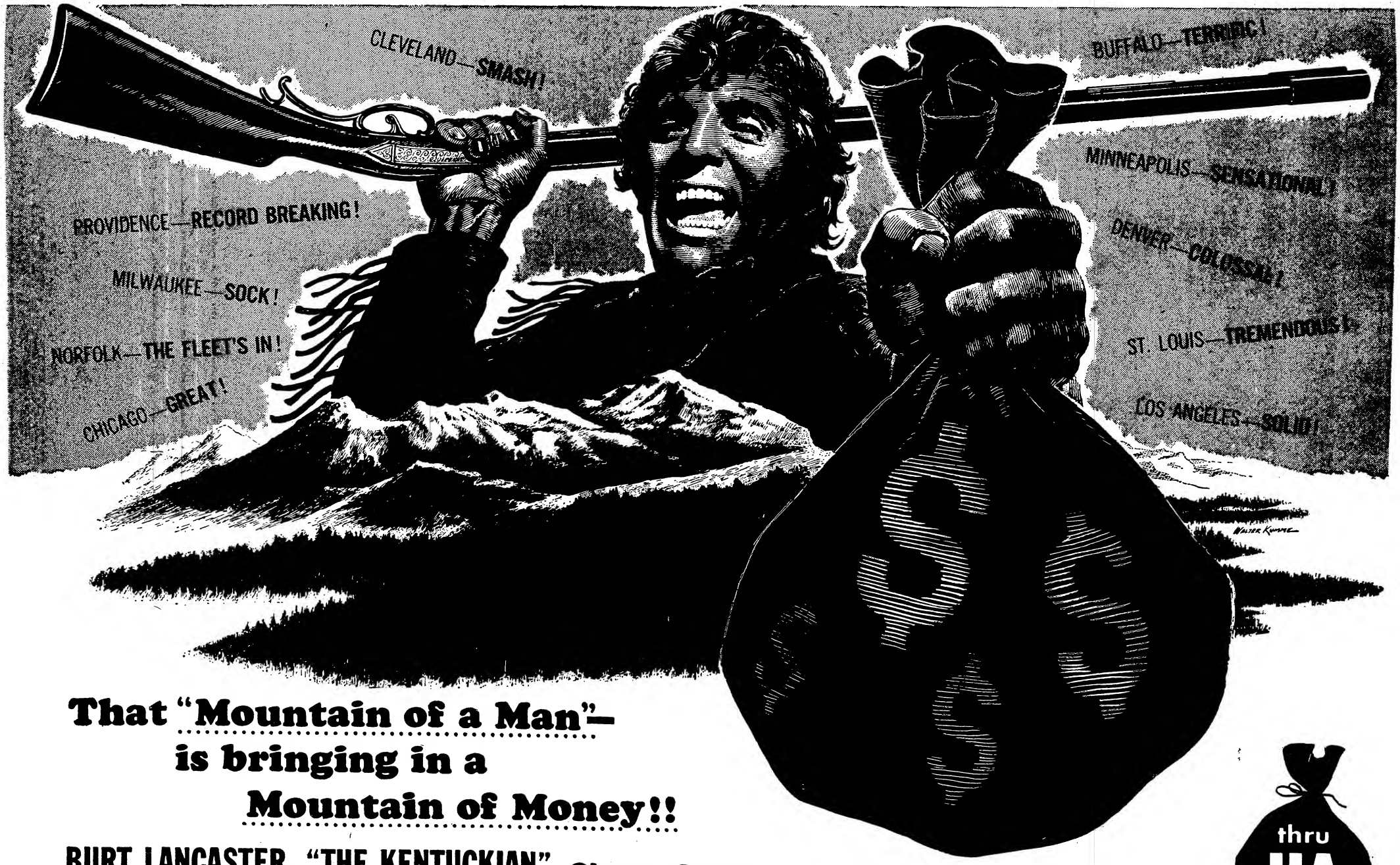
Continued from page 3

on narcotics addiction, is flatly banned by the Code.

Shurlock advised that notice of appeal should be sent to Eric A. Johnston, president of the Motion Picture Assn. of America, along with a print of "Stories." Johnston thereupon will set a screen date for the MPAA board of directors who, as an appeals board, is empowered to make an exception in the case of the Ellis film or might revise the Code's provisions on the subject of drugs.

Ellis this week said he'll go along with the appeal idea only on condition there's a chance of his being successful. His mission would be accomplished and litigation would be avoided, he added.

However, before taking this action, the attorney wants to know beforehand if there's any point to such appeal, specifically if the board intends to categorically adhere to the Code's present edicts. If this is the intent, he insists, the appeal could serve no possible purpose and he'll go to court.



That "Mountain of a Man"— is bringing in a Mountain of Money!!

BURT LANCASTER as **"THE KENTUCKIAN"** in **CinemaScope** • Print by **TECHNICOLOR**

Also starring DIANNE FOSTER • DIANA LYNN • with JOHN McINTIRE • UNA MERKEL • JOHN CARRADINE • JOHN LITEL and introducing WALTER MATTHAU and DONALD MacDONALD

Screenplay by A. B. GUTHRIE, JR. • Based upon the novel "The Gabriel Horn" by Felix Holt • Directed by BURT LANCASTER • Produced by HAROLD HECHT • A Hecht-Lancaster Production

thru UA

Natives, Actors See Double

Continued from page 5

past couple of weeks, with nary a night club in sight, the company's spirits are remarkably high and there is an atmosphere of gay cameraderie that's unusual for such a jaunt. The big event here usually is a dance at one of the local inns, and once the troupe had itself a real Maine clambake on the shore.

Following Labor Day, most of the summer visitors left and even the crowds that watch the shooting from a respectful distance have diminished, and now seem to consist mostly of local youngsters and occasional tourists. From where they are, and if they're so inclined, they should have no difficulty getting rid of any romantic notions they might harbor about the glamor also in the new 55m version.

location of "Carousel" should prove to any interested onlooker that film stars work a lot harder than most ordinary people. And that includes getting up at some unearthly hour in the chill dawn when the temperature hovers in the low thirties.

Some 45% of Pic Here

Most of the cast is up here where, according to King, some 45% of the picture will be shot. Shirley Jones and Gordon MacRae are teamed once again (they're together also in "Oklahoma"), she as Julie and he as Billy Bigelow; Barbara Ruick, now a 20th contractee, whose activities range from pix to tv to nightclubs and records, plays Carrie; Clara Mae Turner and Robert Rounseville are cast as Nettie and Mr. Snow; Cameron Mitchell displays his talents as a dancer in the part of Jigger, and Audrey Christie of legit is cast as Mrs. Mullin, the owner of the carnival. Rod Alexander is on hand to supervise execution of his choreography for the outdoor hoofing.

The company, presently lodging all over the place and keeping open some of the inns that might otherwise have closed at Labor Day, is due to wind its chores here around Sept. 21 and return to Hollywood to complete shooting there. Boothbay Harbor location was picked because King passed through here some years back and remembered the charm of the place.

Actually, some scenes, including the "Mr. Snow" and "If I Loved You" numbers, will be done further north from here, at Damariscotta. However, "June's Bustin' Out All Over" and "Blow High, Blow Low," which uses 10 male dancers, was shot on the reinforced wharf here at Boothbay Harbor. The "June" number will run for eight minutes on the screen. All of the material shot here will have to be recorded on the Coast due to off-stage location noises.

Maine newspapers have shown a great deal of interest in the "Carousel" proceedings and their editors have come in droves to make visits to the set, which primarily consists of a turn-of-the-century eatery (Nettie Jordan's Spa Restaurant) on the wharf, with a stairway leading down to the water. Roof of the building has been utilized for the "June" number, along with the wharf itself. National mags are giving the location coverage and "Omnibus" had a crew up to record the reaction of a small town to a Hollywood "invasion."

Un-tranquil Plato

Acting as coordinator on the set, and helping out on the administrative side, particularly with transportation, is Plato Skouras, son of 20th prexy Spyros P. Skouras. He's been here for a month and the tranquility of the place is beginning to get him down. Plato eventually plans to go into production on his own.

Miss Jones, who rooms with Miss Ruick in a charming rustic cottage next to the Outlook Inn, has no plans beyond finishing "Carousel." "The only think I really want is to go home and get a good, long rest," she says. "After that, we'll see." MacRae, here with his wife, also doesn't have any plans beyond his current stanza.

Miss Ruick will be busy with recordings, and she's also been signed for an appearance at the Sands, Las Vegas. Last time she appeared there at the Flamingo. Actress used to be at Metro before being pacted by 20th. She's under contract with Columbia Records and the next sides she'll cut will be for a Gershwin album. As for King, he expects to take a six-month hiatus after winding up "Carousel." "I'm way ahead of my schedule. I'm only supposed to do one a year," he says. His last for 20th was "Love is a Many Splendored Thing."

Although he caused a loss of several shooting days, Frank Sinatra is barely mentioned among the company. He ankled the location on being informed about the two camera setup. None of the actors actually met him and he departed without ever even visiting the set.

He also never got to see the big 55m. camera that he made his bone of contention with 20th. Lensing equipment is a lot heavier than the ordinary unit. It's been dubbed "the monster" by the crew. Camera, the only specimen of its type currently in existence, makes a loud buzzing sound as it operates, making normal sound recording difficult. Seems that it's impossible to deaden the sound with a blimp while working outdoors. Noise is attributed to the double speed at which the camera is running.

Negative spans 55m. On the release print there will be six magnetic soundtracks. The 55m film covers four times the ordinary frame area. While "Carousel" will be roadshown (probably in the late spring) via 55m, it's no trick at all to reduce the wide area film to normal 35m Cinemacope for showing in most houses.

According to John Campbell, the unit man who's kept busy handling the p.r. end of this Maine expedition, most of the press visitors to the set are thoroughly confused by the 55m aspect of the operation. Even some of the actors in front of the camera aren't quite sure what it's all about. They do know that the "monster" is keeping them from going home sooner.

Myers Blasts

Continued from page 5

they impose limitations on their contributions by unilateral action." For the previous tax campaign, Myers said, the distributors matched the contributions of the exhibitors only up to $150,000 and as a result exhibitors' dues were scaled down so as not to go over that figure. He said it was his understanding that the limitation of the distributors' participation still exists.

Allied leaders, according to Myers, feel that a new dues collection drive should have been submitted in advance to the charter members. He said that it might have possibly been approved with the proper safeguards, such as budgeting of the audience poll and other authorized projects and that the coin bear some reasonable relation to COMPO's legitimate needs. Allied, said Myers, would not have approved a dues drive aimed at supporting COMPO indefinitely "in the manner in which it has become accustomed. And that is probably the reason why the staff did not want the exhibitor groups to have an opportunity to consider the proposal."

The board chairman sharply rapped COMPO for its failure to participate in the recent fight against toll-tv. He said it was not merely the refusal of the film companies to allow COMPO to take part in the toll fight that made many Alliedites defect from COMPO, but that "they also were enraged by the overt and wholly unauthorized activity of at least one member of the staff in opposing COMPO's participation." Main Allied beef against COMPO, according to Myers, is that COMPO "had become a self-perpetuating bureaucracy separate and apart from the organizations composing it."

Myers also has sharp words for Al Lichtman, 20th-Fox sales chief; Harry Brandt, prexy of the Independent Theatre Owners Assn., and Pat McGee, Rocky Mountain area Theatre Owners of America leader, all of whom he charged with obtaining "considerable tradepaper notoriety by windy eructations reflecting" on Allied. He said there's no need to explain the motives of Lichtman and Brandt since "they have left a tortuous trail on the sands of time with which exhibitors are quite familiar." He termed McGee, who was co-chairman of the COMPO tax committee, as "a tempting target, the only question being whether he is of enough importance to engage our attention." He charged McGee with "trying again to rise to prominence by the futile process of tugging at his own bootstraps."

'A Decent Sort'

Although TOA prexy E. D. Martin "also took a swipe at Allied," Myers said he does not put him in the same category as "the three common scolds." Martin, he noted, "is new to the bigtime but from all accounts he is a decent sort and probably was influenced in his improvident outburst by his more vituperative associates."

Discussing attempts to launch a new tax campaign, Myers said it was put forward so suddenly that Allied leaders did not have an opportunity to weigh it at their July board meeting. In supporting the opposition of some Allied leaders to a new tax drive, Myers stated that "it is extremely doubtful that those who are yelling for another tax campaign have consulted with responsible leaders in either the executive branch or in Congress."

He again put forth the Allied charge that the exhibitors reaped no benefit from the previous tax reduction which, it's charged, the distributors confiscated by high rental demands. Allied, he said, will proceed with its plan to seek Government regulation of film rentals. "Now one does not need to be a logician," Myers said, "to figure out that with the independent exhibitors telling Congress what happened to the relief it voted them a short time ago, and asking for the regulation of film prices in order to stay in business, it is extremely unlikely that Congress will grant further tax benefits to be gobbled up by the film companies."

Rep Signs

Continued from page 4

Signing of the decree by Rep, if followed by other defendants, is seen unlatching some of the product for which tv has long been a-hankering. However, price for the features is still up to the distribs and, in most instances, may still be too high for tv to afford. In any case, Rep has been the one company ready and willing to sell to tv all along.

If nothing else, type of decree signed by Rep gives distribs the excuse vis-a-vis exhibs for selling to the broadcasters if they're so inclined.

E. D. Martin, Theatre Owners of America prexy, this week wired Herbert J. Yates of Republic, urging him to supply the exhib org with "any and all information concerning your discussions to date." He added that the Rep decision would have "tremendous influence on the entire industry and exhibition in particular."

Unless other distribs make a deal with the Government, the defendants who will go on trial in L. A. Sept. 20 include: 20th-Fox, Warner Bros., RKO, Columbia, Screen Gems, Universal, United World Films, Inc., Films Inc., and Pictorial Films, Inc.

Republic decree, filed in the U. S. District Court, Los Angeles, sets forth a schedule on which the studio will release its 16m pictures for television. Under the judgment, Republic must:

1. Within 90 days offer television 80% of its features produced prior to Aug. 1, 1948, which Republic has released for 35m theatrical exhibition.

2. Negotiate to make a majority of its films, produced subsequently to Aug. 1, 1948, available for tv.

3. Within a two-year period of completion of the negotiations, Republic must offer tv at least 25% of its features three years after they were released for 35m theatrical showings.

4. In each subsequent calendar year, it must offer tv at least 50% of the films released three years earlier for national theatrical distribution.

5. During each calendar year, Republic must make its pictures available for 16m outlets other than tv. In each year, 80% of the pictures at least two years old must be so offered.

The government's suit charges that the studios refused to license 16m films which would compete in any way with the exhibition of 35m pictures. Action followed the complaints of television stations which charged discrimination in violation of the antitrust laws.

Rogers Hosp's Lip Service

Continued from page 4

the "religion." It would be a cinch, they say, if all tradesters were to become immediately acquainted with the "heart" of the project—the purposes and accomplishments, not excluding the public relations values—of Rogers Hospital.

In line with pursuit of such propagandizing, the directors hosted 75 VIP's and press reps on a junket to Saranac over the past weekend. The visitors arrived from various points, mainly Gotham, spent most of Friday (9) at the hospital attending lectures by medical personnel, some accepting the offer of chest X-ray examination, touring the facilities and joining the staff and ambulatory patients at lunch.

As per annual custom, the group spent the balance of the weekend as guests of Herman Robbins, chairman of National Screen Service, at his Edgewater Motel (newly switched from a hotel enterprise) in Schroon Lake. Also as per custom, Robbins gave over the entire (and fancy) operation to the film business interlopers.

Conversation at the hospital and at a board of directors meeting at Edgewater brought these points to the surface: (1) radio and tv sources contribute practically nothing to the hospital, yet patients are readily admitted from these fields as well as all other branches of show business; (2) audience solicitation of funds is unqualifiedly successful and no resentment among theatre ticket-buyers has resulted; (3) stress should be laid on the "Our Own" identity with the hospital to the extent that the industry, via the Christmas Salute particularly, will represent the primary financial source, with public donations given secondary status.

In Person

At the hospital session on Friday, Montague explained that one of the reasons behind the annual trek to Saranac is to express personal thanks to the hospital's medical directors and staff personnel. (It's an open secret that many of them could receive a higher rate of compensation from other institutions).

Arthur Mayer, exec committee head and board member of the hospital, handled the gavel at the luncheon and at one point, in introducing Anthony Anderson, Mayor of Saranac and manager of the town's Pontiac Theatre, observed that N.Y. City might not have imposed its 5% admissions tax if its chief exec were a theatreman.

The weekend had a "sons of the pioneers" feature. Samuel Rosen threw the Friday luncheon spotlight on a group of younger-generation visitors who, said Rosen, will be looked upon to carry on with the hospital work in the years ahead. Introduced by Rosen were: Dick Brandt, son of N.Y. circuit operator and hospital v.p. Harry Brandt; Michael Mayer, Arthur Mayer's son; David Picker, son of Loew's Theatres exec Gene Picker; Martin Quigley Jr., editor of Motion Picture Herald and son of the trade journal publisher; Allan Robbins, son of Herman Robbins (Burton and Norman Robbins, also cited, were back at the ranch preparing Edgewater for the film traffic); Tom and William Rogers Jr., whose father is the distribution exec; Arthur Rosen, son of Sam Rosen, and Morton Thalheimer Jr., son of the D.C. circuit owner.

Getting down to the business of money, Mayer disclosed that member companies of the Motion Picture Assn. of America had made individual contributions totalling $50,000. Ralph Hetzel, a first-time visitor at Saranac, was the official rep of MPAA, of which he is a v.p., at the luncheon.

Picker, who has replaced Fred Schwartz as chairman of the finance and fund-raising committee, pledged that efforts will be made to achieve a goal of $500,000 in annual income, this on a continuing basis. Quigley Jr. in an impromptu talk urged that the word be spread about the Rogers Hospital cause.

O'Donnell, tied up Friday with the Spring Lake, N.J., meeting of United Paramount execs, chaired the board session Saturday and under his direction the theatre business scions were called upon once again to take a bow.

Montague came up with a suggestion that won immediate approval of the directors, this to bring to Saranac about 30 field committeemen for the purpose of giving them greater understanding and appreciation of the hospital. This likely will be done in advance of the preliminary work due next month on the Christmas Salute campaign.

Worthy Cause

That the public regards the Rogers Hospital as a worthy cause and is willing to ante up for its support via theatre collections was underscored by Samuel Rinzler, head of Brooklyn's Randforce chain; M. A. Silver, Pittsburgh zone chief for Stanley Warner; Picker and O'Donnell. Rinzler stated frankly he was wary of possible adverse reaction at the start but soon found that even audiences in his low-income areas were willing to shell out.

Robert Mochrie, hospital v.p., asked for more emphasis on the personal gifts pitch, noting that many execs both in Gotham and the hinterlands haven't contributed because of the absence of any solicitation. Akin to this, Leopold Friedman, Loew's Theatres counsel-v.p., recommended further effort to have the hospital included in film execs' legacies.

Board session was capped with the reelection of officers, including O'Donnell and Montague as chairman and president, respectively. Herman Robbins was chairman of the nominating committee.

Originally run by National Variety Artists, the Rogers Hospital was taken over by the film business management in 1949. Receipts for the past five years came to $1,390,319. The improvements in this period have been extensive and the number of patients treated greatly enlarged.

Ned Shugrue, hospital's exec director, disclosed in his 1954-55 operations report that monthly operating costs are now running at $16,350. As for facilities, and indicating the hospital's modern dress, CinemaScope equipment has been secured for the patients' screening room through a campaign for funds directed by I. H. Rogovin, Columbia's New England district manager. This will be installed when screen placement problems are ironed out. Over 100 features were shown last year, said Shugrue.

Statistics: In the 29 years since the hospital opened, 1,478 patients have been treated, 1,359 of them discharged and completely healed; The cost of curing one victim averages $14,000, compared with the national average of $30,000 at other tuberculosis hospitals; all persons engaged in any amusement industry field and their immediate families are eligible and admission is accomplished with a minimum of complication or delay; the hospital's research laboratories, established in 1952, are now on the prowl for an antituberculosis vaccine.

Distributors Don't Show

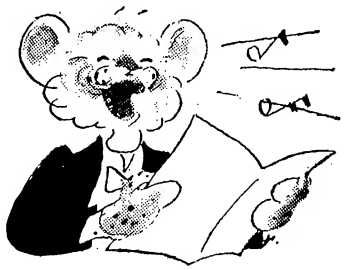
Most distribution companies had no representation at this year's pilgrimage to Saranac. Columbia had Montague, of course, and United Artists had a substantial turnout in the persons of Arthur B. Krim, president; Arnold Picker, foreign distribution v.p., and Bernard Kranze, general sales manager. No one from the other film outfits. However, Universal's Charles J. Feldman, who usually shows, had an honest alibi, a skin irritation that has him temporarily on a limited traveling schedule.

Benway's Anniversaries

Happy Benway, longtime Saranac patient, turns 70 Sept. 29. He's been VARIETY's correspondent (doing the chatter column on the area) for 25 years and started out in show business 50 years ago as a vaudevillian.

Cecil Winstead, of the Carolina Theatre, Rocky Mount, N.C., was 1955's spokesman for the patients, acknowledging with thanks the industry's support of the hospital and citing the "sympathy and understanding" shown by the medical staff.

Observers on the junket included Jack Bright, national secretary of the American Guild of Variety Artists, and Harold Hoffman, repping the Screen Actors Guild.



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M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse • Dolores Gray • Michael Kidd Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

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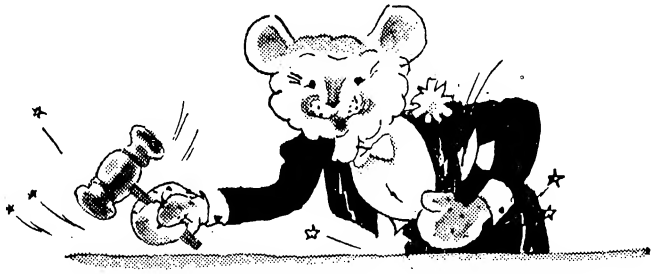
"The Adventures of QUENTIN DURWARD"

in CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • Sir Walter Scott's "The Adventures of QUENTIN DURWARD" starring Robert Taylor • Kay Kendall • Robert Morley Screen Play by Robert Ardrey • Adaptation by George Froeschel • Photographed in Eastman Color • Directed by Richard Thorpe • Produced by Pandro S. Berman



A THRILLING DRAMA!

"TRIAL"

M-G-M presents "TRIAL" starring Glenn Ford Dorothy McGuire • Arthur Kennedy • John Hodiak Katy Jurado • with Rafael Campos • Juano Hernandez Written by Don M. Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

A RIOTOUS COMEDY!

"THE BAR SINISTER"

in CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire • with Richard Anderson • Willard Sage Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman Produced by Henry Berman

FROM M-G-M TO GIVE YOUR BOXOFFICE A LIFT!

Count Now In On Toll

Continued from page 7

scription television hold no such roseate hope."

Losing the 'Cream'

The networks generally have taken the position that authorization of toll-tv would automatically lose them the "cream" evening hours which commercial video needs and which are a pre-requisite for sponsors.

CBS, in its reply comments last week, reiterated that pay-as-you-see would take away channels currently used for free broadcasting, and it debunked the suggestion of Skiatron and Zenith that a limitation be put on the amount of time any station could devote to toll-casting.

The Jerrold Electronics brief submitted to the FCC sought to document and expand on the earlier Jerrold argument, i.e., that wired subscription tv can be brought to any part of the country and could be installed in metropolitan areas "at a lower cost per subscriber than a scrambled broadcasting system." Jerrold also reiterated its challenge to the pay-as-you-see proponents, declaring there was "no technical reason to prevent the organization of an active bootlegging business" and that the average American would see in the coded telecasts a challenge to "beat the game." Jerrold has maintained that any of the proposed toll codes can be broken "with ridiculous ease."

In its comments, Skiatron admitted that any code could eventually be broken, but pointed out that "such an operation and the dissemination of solutions for pay or otherwise is recognizedly illegal, being a species of common law larceny as well as, in many cases, a violation of the Federal copyright law. To be effective, such an operation would have to be widespread and its detection would be easy.

"Indeed, the concept of such an operation is as unreal as a business set up to print counterfeit railroad tickets or to mint slugs for pay telephones."

Skiatron went on to argue that the foes of the toll methods favored the wire system "based on their conviction that economically it is not feasible and hence offers no real competitive threat."

Zenith called the proposal to use wires "clearly and insincere and diversionary tactics," and Telemeter said the argument could be advanced that all television should be limited to wire lines. It called the Jerrold proposition "a last move of desperation." Actually, Telemeter is perhaps the closest to the wire proposal. Like Jerrold, it is interested in community tv and, earlier this year, had plans to wire up a number of cities. The Telemeter experimental run in Palm Springs, Cal., also used individual wire connections.

Constitutional Right?

As might be expected, the opposing parties clashed — again — over the constitutional rights of the FCC to approve any subscription-tv service without putting the issue up to the Congress. The National Assn. of Radio & Television Broadcasters, for instance, urged the Commission "take no further action in this proceeding until it has received from Congress a firm and explicit legislative directive in the matter."

It's realized that, should the FCC choose such a course, the advent of toll-tv might be delayed for years.

Zenith in its comments argued that the "blackout" feared by the opponents via a toll service (at least for those who couldn't afford it) would actually turn out to be the opposite, since tollcasting would make available shows now not going on the air. It stressed further that Zenith had voluntarily suggested that any broadcaster be restricted to using a subscription method for no more than 15% of his annual broadcast time.

Telemeter, apparently taking the ball from Skiatron, in its reply comments made a big pitch on the beneficial effects tollcasting could have on the UHF stations. It argued further, re the "blackout" point, that CBS at one time was advocating a color tv system that was "incompatible," i.e. each time a CBS color show was broadcast, any ordinary receiver couldn't pick it up.

"This blackout did not worry CBS then. When its dominant position is threatened, CBS suddenly becomes concerned about blackout," the Telemeter brief stated.

All of the comments opposed to subscription-tv, and particularly the brief submitted by the Joint Committee on Toll TV, sought to show that the systems had misrepresented the cost of the decoding apparatus and that the public would be saddled with a high expense. Of all the briefs, the Joint Committee's exposition was probably the most detailed in trying to demolish the home b.o. argument point-by-point.

The American Broadcasting Co. in its reply comments concentrated primarily on the legal questions concerning the FCC.

Arguments Against

Continued from page 7

that pay tv would charge the public for the very events and programs it is now getting for free. Both Skiatron and Telemeter concede that pay tv wouldn't be able to compete with theatres for pix produced for theatrical showing.

The proposed limitations on tollcasting couldn't really restrict the proponents. They would not prevent or materially reduce any of the adverse consequences for free video service . . . The Skiatron plan to restrict service for the first three years to UHF channels is a snare and a delusion. Even if it should build up some UHF stations, after three years they'd only have to start competing again with the VHFers . . . None of the authorities cited by the proponents changes the contention that the FCC doesn't have the power to authorize pay-tv . . . The Commission should dismiss the toll petitions.

ABC: The Communications Act defines broadcasting as the "dissemination of radio communications intended to be received by the public, directly or by the intermediary of relay stations." The key words are: "intended to be received by the public." Congress excluded broadcasting from the rate regulation authority of the Commission. If Congress had understood its definition of broadcasting to include a system making a direct charge on the listener, the failure to provide for rate regulation would certainly have evoked some Congressional comment.

Proponents of pay tv would analogize the distinction between a broadcast and a non-broadcast service to that between a private and a public performance. The analogy is faulty because of significant difference between dramatic and other performances and radio transmissions. Proponents are in agreement that tollcasting isn't a common carrier service. Assuming that it also isn't a "broadcast" service, it must then be an "other type of service." The FCC doesn't have carte blanche from the Commission to authorize any conceivable type of service. There is grave doubt that Congress has authorized the Commission to establish a pay service. The Commission should establish a Board of Commissioners to conduct a full investigation and then transmit the findings to Congress.

Joint Committee: Never before have so few threatened to deprive so many of so much. If pay-tv systems were to be authorized, they'd simply mean that the television viewing public would be required to pay for exactly what they are now receiving free. The bulk of tv set owners who could not afford to pay would be relegated to a second-grade quality or fare or required to turn their sets off. Broadcasting would be re-defined to exclude those with an income of less than $10,000 a year.

Pay-tv, far from being a supplemental service, must destroy free television. The proponents cry for a trial in the market place. Latter is the one created by the present industry. To utilize this market place to destroy that industry pattern would be a fraud both on the industry and on the public which purchased sets in reliance on the present pattern . . . Pay-tv would make sponsored network program operation impossible since such operation depends on the availability of "cleared time" on affiliated stations. If authorized, pay video would pre-empt that time . . . Despite alleged "safeguards," tollcasting would mean a talent migration to the home b.o. and the shrinking of audiences, so that "free" tv would become less attractive to sponsors.

NARTB: The tv industry is not in dire straits (despite the gloomy predictions of the proponents) and it is now and will remain a permanent part of the American economy. . . . Despite solemn protestations to the contrary, it is still doubtful that advertising and subscription will be segregated. If toll-tv is authorized, the Commission will have no power to preclude or control advertising. It is inevitable that if subscription tv is authorized the American people will have been accorded the dubious privilege of directly paying to view in order that it may indirectly support. . . . The economic power inherent in subscription-tv will, in short order, afford a monopolization of every area of worthwhile talent.

Networks' Pitch

Continued from page 7

the Commission did authorize a pay service, it would catch on rather fast and would thus do away with a structure of broadcasting which, the "anti" comments appear to assume, is the one the FCC is here to protect from harm and possible changes.

For instance, in its reply comments, the National Assn. of Radio & Television Broadcasters, notes that talent today is the fountainhead of the life stream of the industry. "Without talent the broadcaster is lost," the brief reads. "This Association has no hesitancy in asserting, however, that the economic power inherent in a subscription television system will, in short order, afford a monopolization of every area of worthwhile talent."

Those opposed to this point-of-view liken it to saying that the film industry's big studios should go out of business because they're obviously in a better position to attract the b.o. stars than the indie producers.

Destroying Pattern?

Again, in the comments of the Joint Committee on Toll-TV, the assertion is made that, giving fee-tv a trial would be tantamount to destroying the current industry pattern.

In his brief, Skiatron's James M. Landis notes that the opposition appeared to go on "the general thesis that subscription television will not only be a success but such a smashing success that 'free' television will be destroyed." He adds that the proponents of toll-tv didn't hold such roseate hopes.

It's pointed out, however, that—should the home b.o. become a reality—a strong element of competition quite obviously would be introduced in the broadcast industry, if for no other reason than that the top-rating programs would most likely seek to latch on to the home dollars.

Furthermore, it's an unquestioned truth that, even with a comparative few viewers tuning in and paying their share, a show might easily garner a greater profit than it might by relying on a sponsor. At the same time, of course, it would be removed from the mass audience depending on "free" service.

Taking up the "incompatibility" cue, both Zenith and Telemeter recall in their comments that CBS at one time championed an "incompatible" color system which would have left owners of black-and-white sets high and dry. They also bear down hard on the networks, so sensitive on Government intrusion, now seeking Government protection against the threat of new competition. Repeatedly the argument is made that, under the American economic system, such competition—or rather the fear of it—should not preclude the introduction of new and possibly improved methods in any industry.

In its reply comments, CBS introes its remarks with the observation that "All of the comments . . . fully confirm and reinforce our position that any of the proposed systems, if successful, would spell the destruction of the best values of free television." This, hold the pro-forces, is the kind of status-quo reasoning which may serve the purpose of the networks but ignores the public interest. The opposition obviously doesn't see it that way.

Arguments For

Continued from page 7

duty to promote and encourage more efficient use of the spectrum. Only the public itself can correctly decide whether it will accept or reject subscription tv. The FCC shouldn't allow the toll opposition to freeze video into its present mold and insulate it from competition. This has always been the aim of the networks, which have built a fence around the broadcast industry. . . The webs ignore the financial plight of the industry. Their thesis seems to be that fee-tv would make the broadcasters independent of the networks. . . It's clear from the networks' comments that, in their view, the public interest is adequately served as long as there are two network outlets in the major markets. CBS ignores the fact that over 70% of the allotted channels are unused. Stations are so dependent on network affiliation, they fear to contradict the networks' position. NBC and CBS have always resisted attempts to open the broadcast field to competition. . . The networks have stated they are willing to "meet all comers," but obviously they are not. . . Zenith has made it plain that it is for a 15% limitation on tollcasting; also that it is against the use of advertising on shows for which a charge is being made and that it considers the toll proposition a supplementary broadcast service.

TV hasn't obtained the cream of the talent crop, nor has it a corner on the market. It's nonsense to assume that the home b.o. would "siphon" off all the available talent . . . Advertisers and their agencies don't think that pay and commercial tv are incompatible, and they won't desert video should a pay service come . . . Subscription-tv would actually reduce economic discrimination, rather than create it . . . Subscription telecasting is broadcasting and the FCC has the authority to authorize it.

TELEMETER: The public will gain via more tv stations if a toll service is adopted. The principal reason for the stunted growth of tv so far is the failure of UHF to live up to expectations. With pay-as-you-see free competition and not favored failure of UHF to live up to expectations. With pay-as-you-see, free competition and not favored relationships with the networks will govern success or failure and the new revenue coming in would be enough to support several hundred more stations. . . Toll-tv would lower advertising costs on television via new revenues from non-advertising sources . . . The opposition to the home b.o. comes from the entrenched interests who stand to gain from the preservation of the status quo. If toll-tv succeeds, network control of the industry can be broken. It is ironical that the nets, which constantly inveigh against the threat of Government interference, should call on the Government to protect their dominant position by suppressing pay-as-you-see.

Exhibs, concerned with theatre tv, would be better off worrying about new features rather than fighting a new industry. In opposing pay-as-you-see, the exhibitors are attempting to regulate competition instead of developing their own business. . . Those who advocate leaving the matter up to the Congress seek a maximum amount of delay. Their motive is: If you can't defeat a new improvement, kill it by delay. . . . Telemeter research data indicate that full dual channel use may ultimately be realized. . . More stations, made possible via a totl system, would cut down on the number of single-station market. . . It's inconceivable that the public will pay for a show that's interrupted by commercials.

Champ Bout

Continued from page 1

give the event an overall total not matched since boxing's golden era.

Theatres and TNT are dividing the b.o. take (after taxes) on a 50-50 basis, with the IBC splitting the remainder with TNT. Marciano, the champ, will receive 40% of the IBC's share and Moore, the challenger, will get 20%. Percentage for the fighters is similar to their cut of the Stadium gate, radio, and motion picture rights.

A 50-mile radius of New York and a section of New England will be blacked out to protect the gate at the actual site. Darkening of theatres in New England was prompted by the fact that Marciano, who hails from Brockton, Mass., has a large following in the area, who are expected to travel to New York for the fight. The Bayshore Drive-In in Long Island will be the closest telecast site for New Yorkers, except for hospitalized veterans in three VA hospitals in the N. Y. area who will receive the telecast as a result of arrangements made by the N. Y. Journal American.

Average $3 Tab

The theatre admission tab around the country will vary from $2.50 to $6, with a $3 charge probably being the average. In Pittsburgh, there will be a $7.20 ($6 plus 20% tax) charge at the Nixon Theatre, a legit house which is offering the fight and Fred Waring's "Hear! Hear!" as a combo attraction, with half the take going to "Hear!" and the other half to the fight. To avoid complications, although for legit attractions prices are lower in the balcony, the Nixon is scaling the entire 1,700 seats at the same price for that one night.

In case of a postponement because of weather conditions, it poses a ticklish problem for the legit management as combo Waring-fight tix will be good for whatever night the fight's run off. What purchasers of regular "Hear! Hear!" tickets for a performance that may be used later for the fight will do, is something the Nixon management will have to worry about when the time comes.

Halpern pays all the long line charges and the theatres pay for the local loops. The enlarged network was made possible by the use of portable units, a majority of them owned and operated by TNT. Mobile equipment was rented to theatres by TNT for $200 and $400, depending on the size and type of unit. About half the theatres in the lineup will be using mobile units.

Want-To-See Appeal

Indicative of the want-to-see appeal of the bout, helped considerably by the publicity support given it by the nation's sports writers, is the situation in Pittsburgh, always a hot town for the closed-circuit fights but never sold out in advance. The Harris, Penn, and Stanley sold out almost immediately at $3.50 and $5, and the demand was so great that the Stanley Warner circuit rented a mobile unit for its 3,300-seat neighborhood house, the Enright, where a $3.50 was fixed throughout the house.

Until the Nixon joined the network, SW was making arrangements for a fight train to carry Pittsburghers to Cleveland to see the fight at its Allen Theatre there. Deal was set with the Pennsy railroad for a combo fight-fare ticket at $10, but the arrangement was called off when 1,700 more seats became available via the Nixon's entry.

The upcoming event is the 14th championship fight and 87th closed-circuit event to be carried by TNT. Outfit presented its first champ bout in 1951 when seven theatres carried the Joe Louis-Lee Savold match. Previous top gross from theatres was $500,000 for the Marciano-Ezzard Charles fight last September.

Bill Corum, N. Y. Journal American sports columnist, will handle the commentary. Martin Poll, of TNT's staff, will supervise the production, with a DuMont camera crew doing the televising.

Italo Setup

Continued from page 7

pany dissatisfaction with the MPEA rep were discounted by the association which now—as then—also denies any question over Van Dee's relations with the Italians.

While in his Rome post, Van Dee enjoyed comparative autonomy, reporting directly to Johnson in Washington and N.Y. and maintaining scant contact with Marc Spiegel, the MPEA's Continental manager. Van Dee huddled with Johnson in Venice before quitting MPEA.

Meanwhile, MPEA says Johnson reports that there is increasing Italo pressure for a change in the film agreement, which still has a year to run. The Italians are concerned over the effects the American pix are having on the local product at the Italian b.o. and they are casting around for measures that would diminish the playing time accorded the U. S. imports.

THE N.S.S. PRIZE BABY

Takes Great Pride

in Announcing

THE

GEO. F. DEMBOW

SALES TRIBUTE

SEPT. 5 – DEC. 15, 1955

The coast-to-coast organization of National Screen Service is joined in a united sales effort, dedicated to our new president and devoted to the interest of greater showmanship!

Picture Grosses

ST. LOUIS

(Continued from page 9)

Good $11,000 after $17,500 teeoff frame.

Orpheum (Loew) (11,400; 75-$1) — "Lady And Tramp" (BV) (4th wk). Fine $10,000 following $17,000 third stanza.

Pageant (St. L. Amus.) (1,000; 90)—"Mr. Hulot's Holiday" (GBD) and "Little Kidnappers" (UA). Good $3,000. Last week, "Carmen Jones" (20th) and "Man On Tightrope" (20th) (reissues), $2,500.

Richmond (St. L. Amus.) (400; $1.10) — "Marty" (UA) (5th wk), Solid $2,000 after $3,500 last week.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Love Is Splendored Thing" (20th) and "Bring Smile Along" (Col) (2d wk). Stout $14,000. Last week, $20,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Virgin Queen" (20th) (2d wk). Hot $3,000 after $3,700 for initial frame.

'Thief' Boffo $18,000, Denver; 'Night' Hot 13G

Denver, Sept. 13.

"To Catch Thief," smash in first round at Denham, is staying a second. "Francis in Navy" looms good at Denver while "Night of Hunter" shapes solid at Paramount. "Left Hand of God" is fine in second round at Centre, and holds again. "Always Fair Weather" is rated poor in second session at Orpheum after a mildish opener.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Left Hand of God" (20th) (2d wk). Fine $16,000. Stays. Last week, $24,000.

Denham (Cockrill) (1,750; 50-85) —"To Catch Thief" (Par). Smash $18,000. Holds. Last week, "Never Too Young" (Par) (2d wk), $8,000.

Denver (Fox) (2,525; 50-85) — "Francis in Navy" (U) and "Apache Ambush" (Col). Good $14,000. Last week, "McConnell Story" (WB), $13,000.

Esquire (Fox) (742; 75-$1)—"Divided Heart" (Rep). Neat $3,000. Last week, on subsequents.

Orpheum (RKO) (2,600; 60-$1)—"Always Fair Weather" (M-G) (2d wk). Poor $6,500. Last week, $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Night of Hunter" (UA) and "Big Bluff" (UA). Fast $13,000 or near. Last week, "Pete Kelly's Blues" (WB) (2d wk), $14,000.

TORONTO

(Continued from page 8)

Queen Montana" (RKO) and "Jump into Hell" (WB). Nice $12,000. Last week, "Bullet Joey" (UA) and "Twist of Fate" (UA), $13,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"We're No Angels" (Par) (4th wk). Fine $9,000. Last week, $12,500.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Shrike" (U). Fine $14,000. Last week, "Man From Laramie" (Col) (2d wk), $15,000.

Imperial (FP) (3,373; 60-$1) — "To Catch Thief" (Par) (3d wk). Lusty $13,000. Last week, $19,500.

Loew's (Loew) (2,090; 75-$1.20) —"Not as Stranger" (UA) (4th wk). Hep $15,000. Last week, $22,000.

Shea's (FP) (2,386; 60-$1) — "Lady and Tramp" (B-V) (2d wk). Good $13,000. Last week, $17,500.

Towne (Taylor) (695; 75-$1) — "Svengali" (M-G) (2d wk). Oke $3,500. Last week, $6,000.

Uptown (Loew) (2,745; 60-$1)—"Female on Beach" (U). Tall $12,000. Last week, "Francis in Navy" (U), $8,500.

'Left Hand' Wow 20G, Buff.; 'Virgin' NSH 9G

Buffalo, Sept. 13.

"Left Hand of God" is standout here this session with smash take at the Century. "Virgin Queen" looks mild at Paramount while "Love Is Splendored Thing" looms bright at the Center. "Always Fair Weather" is okay in second round at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80) — "Always Fair Weather" (M-G) and "Robbers Roost" (UA) (2d wk). Sunny $9,000. Last week, $14,000.

Paramount (Par) (3,000; 50-80)—"Virgin Queen" (20th). Mild $9,000. Last week, "To Catch A Thief" (Par), $18,000 at $1 top.

Center (Par) (2,000; 50-80)—"Love Is Splendored Thing" (20th). Bright $15,000. Last week, "McConnell Story" (WB) (2d wk), $9,000.

Lafayette (Basil) (3,000; 50-80)—"Special Delivery" (Col) and "Chicago Syndicate" (Col). Fair $8,000. Last week, "Private War Major Benson" (U) and "Mobs, Inc." (Indie), $13,000.

Century (Buhawk) (3,000; 60-85) —"Left Hand of God" (20th). Smash $20,000 or near. Last week, "How To Be Popular" (20th), $10,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (24th wk). Big $9,000. Last week, ditto.

BALTIMORE

(Continued from page 8)

Smash $9,000 or over. Last week, "The Shrike" (U) (5th wk), $3,300.

Hippodrome (Rappaport) (2,100; 50-$1)—"To Catch Thief" (Par). Opens tomorrow (Wed.). Second week of "Never Too Young" (Par) was thin $5,500 after $10,000 getaway.

Little (Rappaport) (310; 50-$1)—"Night Of Hunter" (UA). Big $5,500. Last week, "39 Steps" (RKO) and "Lady Vanishes" (RKO) (reissues), $3,500.

New (Fruehtman) (1,600; 25-$1.25)—"Left Hand Of God" (20th) (2d wk). Sturdy $9,000 following $14,000 opener.

Playhouse (Schwaber) (320; 50-$1)—"We're No Angels" (Par) (2d wk). Socko $5,000 after $6,000 opening round.

Stanley (WB) (3,200; 35-80-$1.25) —"Pete Kelly's Blues" (WB). Okay $16,000. Last week, Mister Roberts" (WB). (8th wk), $10,000.

Town (Rappaport) (1,400; 35-$1.25)—" Love Is Splendored Thing" (20th) (2d wk). Fine $10,000 following $14,000 opener.

DETROIT

(Continued from page 8)

"The Kentuckian" (UA) and "Top of the World" (AA). Great $29,000 for Burt Lancaster opus. Last week, "Pete Kelly's Blues" (WB) and "Robbers Roost" (UA) (4th wk), $16,000.

Madison (UD) (1,900; $1-$1.25)—"To Catch a Thief" (Par) (2d wk). Sock $16,000 or near. Last week, $24,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Skabenga" (AA) and "Case of Red Monkey" (AA). Slim $11,000. Last week, "Wichita" (AA) and "Finger Man" (AA) (2d wk), $10,000.

United Artists (UA) (1,939; $1-$1.25) — "Always Fair Weather" (M-G) (2d wk). Down to fair $8,500. Last week, $14,500.

Adams (Balaban) (1,700; $1-$1.25) — "Summertime" (UA) (2d wk). Trim $10,000. Last week, $14,000.

Music Hall (Cinerama Productions) (1,194; $1-$1.25)—"Cinerama Holiday" (Indie) (31st wk). Lofty $26,500. Last week, $26,800.

PITTSBURGH

(Continued from page 9)

since it also had holiday going for it.

Squirrel Hill (SW) (900; 65-$1) —"Marty" (UA) (4th wk). Biggest thing in history of house. Setting records which are likely to stand for some time. Very little letup at $6,000. Third frame was sock $6,800.

Stanley (SW) (3,800; 75-$1.25)—"To Catch Thief" (Par) (2d wk). Cary Grant-Grace Kelly pic well liked and holding up nicely with $16,000 or near. Could stay again but house has locked-booking on "Pete Kelly's Blues" (WB) to open Sept. 16. Last week, smash $24,000.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (30th wk). Picking up a bit with cooler weather and flock of party bookings. Solid $13,500. Last week, extra shows over holiday weekend upped this to $15,000.

'Marty' Biggest Thing In Pitt's Art Film Circles; 23G in First 3 Weeks

Pittsburgh, Sept. 13.

Hecht-Lancaster production of "Marty" is proving to be the biggest thing in the history of art film circles here. Picture will break all run and money marks at SW's Squirrel Hill, where it's now in its fourth week after doing nearly $23,000 in the first three stanzas. Opening session's take of $8,200 topped previous high of "Cruel Sea" by more than $2,000.

Film dropped only around $100 in the second week and third was equal to "Sea's" record take. It's figured to linger indefinitely, too.

House came within an eyelash of losing "Marty" to the rival 500-seat Guild, just a few blocks away in the same neighborhood, when SW execs hesitated about okaying the $7,500 guaranteed film rental demanded by the producers. Latter figure now to take out nearly three times that amount as their share.

Glass Shelves Indie Prod. To Join Col Exec Staff

Hollywood, Sept. 13.

George Glass, former v.p. and co-founder of The Stanley Kramer Co., has joined the executive staff of Columbia Pictures. Exact duties are expected to be determined after sessions with prexy Harry Cohn. He previously was at Columbia for two years during his Kramer tenure.

New appointment shelves Glass' plans to enter indie production, for which he had been prepping "The Comedian." Glass will retain property for his own later use.

Hubley Sets Up in N.Y.; Deitch Quits UPA to Join

John Hubley, former producer and executive of United Productions of America, who organized his own cartoonery, has opened offices in New York. Hubley is also supervising the animation of Distributors Corp. of America feature-length cartoon, "Finian's Operation."

Gene Deitch, longtime director at UPA, has joined Storyboard as creative director and designer. Another former UPAer, Bill Bernal, a sales staffer, has joined the Hubley outfit in a similar post. Another member of Storyboard's staff is Bob Bleichman, who will do storyboards and designs.

Wolfson TOA Keynoter

Mitchell Wolfson, head of Florida's Wometco chain, will be the keynote speaker at Theatre Owners of America's national convention when it convenes in Los Angeles Oct. 6 at the Biltmore Hotel.

A longtime TOA leader, Wolfson is currently chairman of the exhibitor org's finance committee and a member of the arbitration committee. He was national TOA prexy in 1950-51 and chairman of the board in 1951-52.

PHILADELPHIA

(Continued from page 8)

Trinian's" (AA) (2d wk). Trim $4,000. Last week, $3,500.

Mastbaum (SW) (4,370; 99-$1.49) —"To Hell and Back" (U) (2d wk). Wow $24,000 or near. Last week, $47,000 and new record here on popseale policy.

Midtown (Goldman) (1,200; 65-$1.49) — "Night of Hunter" (UA) (2d wk). Tame $10,000. Last week, $17,000.

Randolph (Goldman) (2,500; 75-$1.49)—"McConnell Story" (WB) (2d wk). Down to oke $11,000. Last week, $22,000.

Stanley (SW) (2,900; 74-$1.40)—"Phenix City Story" (AA) (2d wk). So-so $11,000 or near. Last week, $16,000.

Stanton (SW) (1,483; 75-99) — "Special Delivery" (Col) and "Gun That Won West" (Col). Tepid $7,000. Last week, "Road to Denver" (Rep) and "Double Jeopardy" (Col), $8,500.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (13th wk). Nice $5,200. Last week, $5,000.

Trans-Lux (T-L) (500; 80-$1.80) —"To Catch Thief" (Par) (6th wk). Great $10,000. Last week, $13,000.

Viking (Sley) (1,000; 74-$1.80)— "Not As Stranger" (UA) (11th wk). Potent $8,000. Last week, $8,500.

Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (11th wk). Good $5,600. Last week, $6,300.

Hotsy Jersey Burley Houses

Continued from page 1

audiences are almost exclusively male. However, Minsky's with an attempt at refinement, makes a bid for the femme trade in lobby posters which suggest "Bring the Ladies." That spot, along with the others, adheres to the time-honored format that calls for a production number, comedy scene, stripper, etc. Occasionally this may be varied by use of a vaude act, such as an acrobat or juggler.

Piece de resistance of Minsky's current show is "tall, tantalizing and terrific" Gay Dawn in her "original cocktail hour lament." A lissome blonde, she works on a set resembling a section of a small cafe. She's swathed in a blue gown and sips from a glass while seated at a table. Suddenly she tosses a rose across the counter, then slowly eases her body over the table and sheds her gown down to a black slip.

Here's the 'Script'

Just in case some New Yorkers may have forgotten how a stripper works, here are a couple of detailed delineations:

Miss Dawn slides off the table to prance about, but returns to assume a reclining position whilst simultaneously removing her outer garments down to bra and G-string. Still in a prone position, she bumps violently upwards as the orch strikes up a fast arrangement of "Blues in the Night." Again leaping about the stage, she shakes her derriere and slowly drapes herself over the table as the blue spotlight dims.

Techniques of the peelers vary as much as their shapes and sizes. Take Lotus DuBois ("The Parisian Uncover Girl") who's held over at Minsky's. A redhead with long, shoulder-length tresses, she works with two props—a clothes tree and a chair. Has an approach that implies stripping's an art with her. After divesting a street dress, she hangs same on tree.

Still clad in a blue half slip and bra, Miss DuBois makes with some gyrations and, moving behind the tree which partially shields her from the aud, she strips down to bra and G-string. At this point she quickly dons a black negligee, eases over to the chair to change her hose. This, if course, affords her a classic opportunity to display her gams and other parts of the anatomy.

'Tain't So Artistic, But——

The Hudson may not boast a decor or atmosphere as opulent as Minsky's. But tops as far as that Union City house's customers are concerned is stripteuse Helen Renee who removes a filmy black gown down to bra and panties and less. A sensuous bleached blonde, she takes off bits of tinsel covering extremities of her chest and tosses them to the seatholders.

After this maneuver, Miss Rence appears to have nothing on the upper area but this may have been an optical illusion since a flesh colored net may well have covered the strategic points. Her other attire comprises a thin G-string holding a mere suggestion of a triangle in place, plus a gauze-like fabric over the derriere.

She makes her entry to the slow tempoed "Temptation." As she sheds most of her outer raiment, George Ponzoni's band strikes up "Summertime" in a sexy, accentuated beat. At the climax of her number she bumps, writhes, grinds and undulates the lower torso to the frantic accompanying boom of the drum. For a change of pace, she does a half back bend to follow with some violent chest shaking.

The Empire (where a stripper was recently pinched for giving an alleged indecent performance) has no trouble in holding its own as a strip emporium. Current show tagged "Dimple Dolls" co-stars "the De-Luscious" Sally Sweet and "the dynamic silhouette," Cynthia. Miss Sweet is a well constructed redhead with an uncanny ability to shake almost any part of the body at will. Her forte is buttock movements. She's also gifted with prodigious upper equipment. Cynthia has similar endowments.

With all the accent on the femmes, the comedy bits and production numbers (except at Minsky's) are sluffed off. Material which was regarded as dated a quarter century ago is still being used. Stinky Fields, the Hudson's comic last week, did the old "Irish Justice" courtroom scene in which he takes on three roles of a judge, prosecutor and attorney for the defendant—a woman charged with bigamy.

Milton Douglas & Priscilla, primarily a vaude turn, are providing the comic touches at the Empire this week along with vet Artie Lloyd. Douglas works fast and with a sure sense of timing. But he knows the blueprint and does the "golf tee" routine plus an assortment of such chestnuts as: "She was only a fisherman's daughter, but when she saw my rod she reeled."

All three houses, of course, have a line and showgirls. Usually the chorus averages around six with same number of showgirls. None of these departments is particularly distinctive. Again Minsky's is out in front here with girls who at least manage to keep in step. At best the line and production numbers are mere stage waits between strips.

Same Ole Candy Butchers

One burley institution that time hasn't removed is the pitchman. Minsky's, for example, has a spieler hawking a pre-show three-for-a-quarter bargain. This was described glowingly as "The Minsky Book of Burlesque," plus a Parisian aetion picture book showing men and women together in thrilling poses—this isn't 'Tillie and Mac' or 'Gravel Gertie' but action pictures to appeal to every red blooded man." Rounding out the combination was a nickel Nestle chocolate bar.

Needless to say, there were few takers. Steady customers no doubt had learned by experience that the "Burlesque Book" was an old copy of "Titter" and the "action pictures" were some innocuous cartoons in a midget-size, 12-page booklet. Similar tactics are pursued by pitchmen at the Empire while the Hudson has a gimmick that requires a customer to buy a dated copy of "Cavalcade of Burlesque" for 25c if he wants a current program.

Minsky's, enterprisingly enough, provides dispensers on the backs of every seat that rent "high powered field glasses" for 25c inserted in the slot. Trailers on the screen call attention to this facility. Same house also offers special rates for clubs and business organizations. Usual scale there, as well as at the Empire and Hudson, runs from around 90c for matinees to $1.50 evenings.

Amateur photographers obviously could have a field day snapping strippers at the three houses, but the respective managements frown on this practice. The Hudson displays the legend in its weekly program, "Warning—Taking of Photographs and Candid Camera Shots Is Prohibited." Similarly, Minsky's and the Empire eaution customers with lobby signs proclaiming that picture-taking is strictly verboten.

What's My Name?

With top stripeuses assuming such names as Ann (Bang-Bang) Arbor, Tempest Storm and Blaze Fury, Minsky's Newark burley emporium is attempting to improve upon these tags in a "Give This Girl a Name" contest which closed Monday (12).

Winner of the contest will receeive a $50 defense bond and the prizewinning moniker will be bestowed upon the tentatively titled "Question Mark Girl" who opens at Minsky's Friday (16).

Am honored that some of the greats of show business have become my clients in the matter of stocks and bonds. You, too, are welcome to write or call me—NO obligation.

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and SPECTACULAR STAGE PRESENTATION

LOTS OF NERVOUS AGENCIES

That Blush Ain't Complexion Glow

Hazel Bishop isn't going to get Sunday night 10:30 to 11 on NBC-TV after all, even though the network had previously revealed that Raymond Spector's HB product was putting the "Arthur Murray Show" into the time segment that had previously been committed to Louella Parsons for her Hollywood-slanted stanza.

Instead the Sunday time goes to American Tobacco Co. on behalf of its Herbert Tareyton ciggie, which will install "Justice" in the period. ("Justice" previously did Thursday night duty for Borden's on the same web.) From all indications NBC had two orders for the time, with American Tobacco getting the nod. It was a case of NBC preferring "Justice" to the Murray show.

It wasn't surprising that Spector & Co. blew their top over the NBC change of heart. The Spector-NBC relations, to begin with, weren't of the best the past season—a situation brought about by Spector's unhappiness over his Sunday night spec sponsorship. He wants nothing to do with 'em.

Students With Cum Video Degrees Poised for TV Station Invasion

By HERMAN A. LOWE

Washington, Sept. 13.

The kid with a Bachelor of Television degree is poised for a job invasion of the nation's video stations.

And it won't be long before his big brother shows up in cap and gown with a Ph.D. in telecasting diploma under his arm.

The nation's colleges and universities, which went whole hog into journalism classes a generation ago, are now following up with courses and schools in radio-tv.

The U. S. Office of Education has just produced a directory of college courses in radio and television. It shows that no fewer than 334 institutions now offer at least a radio or television workshop, plus a minimum of two subjects. Others have at least one or two courses, without a workshop.

A total of 8 institutions have full courses and offer undergraduate and graduate degrees in the field. Since the previous U. S. Office of Education survey, two years ago, there are 16% more colleges offering degrees. And the pace is just beginning to step up.

Quite a number give "Master" degrees, and two or three are already giving Doctorates. Most impressive is the Doctor in Radio-TV Education by Ohio State.

Today 269 institutions have radio workshops, as against 235 reported two years ago. Biggest gain, however, is in tv. Presently, 66 colleges operate tv workshops, nearly double the 37 reported two years ago. What's more, 190 institutions are giving training courses in tele-

(Continued on page 42)

Olds Pages Patti For 125G 1-Shot

Oldsmobile will make a departure from the overall General Motors pattern of previewing its new models this year by staging its own independent show, a $125,000 half-hour one-shot starring Patti Page and featuring Perry Como as guest star Nov. 2 on NBC-TV. Olds has bought the Wednesday 10:30-11 time on that date for the special and has installed Miss Page, who has a spot-booked film series running for Olds in over 100 markets, as its "Oldsmobile girl."

D. P. Brother agency, which is handling the deal with GAC-TV as packagers-producers, is buying up additional markets on a spot basis to add to the basic NBC lineup in the time. Adding to the cost is the fact that it is paying preemption fees in key markets, with N. Y. (WRCA-TV) a prime example, where they have to pay Rheingold Beer to preempt its "Rheingold Theatre" for the evening. Additionally, NBC itself is making an extra effort to clear markets, what with Olds being one of its top clients by virtue of its Saturday night specola sponsorship.

Big feature on the show, which will originate from NBC's Colonial

(Continued on page 46)

More Toni Agcy. Switches

Chicago, Sept. 13.

Leo Burnett agency is the latest Chi ad shop to get caught in the Toni "switches."

Just a week after it was disclosed that Don Nathanson is exiting Weiss & Geller with an $8,000,000 chunk of Toni biz to set up his own agency, the home permanent-cosmetic firm revealed that Burnett is being dropped from the picture with the Viv lipstick label going to Tatham-Laird and Prom going to the still unnamed Nathanson firm.

CBS Recapturing More Sun. TV Time In Revamped Sked

A CBS-TV revamped Sunday lineup goes into effect Oct. 9, with the network reclaiming more time from affiliates than ever in its history. Web will be on the air a total of 11¾ hours throughout the day, starting at 10 a.m. and winding at 11:15 p.m. New setup leaves WCBS-TV, the web's New York flagship (which must take on the network sustainers) only 90 minutes of local programming in those hours, while affiliates who carry all the web's public service airers likewise will be limited to those 90 minutes of daytime local originations.

One phase of the network inroads is the slotting of a pair of shows at 2:30 and 3 p.m. The 3 p.m. showcaser will be "Sunday With Sevareid," a revamp of last season's "The American Week" featuring Eric Sevareid in film and

(Continued on page 46)

$85,000,000 ON THE RUN

Not in a long time have ad agencies experienced such nervous and anxious moments as currently prevail. Clients who have been "in the house" for 20 and 30 years have been changing addresses—or appear about to—with an increasing frequency that spells double-decker ulcers up and down the ad lanes.

Cumulatively, it all adds up to $85,000,000' playing footsie with the men in the grey flannel suits.

Item One: Toni's exit from Weiss & Geller agency in Chicago spells out $8,000,000. Don Nathanson, who brought the billings to W & G five years ago when he left Toni to join the agency as veepee, takes it with him in setting up his own house. It means heavy retrenchment for W & G, possibly shuttering the N. Y. office.

Item Two: Foote, Cone & Belding's longtime Frigidaire identity ended when the $16,000,000 in billings moved over to the Kudner agency, in probably the biggest FC&B desertion since Lucky Strike quit the agency for BBD&O a decade back.

Item Three: Roche, Williams was left in a somewhat precarious state, from all accounts, when Studebaker jumped the R & W rail and shuttled over to Benton & Bowles. It was a $9,000,000 (or better) blow. Fact that Studebaker was a 25-year-old account made it that much harder to take.

Item Four: J. Walter Thompson 'blew" the Ballantine account, good for some $10,000,000. It was one of JWT's pride and joys, also a longtimer in the house. (Agency's feelings would be more than assuaged, however, if it lands the Budweiser biz (around $14,000,000) from D'Arcy but there's slim possibility of this since Budweiser has said only this week that it's sticking to D'Arcy.

Item Five: Status of D'Arcy agency's future as a major 15%'er was at stake in the wake of the recurring reports that both Budweiser and Coca-Cola are shopping around. Talk is that the Coke biz (about $15,000,000) could go either one of three ways—to Young & Rubicam, to Kenyon & Eckhardt or to McCann-Erickson. Budweiser has put at rest reports that it's shifting agencies; says that it'll continue with D'Arcy after making careful study of situation.

Item Six: There's some concern around Young & Rubicam over the $13,000,000 Borden account. Some say it's in jeopardy because of the heavy tv programming turnover. Client's "Way of the World" daytimer is being lopped off. That Thursday night 8:30 Borden period on NBC-TV has been subjected to some excessive program chopping, despite the enviable position of being sandwiched between Groucho Marx and "Dragnet."

Auto Companies to TV: 'Help, Help'; $83,000,000 Kitty for 1955-56 Ride As They Grab Up Everything in Sight

Steel Nerves

U.S. Steel, from all accounts, is more than slightly disturbed over the critical reception accorded its initial three entries since its switchover to the alternate-week Wednesday night 10 to 11 slot on CBS-TV.

During its ABC-TV tenure, the Steel showcase came in for its share of industry and lay plaudits. Moving over to CBS to grab off more and stronger stations and what it regarded as a better time segment, Steel factotums, it's reported, already have some apprehensions over the hour dramatics becoming "just another show." That's something Steel docsn't want to countenance.

Automotive companies and dealers are set to roll with $83,000,000 in television this season — the biggest chunk of coin ever expended by any one industry in the history of broadcasting. Stuck with piled-up inventories on '55 models and apprehensive as they get ready for the '56 push, the auto boys are counting on tv to get them off the hook. It's a fancy price to pay for the video impact, but the automotives and the dealers feel that if anybody can do it, tv can.

It's not only a case of the networks splitting up the unprecedented bonanza, but small and big tv stations alike throughout the country report they're riding wide and handsome on the intake as dealers and parent car companies keep buying up all availabilities.

As far as the networks are concerned, the auto companies appear to be grabbing everything in sight. Last week's announcement that General Motors was sponsoring 60 minutes of the "Wide Wide World" 90-minute series, starting Oct. 16, is par for the course—since hardly a week goes by that auto coin isn't being siphoned into a major tv showcase. Remarkable aspect is that the automotives are doing all the pioneering in tv—while the soap and cigarct companies remain content to settle for the half-hour formula, the auto boys have a virtual monopoly on the spec pattern. The GM buy of "Wide World" (for $2,500,000) followed by only a few days the Pontiac purchase of the Ed Murrow "See It Now" "introspecs" on CBS-TV along with NBC's "Project 20" big ones. (Pontiac also has the full-hour NBC-TV Tuesday night dramatics.)

Ford's two-network spec spread via NBC's "Producers Showcase" and CBS' Saturday night color series; Oldsmobile's Saturday night NBC tint spreads; Chrysler's "Shower of Stars" "biggies" on CBS-TV—all reflect the auto companies' willingness to gamble on the new tv formula. Fact that the '54 "pioneers" (Ford, Oldsmobile, Chrysler) all came back for the new season's ride, with added coin to boot, would indicate that the gamble is paying off.

Is There Anyone Finah Than Dinah In Carolina, Etc.?

NBC-TV's "Trendex Tours" of top stars visiting affiliate stations in key cities around the country gets a major push when Dinah Shore embarks on a cross-country junket to originate her Tuesday-Thursday Chevrolet show from different points. Stars will meet with Chevvy execs at Flint, Mich., this week to finalize details of the tour. Starting date will also be decided upon. (Show preemed last night (Tues.) from the Coast.)

Miss Shore is only the latest in the Pat Weaver-incepted "get out of town" bid to stars, not only in terms of parlaying it into a merchandising plus for dealers (in this instance on behalf of Chevvy), but also to "soak up" local flavor and get off the repetitive N.Y.-L.A. hook.

British star Jeannie Carson, who goes into the Max Liebman's "Heidi" inaugural spec Oct. 1, is currently playing the 15-city "Trendex circuit." Eddie Fisher has expressed a desire to "get out of town" too.

ABC Hits the Trail, Too

ABC-TV's new exploitation operation hit the Trendex trails, like NBC, this week, in a quickie operation timed to the kickoff of "Warner Bros. Presents" yesterday (Tues.) by pulling a switch on the traditional "Hollywood pre-

(Continued on page 42)

Ralston Buys TV 'Ethel & Albert'

"Name's the Same" is being lopped off the Ralston-Purina sponsorship schedule on ABC-TV with "Ethel & Albert" getting the nod as the substitute show. "Name" actually shapes up as the first casualty inflicted by the Tuesday night CBS-TV "$64,000 Question." The "Name" quiz show, in the competing ABC time segment, was getting along okay until the CBS entry moved in—then wham!

Ralston managed to get off the Tuesday hook and grabbed the Friday night at 10 segment on ABC, but instead of moving "Name" over, it has decided to drop it and buy "Ethel" instead. Latter show, a longtime Saturday night entry on NBC-TV for Sunbeam, has been doing summer duty on CBS-TV for General Foods. It starts on ABC Oct. 14, with Ralston negotiating the deal via Guild, Bascomb & Bonfigli agency in San Francisco.

"Ethel" deal was wrapped up by Jerry Hellman of the Ashley-Steiner office.

Pincus Mill Grinds

Hollywood, Sept. 13.

Irving Pincus, following sale of his teleseries, "The Real McCoys," has whipped up another new tv program, "Sky's the Limit," comedy-adventure with aviation backdrop. It will have an Arizonia locale.

"McCoys" has been sold to NBC-TV.

Fun In The TV Censor Department

This season's summer replacements being what they were, things were rather slow and unprovocative—but not entirely without amusement—on the television censorship front, to judge by the NBC Continuity Acceptance Radio & Television Report for August from continuity chief Stockton Helffrich. Complaints were scattered and few, most of them resounding familiar themes, ranging from objections to the low-cut neckline of a w.k. and amply proportioned chanteuse to a childbirth sequence on a dramatic show.

On the light side was a report of a couple of requests for Dunninger, one asking him whether the writer's sister is still alive and where she resides, the other from a gent who wanted his runaway wife back because the gent she made off with "beats her and burns her with cigarets." (Helffrich's observation: "Quite a burden to put on Dunninger.") Also in a light vein was Helffrich's reaction to the complaints on the above-mentioned chanteuse: "The sequined halter job *was* sophisticated. But her rendition of the song actually her gown came across on tv as well ventilated more because her contours put such demands on mere fabric rather than because the cut of the outfit in itself was too economical."

In a more serious vein, there were five or six complaints on a childbirth sequence in a dramatic show, ranging from the feeling of "bad taste" to "possible bad effects on expectant mothers." There was a two-way controversy over "the wine industry," with five listeners writing in that one radio show carried "propaganda for the seemed restrained considering what she might have done with it and wine interests" (which Helffrich thought unjustified and out of context), while "the wine interests" themselves have contacted both NBC and CBS, Helffrich states, "requesting avoidance of the tying of wine exclusively to drunkenness."

'Watch Those Slit Skirts'

Other areas of criticism included that from parents objecting to bad diction on the part of main characters in children's shows; female attire ("still get adverse reaction every time any female appears in a slit skirt"); objections to insufficient documentation on medical topics in dramatic series; undue familiarity with older people by emcees of audience participation shows; complaints about "indiscriminate kiss-blowing and 'God Bless You's'" by performers in their closing remarks.

Two topics currently under con-

(Continued on page 46)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

CBS, RADIO AFFILS IN SHOWDOWN ON RESOLVING NEW SALES PATTERNS

Detroit, Sept. 13.

The CBS hierarchy and the network's key affiliates met today (Tues.) in a cards-on-the-table session which is expected to force a showdown on affiliate acceptance of the new methods of network sales and compensation. At stake is an increasing reluctance on the part of affiliates to clear time for "scatter sales," the selling technique which involves widely separated participations over short periods of time and in several network programs. This selling technique has become a key source of income for the network over the past six months and is foreseen as the basic revenue-getter for the network in the future, but the compensation - clearance aspects are yet to be resolved.

While the CBS speakers at the meeting exuded optimism about the future and CBS' relative position in it, the issue was squarely laid down: The affiliates have got to play ball; there's no other alternative. As put by Dr. Frank Stanton, CBS prez, the day of the radio "bonanza" is over for clients, "now we only give them good bargains. They used to go out and pick up nuggets—buckets of them. Now they get a good yield, but there is some digging involved. If the clients still want buckets of nuggets, they only indicate that they still love a bonanza. But if we dab at our eyes and stammer while we offer the lowest cost per thousand in all media, we might do better to get a rocking chair and make a career of pining for the good old days."

Sore Spots

Backgrounding the atmosphere at the meeting are two vital changes in overall network sales-programming, the first such changes since television took away radio's glory. The first, of course, is NBC's "Monitor" pattern, which is being extended to weekdays. The other is saturation or "scatter" selling, adopted this past year by CBS and ABC as the key to survival. Both are similar since they abandon the traditional program - sponsorship pattern of the past in favor of spot-carrier techniques; and this is the sore spot among affiliates. The matter of whether programming network as spot carrier is an infringement on the station's own national spot business; the adjustment of compensation under such a formula; the matter of changes in programming and the effect on audience and the affiliate's own position in its market are the vital matters under consideration.

Attitude of CBS is, "This is the way things are now; this is the way it's going to have to be." The network feels that its programming policy under a scatter formula is right—it is maintaining its top personalities and programs and integrating the participations into them. The affiliates, while accepting the programming formula, are by no means convinced that the

(Continued on page 46)

TV's 'Pajama Time'

WRCA-TV, the NBC flagship in New York, is playing both ends against the middle, the middle in this case being the setowners' sleep. Station a few weeks ago launched "Count Sheep," a five-minute capsule featuring model Nancy Berg, in the 1-1:05 a.m. slot following "Tonight." Idea is to get whatever viewers are still up in a relaxed frame of mind.

Now, the station is installing "The Eye Opener," a five-minuter at 6:55 a.m., featuring Martin Levin, the Columbia U. English instructor and humorist-critic who's appeared on the station's "Television Workshop." Like Miss Berg, Levin will wear sleeping attire (but not her style). He'll lampoon the news and weather and, it says here, "otherwise start off the day brightly for early tuners-in." Series starts Oct. 31.

3 Legiters Among 56 TV 'Matinees'

"NBC Matinee Theatre," the Coast-originating daytime hourlong dramatic color strip which preems Oct. 31, already has acquired 56 properties for its cross-board exposure. Breakdown on the properties shows 17 shows already done on nighttime tv and slated for rerun via "Matinee," daytime, 23 originals and 16 adaptations, the latter including three late Broadway productions.

Trio of legiters comprises "The Wisteria Trees," recent Helen Hayes starrer, "Dark of the Moon," the folk legend-with-music; and Samson Raphaelson's "Jason." Also in the adaptations category are short stories by Margaret Cousins, John Klempner and Nancy Hale, pair of them from The New Yorker and Cosmopolitan.

List of originals is headed by Howard Rodman's "The Explorer"; Greer Johnson's "Oh Promise Me" and Eileen & Robert Mason Pollock's "Yesterday Is Gone." In the "rerun" category are the Kraft version of "Arrowsmith," the Philco adaptation of "Dinner at Antoine's," William McCleery's "Side by Side" (done on ABC's "Motorola Hour" with Helen Hayes in the lead), Theodore & Matilda Ferrow's "For These Services" (done on "Robert Montgomery Presents") and Henry Misrock's "Beyond a Reasonable Doubt," on "Studio One."

Groucho to Emcee TV 'Show Biz' Spec; Mull Series of Cavalcades

Hollywood, Sept. 13.

Groucho Marx will emcee "Show Biz," the NBC-TV color spectacular for Oct. 9, instead of Milton Berle who, because of his own commitments, prefers to conferencier the second of the proposed series. Ken Englund is scripting. It's an Ernie Glucksman production.

Glucksman is merely producing the Martin & Lewis show this coming Sunday (18), which Robert Finkel will stage; heretofore Glucksman was producer-director on the M&L teeveers but his major NBC chore is to develop "Show Biz" into a possible series of spectaculars, cavalcading all elements of the amusement industry.

First show, however, is giving accent to the lighter phase of the business, with particular emphasis on comedy. Talent roster comprises Eartha Kitt, Dennis Day, Phil Harris, Buster Keaton, Beatrice Kaye, Rosemary Clooney, Bert Lahr, Paul Gilbert and Shirley MacLaine, besides Marx.

Art Linkletter will integrate the live commercials. Miss MacLaine is a new Hal Wallis discovery whom the producer happened to catch on the one night she understudied Carol Haney in "Pa-

(Continued on page 48)

Chordettes Exit Robt. Q TV'er in Program Shuffle

Irving Mansfield, who was recalled to CBS-TV to pump new life into the faltering "Robert Q. Lewis" daytimer, has made his first changes in the segment, dropping the Chordettes and shifting Earl Wrightson & Lois Hunt to two-a-week status from their present five in a decision to infuse more music of the straight pop variety as opposed to the barber-shop style of the Chordettes and the light classic of Wrightson and Miss Hunt. Mansfield is presently dickering for a male pop singer who will solo and duet with Lewis. Further change is installation of Tommy Donovan as director, vice Frank Satenstein, who's devoting full time to "The Honeymooners."

Chordettes, meanwhile, remain on the Lewis Saturday ayem radio segment and are pitching a package of their own at agencies and networks. Jack Bertell, their manager, has worked out a format that would costar the group and singer Bill Hayes and is showing it around program-buying circles.

Philco Exiting In Blaze of Glory As TV Soul-Searcher

Just to make sure the Philco stamp on the Sunday night NBC "TV Playhouse" series will be long remembered, the sponsor is exiting in a blaze of glory, with at least two of its final three stanzas keyed strictly to the soul-searching type of drama in the best "Philco tradition."

Closing installment will be Oct.

Reunion on Tuesday

While many probably will lament the passing of the "Philco era" in tv dramatics, since it was the Sunday night NBC series that pioneered the so-called "mood play," actually the whole ex-Philco kaboodle is moving over to Tuesday night, same network, different sponsor—Pontiac.

"Pontiac Theatre" is a reunion of practically all the ex-Philco components; writers Sumner Locke Elliott, Robert Alan Aurthur, David Shaw, etc.; associate producer Bill Nichols; directors Arthur Penn, Vincent Donehue — and all helmed by Fred Coe, the original "Mr. Philco Playhouse" himself. (Assuming he's resolved his differences with the network.)

2. It will feature an original, by Robert Alan Aurthur, on which he's currently at work, called "A Man Is Eight Feet Tall." It will be directed by Robert Mulligan. (Aurthur has served notice that he's quitting when Philco sponsorship winds up.)

Next Sunday's (18) will be a Bernard Wolfe original, "The Outsiders," treating with bigotry and prejudices. Locale will be Mexico, scene also of Wolfe's previous Philco stanza, on Leon Trotsky's murder, "Assassin." Eli Wallach will be starred in "Outsiders." Mulligan will also direct this one.

Alcoa takes over when Philco steps out. New sponsor, however, wants to hew closer to the "boy meets girl" variety of drama.

JANET TYLER TO WABC-TV

Janet Tyler, the weather girl on WABD in New York, switches over to WABC-TV, the ABC flag in Gotham, effective this week. Miss Tyler, a WABD-DuMont fixture for several years, begins her new stint with a 6:55-7 p.m. strip.

Miss Tyler replaces Scotty Scott as WABC-TV's forecaster. Latter has quit show biz and left N. Y.

Stanton: 'Got a Program Structure?'

Detroit, Sept. 13.

Complete reevaluation of the CBS Radio programming pattern is in the works, Dr. Frank Stanton, president of the network, told the web's affiliates today (Tues.). Dr. Stanton didn't elaborate on the changes still to come, but it was clear from his remarks that a widescale overhauling of present programming methods and ideas could be in order, just as NBC came up with its "Monitor" pattern.

The tipoff came in this segment of Dr. Stanton's speech: "I have no crystal ball that will tell me about the future of network radio programming. But I can say this much: We are studying and exploring and changing and changing again, in search of a programming structure that will meet the changing needs and desires of the public." Earlier, he stated: "Programming for network radio calls for freshness without becoming outlandish; for newness without sacrificing the basic principles of good showmanship. And it calls for these qualities plus the touch of sureness that will allow us to maintain a high enough batting average of success so that the public will not think of us as erratic experimentors."

CBS: 'Meet Me in St. Louis'

See Clear Sailing for Web in VHF Fight But Four Appeals Due for Channel 11

St. Louis, Sept. 13.

Appeals by four applicants against the action last week of FCC granting CBS the right to operate a tv station on Channel 11 via its St. Louis outlet, KMOX, are expected to be filed shortly and in the meantime the final decision will be held in abeyance. Expectations, however, are that it'll be clear sailing for CBS. There was a five-way contest for Channel 11 with the St. Louis Amusement Co., an affiliate of the Fanchon & Marco enterprise here; St. Louis Telecast, Inc., a syndicate of St. Louis U. and 10 individuals; 220 Television, Inc., headed by Harold Kipplar, and Broadcast House, Inc., East St. Louis, headed by Perle Wire, gen. mgr. of the East St. Louis Journal.

If the disappointed applicants file an appeal from the recommendation of Thomas H. Donahue within 40 days FCC will set a hearing. Channel 11 is the last of the VHF band allocated to St. Louis for commercial tv. The other two VHF channels have been assigned, KWK-TV using Channel 4 and KSD-TV using Channel 5.

In announcing his decision Donahue stated "In every significant respect CBS has been found to be the better qualified applicant." The other applicants have contended that a grant to CBS would be contrary to the Commission's policy of diversifying the media of mass communications. The examiner conceded that a grant to CBS "would do nothing to serve that policy," but added "It must be recognized that network broadcasting is the warp in the fabric of American broadcasting. Constituted as that system is, network operation is vital to its success.

Eugene Wilkey, gen. mgr. of KMOX who would direct operations of the CBS tv station said any announcement regarding plans for going on the air would have to be deferred until after the possibility of appeals is eliminated.

Most Columbia tv programs in St. Louis are now carried by KWK-TV under a temporary arrangement.

'Earp's' Fancy Getaway

Preem showing of "Wyatt Earp" on ABC-TV last Tuesday (6) topped all competition in the 8:30-9 time period on the 15-city Trendex, first time in its history ABC has been able to register on Tuesday 8-9. "Earp" earned a 12.0 rating and a 27.1% share, compared with "Music '55's" (CBS) 7.8 and 17.5% share and "Arthur Murray Party's" (NBC) 11.3 and 25.5% share.

Of course, the NBC and CBS competition are summer entries (NBC has Milton Berle and Martha Raye returning, while CBS will sport "Navy Log" and Phil Silvers,), but as a comparison, ABC's "20 Questions" a year ago only rated a 7.4, with "Earp" providing a 62% rating increase for the time period.

Clients Reconsider, CBS Radio Profits

Two key sponsors returned to their shows on CBS Radio this week after having cancelled them at the end of last season. L & M Filters is reinstating the Sunday evening version of "Gunsmoke," which it axed last spring, on Oct. 9 in the 6:30-6:55 slot, while retaining its Saturday 12:30-1 p.m. version, and the Toni Co., which had cancelled its partial sponsorship of "Our Miss Brooks," returns with half-sponsorship of the Sunday night comedy series this year.

Two reinstatements are only part of a series of sales at the network. Philip Morris is making the biggest contribution of all, having bought an additional segment of the "Tennessee Ernie Show" to bring the total up to four quarter-hours a week; and buying one segment of the new "Edgar Bergen Show," which starts Oct. 2 in the Sunday 7:05-8 p.m. slot. Effective Oct. 4, PM will split its four-day sponsorship on "Ernie" with the Bing Crosby strip, taking two days a week on "Ernie" and two days with Der Bingle.

Another tobacco company, Brown & Williamson, has picked up three five-minute Charles Collingswood newscasts weekly, beginning this week, while Milner Products, bankroller on one of the segments of the Robert Q. Lewis Saturday show, is extending its lineup of 84 stations to the full 200-station network.

American Home Products Buys CBS-TV's 'Wanted'

CBS-TV last week pitched up a pilot of its new "Wanted" half-hour series to American Home Products and the company practically bought it on the spot. As a result show goes into the Thursday night 10:30-11 slot starting Oct. 20 with Walter McGraw (who, along with his wife, Peg, packages the program) as producer and narrator.

This is the series, to be done on film, concerning fugitives at large in which no actors appear, only real-life characters in detailing the stories of notorious suspects on the lam.

Gaines Elected By NBC Radio Affils

James Gaines, general manager of WOAI, San Antonio (ex-NBC exec) is the new chairman of the NBC Radio Affiliates Executive Committee. He was named to succeed Robert D. Swezey, of WDSU, New Orleans, at the closing business of last week's two-day meet in New York.

Other officers elected include: Chris Witting, president of Westinghouse Broadcasting Co., vice-chairman; George Harvey, of WFLA, Tampa, secretary-treasurer. Other members comprise George Wagner, of KFI, Los Angeles; Hal Hough, of WBAP, Fort Worth; J. Leonard Reinsch, of WSB, Atlanta; Ben Larson, of KYOL, Salt Lake City; Les Lindow, of WFDF, Flint, Mich.; David Baltimore, of WBRE, Wilkes-Barre.

WRCA Gives Nod To Bill Cullen

One of the most sought-after spots on the local AM spectrum has been resolved, with Bill Cullen finally getting the nod for early morning cross-the-board slot on WRCA, the NBC flagship in N.Y. For a long while it was considered a certainty that general manager Ham Shea would move Johnny Andrews in from WTAM, Cleveland, but apparently something went amiss.

Cullen did a six-week stint in the morning slot back in April, but only a temporary basis. Meanwhile the station had a country-wide invitation out to sample the best of the crop. Last week it decided Cullen was the man for the permanent slot.

Show preems Sept. 19, from 6:30 to 9:30 and on Saturdays from 6:30 to 8. Cullen meanwhile will continue with his Wednesday night "I've Got a Secret" tv'er.

'MONITOR' UNSUNK, UNCERTAIN

Too Many Coins in the Fountain

Rome, Sept. 13.

Italy is in the midst of a giveaway craze. The new-born medium of television is giving away money in such a free manner, that an interpellation in the Italian House of Deputies was made in order to inquire for the reasons of this generosity. The Italian tv being a government institution, the fiery deputy from Abruzzi wanted to find out why taxpayers' money is being spent on the program "Due Cento Al Secondo" (200 per second) which is the Italian adaptation of "Dollar a Second", Jean-Paul Blondeau's package.

The French producer seems to have scored with his quiz show, a big hit in Italy. The program is presented every week from a different city. The most popular feature of this television novelty is its "Outside Event" (an outside accomplishment which stops the contestant and makes him lose all the accumulated money). Blondeau succeeded in obtaining on one occasion the cooperation of Gina Lollobrigida. The star spread 200 coins in the Trevi Fountain in Rome. The time of retrieving the coins was the limit of the quiz. On another occasion a gondola regatta in Venice was the outside event.

"Due Cento Al Secondo" is of course not sponsored. (No commercial tv in Italy yet.) But all Italian newspapers are giving a great amount of space to this entry, featuring the contestants and their quiz accomplishments. The government-controlled tv pays Blondeau a royalty for the rights and the production bills.

Status of the Indie TV'er

Mpls.' KEYD-TV's Struggle to Stay Afloat Accents Plight of Non-Web Outlets

Minneapolis, Sept. 13.

Whether an independent tv station can stay above water in a community where it competes with three older network affiliated stations and where the approximate set count is only 515,000 is yet to be demonstrated in the Twin Cities. But KEYD-TV, on the air since last January as video station No. 4 here, is giving it a hard try.

Station has just appointed Robert Purcell from KKTV, Los Angeles, managing director. On his part, he expresses confidence there's a local field for such an independent station. He points out similar establishments prosper in the California area where, however, of course, the population and set count are very much larger, but where, too, there are several such stations.

In video circles here there's not only the question of a tv station's ability to function in an economically satisfactory manner without network benefits, but also if the community can support four video stations.

There's no doubt but that KEYD-TV, as a comparative newcomer in this highly competitive tv field, which also contains 10 commercial

(Continued on page 48)

Never Dull Minute In Daytime Video

CBS-TV's daytime operation this week saw plenty of action on the sales front, resulting after all the smoke dispersed of a net gain of one quarter-hour and renewals on three more. All the action centered about three shows, the Robert Q. Lewis, Garry Moore and Bob Crosby segments. There were three quarter-hours of new business, two quarter-hour cancellations and three renewed quarter-hours.

On the new business front, Crosby picked up Miles Labs for a Tuesday segment, plus the Larsen Co. and Carnation as alternate-week bankrollers of a second segment on Tuesdays. Other new client was American Home Products, which picked up a Tuesday segment on the Moore show. On the cancellation front, Miles ankled the Lewis show, while Borden's exited its Friday quarter-hour on the Moore stanza. Renewals included an alternate-week quarter-hour by Brown & Williamson on Lewis; an alternate-week quarter-hour by Toni on Moore and every-week quarter-hours on Moore by Yardley and Miles Labs.

Show-by-show breakdown shows Lewis losing one sponsor and renewing one; Moore losing one, gaining one and renewing three and Crosby losing none and gaining three bankrollers for two quarter-hours.

'Monitor' Loses 2

Philip Morris and Chevrolet have dropped out of "Monitor." Ciggie firm has bought a lineup of participations in several CBS nighttime shows (see separate story), while Chevvy, though not buying anything new, has nonetheless retained its CBS showcasers.

Morris, incidentally, is timing its CBS buy with the kick-off of its "Project Mayfair," the switchover of its package from the traditional brown to a new red white and gold pack. Both PM and Chevvy were "charter" clients on "Monitor."

Doerfer Invokes 'Blue Book' Dissent On WTIX Renewal

Washington, Sept. 13.

FCC Comr. John C. Doerfer, avowed apostle of non-government interference with broadcasting, emerged last week as a champion of the "Blue Book" of 1946 which called radio stations to account for overcommercialization and demanded balance in programming.

In a vigorous dissent to the renewal of license of WTIX in New Orleans, Comr. Doerfer took the station to task for not meeting minimum programs standards and failing to include religious, educational or discussion programs in its format.

"While the Commission is prescribed from exercising powers of censorship," said Doerfer, "it does have the duty to require a broadcast licensee to program in the public interest. Accordingly, Commission policy was expressed in its 'Public Service Responsibility of Broadcast Licensees' (Blue Book) reported by the FCC on March 7, 1946, which stated that a useful

(Continued on page 32)

Air-Minded 'Omni'

"Omnibus," which takes off on CBS-TV Oct. 9, is working on four separate fly-boy projects for the coming season. Among them is a live dramatization of "The Court Martial of Billy Mitchell," which Warner Bros. is also lensing for theatrical release.

In addition to "Billy Mitchell," the 90-minuter is working on a film showing the reactions of pilots testing tail assemblies of F-100 Air Force jets. Next, Maj. Arthur Murray, who holds the altitude record, will be pictured in a separate show on test flying. The fourth in-the-air idea calls for "Omnibus" to dramatize the art of flight navigation.

7-DAY PATTERN PREEMS NOV. 7

By GEORGE ROSEN

"Monitor" came out of the affiliate wars with the NBC Radio shipflag still intact and paving the way for a seven-day-a-week cross-country voyage. Starting Nov. 7 "Monitor" goes 80 hours a week—in addition to the 40-hour weekend "Monitor," it will go on 10 a.m. to 6 p.m. Monday-thru-Friday (built around the few existing commercial shows), with Mitchell Benson in charge of the weekday operation. (Frank Papp heads up the weekend display.)

If there were those among the affiliates who expected the two-day convention in New York last week to culminate in a voice vote of repudiation of NBC's extension of "Monitor" into the weekdays, they were doomed to disappointment. There was no vote, one way or the other. There wasn't even a resolution. Whether they liked what NBC was doing or not—and individual affiliate reaction depended on how a seven-day-a-week "Monitor" would affect local station revenues, particularly those enjoying national spot income—the affiliate conclave translated itself into a somewhat unofficial acceptance of the NBC plan because, as one station manager put it, "after all, what other alternative is there?"

At the close of the sessions, Robert D. Swezey, of WDSU, New Orleans, chairman of the affiliates' executive committee, let the matter rest with the following statement: "We had an extremely valuable meeting with the NBC officials at which we discussed the whole range of the fundamental issues affecting the radio network business. The NBC presentations were constructive and informative in outlining the future course of operations for the network. The affiliates are returning home with the intention of acting on the proposals in the light of their application to individual operations." Thus while NBC will go ahead with the weekday "Monitor" any assurances of widespread affiliate acceptance remain in the "iffy" realm. Unofficially, it's said the count is seven-to-one in favor of the pattern.

The Go-Ahead

That leaves the course clear for NBC to proceed with the 80-hour week "Monitor" schedule. A lot of the station men welcome it, as for example, in the case of Bob Dunville, the Crosley Broadcasting prexy, who is translating the WLW operation in Cincinnati into a local daytime "Monitor" pattern. Other stations, such as WDSU in New Orleans, have parlayed the weekend "Monitor" into a local sellout status and thus are all for it. Still others are for it if for no other

(Continued on page 32)

Britain's 'Here We Go' as Com'l TV Preps for Next Week's Bow; 500G Weekly Sponsor Potential

By HAROLD MYERS

London, Sept. 13.

The great British compromise—a system of commercial tv in which the advertiser theoretically has no say in the programming—is due to start on Thursday week (22). On that day, for the first time since the BBC launched the initial regular television service back in 1937, London viewers will have a choice of program. The network extends to Birmingham about February next year and to Manchester two or three months later.

To keep their opening date commitments, however, the two London program contractors who are joining forces for the first night transmissions, still have a long way to go. Only one of the many necessary labor pacts—with British Actors Equity—has been concluded and others are still being negotiated with the Musicians Union, the electricians and the technicians. But allowing for a satisfactory settlement of the labor problems, there are still serious deficiencies in equipment. The Independent Television News, which is to provide a daily service for all the programmers, is still without most of its essential gear and has not even had an opportunity of producing a single dummy reel.

24 Advertisers In Teeoff

Nevertheless, detailed plans for launching the network are being finalized and the two contractors are donating all the proceeds to a charity to be nominated by the Lord Mayor of London. The 24 advertisers who have booked time for the first night are being charged at 50% above the normal rates and altogether about $72,000 will be available for charity.

The British system of commercial tv differs in one major form from the American practice. Here, the advertiser is not permitted to sponsor a program, but buys time only for his commercial. Sir Robert Fraser, director-general of the Independent Television Authority (the government agency responsible for administering the Television Act) likened the operation to the running of a newspaper when

(Continued on page 48)

3-Pronged Agenda

"Monitor" wasn't the only issue confronting the NBC Radio affiliates at last week's meeting in New York. Two other major problems were on the affils' agenda:

(1): To make NBC competitive with CBS, the question of station compensation adjustment had to be resolved (in the area of 25%, comparable to the Columbia pattern);

(2): With the loss of so much nighttime revenue, NBC is inaugurating a participation sponsorship formula for after-dark entries, although it was reported a last-time stab would be made by web salesmen to bring in some big clients again.

Gen. Motors Buys 'Wide World' TV'er; A $2,500,000 Tab

General Motors is plunking down $2,500,000 on behalf of its Guide Lamp, AC Spark Plug and United Motors divisions, to sponsor a full hour of the 90-minute "Wide Wide World" series this season, with Oct. 16 as the kickoff date. (Experimental preview of the series a few months back, with its three-country U. S.-Mex.-Canada pick-ups, stirred nationwide critical acclaim.)

Series goes into the 4 to 5:30 Sunday afternoon segment and there will be 20 of them in all on an approximate every-other-week basis (alternating with the Maurice Evans Hallmark series and the NBC Opera Theatre.)

Initial "Wide World" entry, tabbed "A Sunday In Autumn," will cover 11 geographical areas in all, with mobile tv cameras showing underwater swimming in Florida, the view from an Air Force plane banking over the Mississippi near St. Louis, a ride in a Frisco cable car, views of the Grand Canyon, the Rockettes in action at the N. Y. Radio City Music Hall (a first for tv); a pickup of Donald Campbell and his speedboat trying to break his own 202.32 m.p.h world record at Lake Mead; views of the Dallas State Fair, etc.

Series is supervised by Barry Wood, director of NBC special events. Dave Garroway is narrator.

N.Y.-to-London TV Traffic

London, Sept. 13.

The new British commercial tv network will create increasing traffic across the Atlantic in program material, not only to satisfy the needs of the commercial programmers. BBC-TV fighting to hold on to its viewing public, is bidding against them and offering real money to get the shows they want. Already a number of key U. S. vidpic series have been booked for the new London web and new British programs, notably "The Adventures of Robin Hood" have been sold to American sponsors. Among the Yank shows to be seen on the new web will be "Dragnet," "I Love Lucy," "Celebrity Playhouse" and "Ford Theatre."

In anticipation of an increasing demand for American programs, Screen Gems has already established a London h.q. with John B. Cron in charge. Ziv is repped here by Harry Alan Towers and Official Films has a tieup with Incorporated Television Program Co. Other U. S. packagers are expected to make distribution arrangements here in the immediate future. MCA prexy Lew Wasserman is flying over this weekend.

The ITA, however, while encouraging an interchange of programs between Britain and America, is determined not to allow U. S. entertainment to dominate British tv screen as Hollywood product dominates picture theatre programs. If there is any evidence of a mass invasion the government will be urged to clamp on a stringent quota, possibly in the region of 80% British. Assurances to this effect have been given to unions in the entertainment industry who pressed for the inclusion of a quota in the Television Act.

Sid Caesar's OSS TV Entry to Roll

Sid Caesar returned this week from Rome, where he ostensibly went for a vacation, but actually set plans in motion for his forthcoming "OSS" series designed for network slotting. This is the package which Caesar owns in collaboration with Charles Peck, one-time aide of OSS chieftain "Wild Bill" Donovan.

While in Rome Caesar and Peck arranged for background shooting on the series. Whether the show will be all-film or partial live and film is still to be resolved, however. "OSS" series represents another step in Caesar's packaging ambitions. In addition to his "Caesar's Hour" Monday night showcase, he also packaged his summer filler, "Caesar Presents."

Larry Lowenstein To CBS-TV Press Info Job

Charles Oppenheim, CBS-TV press chieftain, has created a new post, that of Director of Press Information, N. Y., and he has named Larry Lowenstein for the post. Lowenstein is resigning as director of publicity-promotion at Benton & Bowles to take on the new assignment.

New post parallels Jim Kane's status as Director of Press Information, West Coast. Both men will report to Oppenheim.

ROBERT MONTGOMERY PRESENTS
(Woman In the Window)
With Robert Preston, Maria Riva, others
Director: Perry Lafferty
Producer: Montgomery
TV Adaptation: Doria Folliott
60 Mins., Mon., 9:30 p.m.
SCHICK, JOHNSON'S WAX
NBC-TV, from New York
(K & E, Needham, Louis & Brorby)

"Robert Montgomery Presents" ushered in its fifth season on NBC-TV Monday night (12), still holding down its 9:30 to 10:30 berth and still involved in the crazy-quilt pattern that puts it in half-way competition with CBS-TV's "Studio One." This season Schick Razor (alternating with Johnson's Wax) has taken up the sponsorship slack following exiting of the show's longtime bankroller, American Tobacco Co.

By now the Montgomery produced showcase has taken its place among the estimable yet dramatic stanzas in tv.

Like the Sunday night TV Playhous, Studio One, Kraft and in more recent seasons U.S. Steel Theatre, it's indelibly a part of today's video pattern—not always good, sometimes bad and perhaps too seldom venturing into the more ambitious and offbeat areas in programming fare, but invariably a cinch to deliver audiences.

Strictly in this potboiler category was this season's inaugural, a tv adaptation of Nunally Johnson's screen play, "Woman In the Window," with Robert Preston and Maria Riva playing the key roles portrayed in the pic by Edward G. Robinson and Joan Bennett. It hewed pretty much to the expected formula, in the slick, conventional tv pattern calculated to satisfy a lot of viewers. (Perhaps of added significance to the trade this season is that "Woman in the Window," as with other properties either upcoming or presented in recent weeks, represents a trend toward adapting former Hollywood pix hits prior to the tv release of the original celluloid version, since "Woman" is among the bundle of 600 features acquired by Tom O'Neil in his RKO purchase.)

As adapted by Doria Folliott, directed by Perry Lafferty, enacted by Preston and Miss Riva, with the usual production embellishments by Montgomery, this psychological yarn of a mild-mannered college professor who commits a murder and tries to conceal it, was too pedestrian as premiere fodder. It wasn't exactly dull, but on the other hand far removed from the concepts that make for a more vital tv theatre.

A 39-week season is a rough assignment at best. A lot of rank-and-file properties must perforce finds their way into the week-in-week-out schedule. But it's that "beyond the call of duty" enterprise, providing that one added dimension, that distinguishes a dramatic series. In the case of Montgomery, such promised entries as "Death of a Genius" on the first anniversary of Albert Einstein's death, or again the anticipated tv adaptation of Archibald MacLeish's "Fall of a City" could be the potential keystones to a unique and distinctive season. Not "Woman In the Window." *Rose.*

SEARCH FOR BEAUTY
With Ern Westmore; Dick Hageman, announcer
Producer: Product Services
30 Mins.; Mon.-thru-Fri., 10:30 a.m.
CHARLES ANTEL
NBC-TV, from N.Y.
(Product Services)

"Search for Beauty" looks like a solid entry for femme television viewers. It deals with a subject close to the hearts of most dis-staffers. That is artificial beautification. And, with Ern Westmore, Hollywood makeup artist, giving tips and demonstrations on face-fixing, the girls are really getting some professional advice.

Westmore not only has a deft touch with a mascara pencil, but also has an easy and authoritative manner. On Last Monday's (12) preem, he showed up especially well in a segment in which he picked out a woman member of the studio audience and gave her several tips on how to improve her facial appearance. That's pretty dangerous ground for a guy to tread, especially on tv, but Westmore pulled it off smoothly and with no apparent ill feelings. The femme, incidentally, got some gifts for undergoing the scrutinization.

Westmore's demonstration of makeup techniques was visually effective. At the end of each show (it's a cross-the-board entry) a woman in the studio audience is picked out to be brought back the following day after undergoing a facial transformation by Westmore.

Jess.

HOWDY DOODY
With Bob Smith, Clarabelle, Lowell Thomas, Jr. Story Princess, others
Producer: Bob Rippen
Directors: Robert Hopkins, Jack Petry
Writer: Howard Davis
30 Mins., Mon.-Fri., 5:30 p.m.
Participating
NBC-TV, from New York (Color)

With a show like "Howdy Doody," compatible color certainly has its problems. Not only do the color cameras have their work cut out in reproducing flesh tones on live actors, but there's the pickup of puppets as well as color films. It's difficult to maintain colorset controls and get fidelity under circumstances of that kind.

At the same time, it's wrong to say that it doesn't matter too much since its primarily a kiddy show, and the brats won't know the difference. It's likely that they will detect the unreal quality of the color under these circumstances, and even if they didn't they've got to be treated with the same consideration as any adult listener.

The colors seemed to take on different hues during the various phases of the show. "Howdy Doody" in color is an intricate exercise in camera handling and lighting. The crew hasn't mastered it completely, but the lessons learned here will be invaluable when color exposure means big audiences.

As for the show, it's still colorful juve entertainment in any tele medium. Smith, Clarabelle, the new character Heidi Doody and the others including a Lowell Thomas travelog are sufficient to pacify the kiddies in the pre-dinner period. *Jose.*

MUSCULAR DYSTROPHY TELETHON
With George Jessel, emcee; various guests
Producer: Al Hollander
19 hours; 10 p.m. Sat. (10) to 5 p.m. Sun. (11)
Sustaining
WABD, N. Y.

Television's fundraising ability was attested to anew over the weekend when the 19-hour "Muscular Dystrophy Telethon" wound up with $211.321 in pledges which will be used to help finance a $3,000,000 research centre to combat the affliction. Sparkplug of the marathon show was emcee George Jessel who held the fort throughout with exception of 90 minutes "to brush his teeth."

Originating from the Adelphi Theatre, N. Y., the WABD, N. Y., show had a staff of 100 on hand to man the phones and keep the overall production underway. As usual with telethons, this lengthy airer relied upon guestars to furnish viewer interest. Among the scores who appeared were Jane Russell, Jeanne Crain, Joe E. Lewis, Phil Silvers, Margaret O'Brien, Monica Lewis, Virginia Graham and Captain Video.

While the metropolitan area was relatively blanketed by the show, nevertheless after 19 hours the kitty fell a trifle short of its $200,000 goal with $198,337 in pledges. However, the station extended the time by 14 minutes and that extra margin proved sufficient to hike the take to $211,321.

Although the proceedings were strictly impromptu, the telethon moved fairly smoothly through its allotted schedule. Much credit for this is due Jessel who was never at loss for words or a quip in introducing the many visitors. In addition to his yeoman conferencering, he also made like Cantor in warbling "If You Knew Susie" and did his familiar Jolson routine. Incidentally, Cantor on his first day in N. Y. in almost two years, following his illness made an appearance and clicked with one of the more sincere pleas of the telethon.

Jessel aptly expressed his sentiments about the occasion in commenting "I've probably appeared at more benefits than anybody but I don't know of anything that's as worthwhile as this." Virtually every guest made a touching plea for funds to fight the scourge that is affecting some 200,000 Americans.

As general chairman of dystrophy's tv campaign, New York's Gov. Averell Harriman also participated in the telethon by reading a proclamation inked by chief executives of all states which urged the public to help lick the disease. Hale, Dickman & Baker organized, staged and directed the event. Withal, it was a job well done for a worthy cause. *Gilb.*

MISS AMERICA BEAUTY PAGEANT
With John Daly, Bess Myerson, Bert Parks, others.
Producer: Marshall Diskin
90 Mins., Sat. 10:30 p.m. (one shot)
PHILCO
ABC-TV, from Atlantic City
(Hutchins)

The Miss America pageant is an annual kickoff for a lot of exploitation of a multitude of products including the Philco campaign based on the Miss America teleset models. It's big business, not only for the resort's and amusements since it gives the town a big post Labor Day week, but for the girl who's given the ermine wrap and sceptre denoting her office as American's most beautiful girl.

Brought down to a cold cash proposition it was worth approximately $62,000 to Lee Ann Merriweather, who had to walk out of that exalted office Saturday night (10). In addition, she travelled the length and breath of the country on a multitude of junkets and for a multitude of purposes. A girl of 18 or so gets a terrific start in life through that kind of cash and connections. Miss Merriweather, incidentally, gave literate evidence of her year's dramatic schooling with a well-poised valedictory in crowning the 1956 No. 1 beaut.

As is evident through the kind of girls seen on the final 10 selected, it's readily seen that the scholarships connected with the contest have brought in an entirely new breed of babes into these contests. Many years ago, contest entrants seemed a less brainy type citizen than they do today.

The IQ department has also brought a considerable change in the talent end of the contest. There used to be a lot of girls who couldn't very well sing or dance, but they used to do it as a last resort. These days, the girls come armed with Shakespeare, Edna St. Vincent Millay, a coloratura rendition off "Pace, Pace, Mio Dio" and things like that which could scare off the ordinary run of guy.

This year's contest telecast was again commentated by John Daly and Bess Myerson, the Miss America of some years ago, who is Philco's own Betty Furness. Miss Myerson knows the ins and out of this contest and provides some fairly valuable background, and also a model of the kind of coin that can be commandeered as a result of being a winner. However, her precise diction sometimes should be taken only in very small doses. Such perfection isn't natural.

The contest managed to give a pretty good bit of propaganda for American girls. This year's crop, has looks, of course, and seemed to be a fairly nice bunch of girls who spoke highly of each other, at least up to the final award. From what was seen in the living room, the judges could have selected anyone and still come up with a good winner. Miss Colorado (Sharon Kay Ritchie) got the nod and even the other girls seemed happy about it all. Unfortunately, the audience got only a fleeting look of her recitation of Edna St. Vincent Millay's "Murder at Lidice." Daly and Miss Myerson did a bit of gabbing prior to the directing of the cameras on her and Daly to compensate, told everybody that she did a fine job.

The commercials centered around Philco's Miss America models. Bert Parks emceed.

Jose.

TWO FOR THE MONEY
With Herb Shriner, Dr. Mason Gross, others
Producer: Gil Fates
Director: Jerome Schnurr
30 Mins., Sat., 9 p.m.
P. LORILLARD, SHEAFFER PEN
CBS-TV, from N.Y.
(Lennen & Newell, Russel M. Seeds)

After hiatusing since early July, Herb Shriner returned as emcee of "Two For The Money" last Sat. (10) night. The Hoosier hotshot, after thanks to replacement Sam Levenson, worked right into the quips. He's a reliably relaxed performer, but this time his writer started him off on the wrong foot. Never one to depend on cliches or—for all his farmer's ways—on corn in bushels, he was jammed into an uninteresting corner for several minutes. Parading the summer souvenirs he collected, from longjohns to livestock, registered very slightly. These sight gags dragged where his usual smarties, when allowed, livened up the scene.

Quiz portion, not a "$64,000 Question," nevertheless gave one brace of contestants $5,760 for about five minutes on camera, most of which was spent in giving personal background. Shriner did a quiet, effective job of pulling some personable folks in for the starter. There was a father-son team of Army sergeants who won the big coin in the game of naming as many names in one category as possible in a race against the clock. Other pair was the authoress of a jungle tome sided with a Gallic chef from Miami Beach's Sans Souci Hotel. The actual coin giveaways were not as important to show as Shriner's laugh offerings. *Art.*

STAR STAGE
(The Toy Lady)
With Sylvia Sidney, Loren Greene, Will Fuluva, Ruggero Romor, others
Executive Producer: Mort Abrahams
Producer: Charles Russell
Director: Sidney Lumet
Writer: Max Watson
30 Mins.; Fri., 9:30 p.m.
CAMPBELL SOUP, POND'S
NBC-TV, from New York
(BBD&O; Thompson)

Campbell Soups junked last season's Peter Lawford-starred "Dear Phoebe" telepix and Pond's was brought in to alternate on this new series of half-hour dramatics packaged by MCA. New span is to encompass 26 in-the-flesh offerings from either New York or Hollywood and 13 on film which are to get a replay next summer.

If the curtainraiser (9), a live job out of N.Y., sets the pattern, "Star Stage" is unlikely to contradict the observation that Friday night is the weakest link in the tv week. "The Toy Lady" as played off an original Max Watson script was a limp variation of a soaper cliche that was uncomfortably routine in all dimensions.

Sylvia Sidney was cast as an actress entering middleage who had always been too busy with her career "to learn how to live." She and a doctor friend (Loren Green) with a "different set of values" have been in love for years but she could never bring herself to settle down to matrimony. Actress finds herself when she gives the "greatest performance of her life" in the doctor's hospital ward as she snaps a lad out of a post-operative crisis with a reading of a kid's story. She and the doc exit arm-in-arm.

As a not-so-incidental note, the several clumsy camera shots and the occasional fuzzy line reading by the cast added nothing to live video's banner in the debate with the film enthusiasts. *Dave.*

YOUR HIT PARADE
With Dorothy Collins, Snooky Lanson, Gisele MacKenzie, Russell Arms, Raymond Scott Orch
Producer: Dan Lounsberry
Director: William Colleran
Choreographer: Ernest Flatt
AMERICAN TOBACCO; WARNER-HUDNUT
NBC-TV, from N. Y.
(BBD&O; K&E)

"Your Hit Parade," one of the key musical shows on the airlanes, returns for the new season with its regular cast and format intact. And that's okay because this series has found a surefire payoff formula in its weekly rundown of the top seven hits in the pop music business. Oftimes, there may be some squawks over the accuracy with which this show's private surveys name the top hits, but the overall sound musical foundation is beyond controversy.

The new season's kickoff stanza (10) was excellent in every department. The use of a magico motif in segueing from tune to tune added smoothness and coherence to the whole stanza. The ideas for the individual production numbers were generally standout in their clever blending of the visual and melodic elements. The regular cast of vocalists on this show are all ingratiating performers while Raymond Scott batons the big studio orch with considerable verve.

After the "Strike Up the Band" lead-in, Gisele MacKenzie delivered the No. 2 hit of the week, "Hard to Get," in a night club setting. (This was something of a precedent for this show since Miss MacKenzie was reprising a tune which she herself introduced on another tv series, "Justice," some months ago). The talented Miss MacKenzie also scored on "Learnin' the Blues." Dorothy Collins was featured on "Rock Around the Clock," a rock 'n' roll number that was one of the highlights of this show. Miss Collins also was effective on "Love Is a Many-Splendored Thing." Snooky Lanson registered with his workover of "Seventeen" against a cute jitterbug background and the No. 1 tune of the week, "Yellow Rose of Texas," while Russell Arms did well on "Ain't That a Shame" which was done as a three-minute soap opera sequence. A fine ballet troupe gave an important assist to the show and were featured on one oldie, "In the Still of the Night."

The show will run under the banner of two alternating bankrollers, American Tobacco for Lucky Strike cigs, and Warner-Hudnut. On the first show, there were plugs for both companies.

Herm.

ADVENTURES OF RIN TIN TIN
With Lee Aaker, James Brown, Joe Sawyer, Rand Brooks, Ralph Moody, William Forrest, Richard Devon, Hal Hopper
Producer: Herbert E. Leonard
Director: Robert G. Walker
Writer: Samuel F. Roeca
30 Mins., Fri., 7:30 p.m.
NATIONAL BISCUIT CO.
ABC-TV (film)
(Kenyon & Eckhardt)

It doesn't take a crystal ball to figure out why "Rin Tin Tin" hit the Nielsen jackpot almost immediately after taking to the air last fall. It's got just about every ingredient necessary for a successful kidshow—an animal, a youngster with whom every moppet can identify, a western setting with plenty of action, the U.S. Army, plenty of Indians, in short the works. They're all thrown together in hackneyed but sensible fashion, and comprise a show that's still unique in video.

Significance in the segment's meteoric Nielsen rise is that together with "Disneyland," it helped put ABC-TV on the map, with one of its more direct results being CBS' decision to drop its 7:30-8 news-and-music formatting and substitute a kidstrip pattern. As a result, "Rin Tin Tin" will probably find the going a good deal tougher this year, since Columbia will be sporting the 20th-Fox "My Friend Flicka" as competition in the 7:30-8 spot Friday.

At this point, "Rinnie" doesn't seem to have too much to fear, with a year's headstart and a formula that's going to prove tough to beat. First of this season's new shows is a good example of that action formula, spilling off the story of how young Aaker saves the cavalry regiment from an ambush by blowing retreat on the bugle after the aging sergeant who taught him to play (against everybody's wishes) gets an Indian bullet in the shoulder. There's a good deal of byplay with the dog, who warns the troops against attack earlier, helps another sergeant escape, brings out the troops and finally retrieves the fallen bugle. With ingredients and a story line like that, how can it miss with the kiddies?

The Screen Gems-Herbert Leonard package, moreover, is furnished with a cast that's ideal for the show. Young Aaker is an appealing and believable juve in the lead; Joe Sawyer provides comic relief as a sergeant; James Brown is rugged as the adult hero; and of course there's the dog, an excellently-trained performer. Supporting cast in the kickoffer, topped by Ralph Moody, was okay. Production on the show was fine, with more than the customary quota of extras in the big battle scenes.

"Rin Tin Tin" is pure formula, but it's the right formula and skillfully done. *Chan.*

WATCH MR. WIZARD
With Don Herbert, Hugh Dunne
Producer: Jules Power
Director: Jim Kitchell
30 Mins.; Sat., 11:30 a.m.
CEREAL INSTITUTE
NBC-TV, from New York

After five years with a Chicago dateline, Don Herbert has moved his "Mr. Wizard" video science "lectures" to New York where he launched Saturday (10) his sixth season under the joint banner of the Cereal Institute and NBC-TV. Except for a slicked-up set and a new young assistant, Hugh Dunne (Pamela Fitzmaurice is to alternate on subsequent editions), it's the same skillfully contrived format that breaks down the "mysteries" of the physical world into terms the youngsters can dig with ease.

As always, it's a pleasure to watch Herbert work with his grade-school helpers. But it's always apparent that behind the easy flowing chatter and the charts and demonstrations there has been a great deal of homework in preparing the lucid yet scientifically honest lessons. That's why, no doubt, the show has so long rated so well with educators and parents alike.

Subject under examination this time was atmospheric pressure and chance are that for even the elders in the Saturday morning audience it was an illuminating refresher in physics. And there certainly was enough action to keep the kids interested as Herbert and the kid demonstrated by a series of simple, yet graphic, tricks the unseen weight of the air in which we live. Even the Cereal Institute's pep talk on the benefits of a solid breakfast was worked into the act through the use of a balloon.

Perhaps even more so in this era of entertainment razzledazzle, this educational half-hour remains an important element in the overall personality NBC-TV presents to the nation's viewers. *Dare.*

GUNSMOKE
With James Arness, Amanda Blake, Dennis Weaver, Milburn Stone, Paul Richards, others
Producer-Director: Charles Marquis Warren
Associate Producer: Norman Macdonnell
Writers: Warren, John Meston, others
30 mins.: Sat., 10 p.m.
LIGGETT & MYERS
CBS-TV, from H'wood (film)
(Cunningham & Walsh)

"Gunsmoke" shapes as making a bigger dent in sound-plus-sight than it has done strictly for the ears tuned to CBS Radio in the last couple years of its click cluster. Ballied as a western series for adults, the blurb was squared in last Saturday's (10) kickoffer when James Arness, the U. S. Marshal of the vidversion—opposite number of radio's William Conrad in the Matt Dillon characterization of the lawman—quietly but firmly took command in an expert portrayal. In a showmanship fillip, John Wayne was called in to intro the series, and worked in a 24-sheet for Arness that was done disarmingly.

The starter was rigged to the understated, leave-it-to-the-imagination pattern as reflected authoritatively by Hollywood's "High Noon" and "Shane" and by tv itself in the memorable "Last Notch." Suspense was even with a designed intent to skirt the hair-raising level, which is par for the modernized sagebrush course; and the heroics and gunplay, sans hosses and chases, maintained a curious credibility rather than being pegged to orthodox do-or-die gallantry. Violence was conspicuously absent; the intensity was in the steady buildup of story mated to an easy, natural pace that made the half-hour seem fatter in the time-span as the drama unfolded gracefully.

Preemer had a twist in causing the marshal to be shot down by outlaw Dan Grat (Paul Richards) just before the middle commercial. After the Chesterfield "Accure" plug, it developed that Arness was alive, though critically wounded. The outlaw was a killer, a fugitive from Amarillo, Tex., who took it on the lam to the marshal's Dodge City, Kan., domain, meantime slugging and killing the Amarillo sheriff who has come to arrest him after effecting a proper agreement with Arness to let him—the sheriff—take the badman on his own. After the sheriff had bitten the dust via Grat's gat, Arness must perforce step in to take the killer on the basis of his having resisted arrest.

The marshal must, first, go through the arduous task of recovering from his wounds. Feeling nearly physically equipped to carry out his duties, he confronted his man in the town lodging house and, in an exciting scene, shot him dead. Then off he walked to his office. Strangely, the outlaw was an offbeat character, lauded even by the Amarillo sheriff as a man of decent merit; an apparently psychopathic quick-draw killer, yes, but a man who only desired to be "left alone." There was even some viewer sympathy accented toward him.

There was a minor compromise drawn from the traditional romantic shelf; Amanda Blake, as Kitty the cafe hostess, has a crush on the marshal. She's a straight saloon gal with a minimum of the phony, familiar cinematic mannerisms of frontier sagas, and the small dove motif gave evidence of resting in a restrained groove. Of the other assorted characters, the regulars are Dennis Weaver as Chester, the marshal's sidekick, and Milburn Stone as Doc, a gentle medico.

Production and staging by Charles Marquis Warren, who's also coscripter with John Meston (of the aural version) and others, were from the top drawer. Arness, tall, nearly deadpan and fine looking, is low key, cool, determined and Sphinx-like, but not of the teeth-gritting variety. Script and tailored dialog of the initialer were skillfully wrought. Show will compete with George Gobel, so it ought to be quite a tussle for the Nielsen loot. *Trau.*

JERRY GOING FOR $64,000

M&L's Takeoff on CBS-TV Quizzer As Initial Colgate Entry

Jerry Lewis will play a contestant going for the "$64,000 Question" in a takeoff on the CBS-TV show as the initial Martin & Lewis entry on "Colgate Variety Hour" this Sunday (18). Segment will take up a good chunk of the pair's initial installment, with Lewis donning a Western Union uniform (WU gave okay).

This is the second time in a row M&L have "gone CBS" for material for their NBC show. Last time up they did their version of Ed Murrow's "Person to Person."

MEDICAL HORIZONS
With Quincy Howe, narrator
Producer-director: Fred Carney
Medical supervisor; Dr. William T. Strauss
30 Mins., Mon., 9:30 p.m.
CIBA PHARMACEUTICAL PRODUCTS
ABC-TV, from Rochester, Minn.
(J. Walter Thompson)

Last fall, CIBA Pharmaceutical made its entry into network television with a 15-minute Sunday night display on ABC-TV in a sort of "medical newsreel" format. It was so bad that CIBA quit tv cold. But after an agency switch to J. Walter Thompson, the international drug firm is back with "Medical Horizons," a technical but still intelligible-to-the-layman show on medical progress, originating from leading medical centers throughout the country. The new entry is great improvement over the first, but it still has some way to go before it can rank as a tv attenetion-getter for any sizeable segment of the public.

Premiere show came out of the Mayo Clinic in Rochester, Minn., with narrator Quincy Howe and a Mayo surgical team demonstrating the new heart-lung by-pass machine. The instrument, which diverts, pumps, oxygenates and returns the blood to the body while the surgeons operate on the heart, permits delicate operations in the heart's interior with a minimum of danger. It's an amazing device, and its demonstration was extremely well handled on tv.

But the bulk of the show, apart from the actual demonstration, left much to be desired. Howe skipped from one doctor to another in a step-by-step development of the machine's functions. The medics amplified their explanations with models of the heart, but this could have been done with greater clarity via the use of charts. In many cases, it was difficult to see what they were pointing at. Again, the absence of visual aids and the difficulty of seeing the cardiographs, etc. as held in someone's hand, played against a clearer understanding of subject matter. On the technical side, the pickup right from the Clinic was advantageous in that it had the instruments right on hand, but the bare walls and poor lighting were hardly conducive to good telecasting. It might have been better to move the necessary equipment into a studio or to film some sequences under controlled conditions.

Howe, who's doing a greater amount of tv work for ABC than ever before, is both good and bad as narrator. Bad because his delivery is halting and hardly fluid; good because as a good reporter he insisted on translating the technical to lay terms, asking questions of the doctors which though at times repetitious brought out the point they were making in everyday terminology, and developing the theme in a progressive order that made sense. Possibly a little more work in front of the cameras will make his delivery more fluent and comfortable. J. Walter Thompson has assigned Fred Carney, one of its top producers, to the show, and technically it ran off without a hitch except for occasional spots of line trouble. *Chan.*

FIVE MINUTES MORE
With Ed McMahon
Producer: McMahon
Director: Bill Bode
5 Mins., Mon-Fri. 11:25 p.m.
HESS BROS.
WCAU-TV, Philadelphia

Ed McMahon, WCAU-TV longtime, toprated staffer and talent handy-man, produces light five-minute stanza to climax station's half-hour late night parade of its more potent personalities. Despite McMahon's nonchalant manner, session shows results of careful writing and planning. Spot is boon to local press-agentry, since McMahon knows how to gimmick up a plug program. Format offers talk with guest, partly done in narrative style, usually with mood music and sentimental overtones.

Guest on show caught was "Rodeo Queen," ad agency girl in Western togs to plug city's hero scholarship fund, benefit to aid children of police and firemen killed in line of duty. Interview subject kept one eye on camera throughout and was of little help, but McMahon ad-glibbed through sesson to punch across message. Final few moments are gagged up, and on this one there was some byplay about the WCAU-TV Western star Jack Valentine and a rival wrangler from WPTZ, Rex Trailer. Commercials are handled intelligently and without undue sales stress. *Gagh.*

IT'S ALWAYS JAN
With Janis Paige, Patricia Bright, Merry Anders, Jeri Lou James, Arte Johnson, others
Producer: Arthur Stander
Director: Sheldon Leonard
Writer: Stander
30 Mins., Sat., 9:30 p.m.
PROCTER & GAMBLE
CBS-TV, N.Y.
(Compton)

This new situation comedy is a good, warm, friendly show and should catch on. Its premise is sound, events develop naturally and believably, and performance by principals involved is firstrate. Show has its modicum of corn, of Hollywood exaggeration, and of tired gags, but there are so many bright lines and amusing bits (at least on the Saturday (10) premiere show), to more than offset.

Series involves the trials and tribulations of a group of young women who share a N.Y. apartment. One is a nightclub singer (Janis Paige), another is a hard-boiled secretary (Patricia Bright), and the third is a pretty model (Merry Anders). Jeri Lou James plays Miss Paige's eight-year-old, who lives with the trio.

Initial program set the background and stage. It also pointed up some true and real situations—a youngster apeing the beautiful, sexy and lightheaded model, to her walk, her habits, her speech and thinking.

The plain-seeing and plain-speaking secretary pointed out to the mother the dangers of a daughter growing up in this hectic, artifical environment, and the need for seeking a remedy. Plenty of homely truths here.

Subject was also treated lightly, amusingly, for some very funny moments. Harum-scarum environment was embellished by Arte Johnson, as the son of the nabe delicatessen owner, giving the girls credit because of his crush on Miss Paige.

Details of the opening program had Miss Bright getting Miss Paige to try out for a new musical (in order to get the means to live by herself with her daughter). This gave Miss Paige opportunity to sing a song, "In The Mornin,'" and the whole crew, at the close, to join in on "If This Isn't Love."

Miss Paige made a most attractive dish as the singer, acted her role convincingly, and scored with her "Mornin'" number. Miss Bright had the fat lines as the hard-boiled femme, while Miss Anders lent proper sight appeal. Moppet James and Johnson were also effective. *Bron.*

LASSIE
With Tommy Rettig, Jan Clayton, George Cleveland, others
Producer: Robert Maxwell Associates
Director: Sheldon Leonard
Writers: Claire Kennedy, David Chantler
30 Mins., Sun., 7 p.m.
CAMPBELL SOUPS, KELLOGG (Alt).
CBS-TV, from N.Y. (film)
(BBD&O, Leon Burnett)

Juve performer Tommy Rettig sprouted a great deal since last season, losing slightly that baby-face as lead in the first of the new "Lassie" telefilm skein. And in addition to Lassie herself (or himself; there's been a little question about that in the past), now there's Laddie, Lassie's son, who seems destined to become a regular series addition. Aside from those two points there didn't seem to be any significant change from last year when the popular kid stanza started its second CBS-TV semester last Sunday (11).

Lassie was concerned with holding onto the smallest member of her brood in the initial telecast of the season. Master Jeff Miller, the Rettig role, and mother Jan Clayton were going to give Laddie away, but the dog heroine spirited the mutt away, only to have it fall down a deep mine shaft. After recovering it, at risk of his own limb, the boy is allowed to keep the new hound.

If the show sustains last year's ratings and this year's theme, the large kid audience for '55-'56 will have to be gullible, at least a little, to believe that Lassie can understand a boy's philosophy about the hardships of parenthood. Or that the dog has enough moxie to save its pup from changing hands by dognapping it. Or that the dog can outwit its human master at every turn, only allowing human superiority to wedge in when the collie finds it can't scale mine shaft walls like people can.

Camerawork was nifty, as were all production facets, though a broader picture of the pastoral setting could have been used. *Art.*

Additional TV Reviews On Page 32

THE LIFE AND LEGEND OF WYATT EARP
With Hugh O'Brian, Denver Pyle, Alan Dinehart 3d, Richard Travis, Hal Baylor, others
Exec Producer: Louis F. Edelman
Producer: Robert F. Sisk
Director: Frank McDonald
Writer: Frederick Hazlitt Brennan
30 Mins., Tues., 8:30 p.m.
PARKER PEN, GENERAL MILLS (alts.)
ABC-TV (film)
(Tatham-Laird, Dancer-Fitzgerald--Sample)

This is the era of the adult western on television. Just as a flock of them came along in the motion picture field a couple of years back when "High Noon" made its mark, so on tv after a couple of notable one-shots in the dramatic field, a stream of series has begun to emerge. Each network will sport at least one this season, CBS with "Gunsmoke," NBC with "Frontier" and ABC with "Wyatt Earp."

ABC got the psychological jump in the field by springing "Earp" first, preeming it last Tuesday (6) after weeks of promotional hoopde-doo. That jump may pay off-too, since the first show was promising and the series has an approach and premise that offer standout potentialities. Importance of the show's potential lies not so much in outdoing the other western offerings coming up this season, but in pinning down the anchor spot in ABC's Tuesday block. Web has "Warner Bros. Presents" in the 7:30-8:30 post, and if that clicks "Wyatt Earp" certainly can hold over the audience. With Danny Thomas' "Make Room for Daddy" having suffered in the past only from lack of a lead-in show, it certainly stands to increase its rating. And the follow-through segment, "Du Pont Cavalade Theatre," is bowing under a new format and "contemporary" approach. It's a powerful lineup, and "Earp" is the pivotal point.

Series (of which the network owns 50%, one of the few programs in which it has a financial stake and control) is as the title indicates, semi-biographical in nature, and is based largely on the biog of Earp by Stuart N. Lake. Exec producer Lou Edelman, who conceived and shares in the package with ABC, has dipped into Lake's biog (Lake is also consultant on the series) and steeped the films with authentic looking backgrounds and action. His Earp, as enacted by Hugh O'Brian, is as real-looking a western hero as has been around in a long time, and the story line, as evolved by Frederick Hazlitt Brennan, smacks of the biographical while yet retaining action and intelligence.

Trouble with the first show, which chronicled Earp's taking on the job of sheriff in a lawless town, was that it was somewhat slow-moving. This could be attributed to its introductory nature, and also to a basic contradiction in the term "adult western." The more adult the western, the less action is likely in each show. There has to be a compromise, and this is largely responsible for some of the dull spots that arose in the initialler. But Brennan's script made up for the compromise in an approach that bordered on the humorous in its reach for the characterization of Earp. The slow spots—or rather the actionless spots — nonetheless held flavor and interest because of their casualness in essaying an "adult" approach.

There are other ingredients besides the matter of approach to be considered in viewing the show's strong potential. First, there's O'Brian, who is a natural for the role—strong and lean-looking, a rugged but handsome face and a warm but casual approach to his part. He's got all the makings of a star, but more important, has the wherewithal to establish strong and immediate identity as Wyatt Earp, just as many of the kiddies still persist in calling Fess Parker Davy Crockett. Second, there's a top-notch production crew on the series, with every foot turned out slick as a whistle. Photography is crystal-clear, sets and costumes are excellent, dialog is natural and the action is staged with crispness and authority. There's even a theme song (with lyrics) which the producers hope may become another "Davy Crockett." O'Brian is backed by an excellent cast, headed by Alan Dinehart 3d as a youngster he befriends.

It's difficult to see how "Wyatt Earp" can miss (though many's the series that's started with a bang and wound with a whimper). There may be slow spots and bad episodes in the future, but basically the show is sound because Edelman & Co. have endowed it with an interesting central character and backed this with a fine casting and production job and a shrewd approach to their subject. *Chan.*

SKIN OF OUR TEETH
With Helen Hayes, Mary Martin, George Abbott, Florence Reed, Don Murray, Heller Halliday, Frank Silvera, Earl George, John Cameron Swayze, Paul Morrison, Vinie Burrows, Fred Kareman, Frank Hamilton, Patricia Taffe, Jonathan Anderson, Howard Fischer, Eileen Lear, others
Adaptation: Ellen Violett
Director: Vincent J. Donehue
Exec Producer (NBC): Fred Coe
Associate Producer (NBC): Bill Nichols
Producer (for ANTA): Robert Whitehead
Settings: Lester Polakov
Costumes: Helen Pons
120 Mins., Sun. (11), 7:30 p.m.
GOODYEAR, SUNBEAM, STANDARD BRANDS, MAYBELLINE
NBC-TV, from New York (color)
(Y & R, Perrin-Paus, Bates, Gordon Best)

"Skin of Our Teeth," the Thornton Wilder dramatic thesis on people, the universe, good and evil and man and woman, seems to grow and acquire greater meaning and depth with each production. This year's ANTA revival, received with acclaim in Paris and in its limited run on Broadway, emerged as an even more forceful and engaging play as an NBC-TV color-cast on Sunday night (11). It was a sensitive and imaginative two-hour production in exemplifying the play's premise that we go on to better things. It was offbeat and unconventional tv theatre, perhaps, to the degree that a large segment of America failed to stay with it; and more's the pity, for in doing so they passed up some of the finest acting seen in many a month.

Here television used its creative people, first to adapt a fine play for its own projection by carefully eliminating extraneous matters, then embellishing and widening the horizons that are limited by the legit stage. Then it enlisted the super technical knowledge that maneuvered the discerning and effective camera eye, now heightened with color. It availed itself of some superlative acting stars trained by the live theatre but directed them with a freshness and strength that made them television's own.

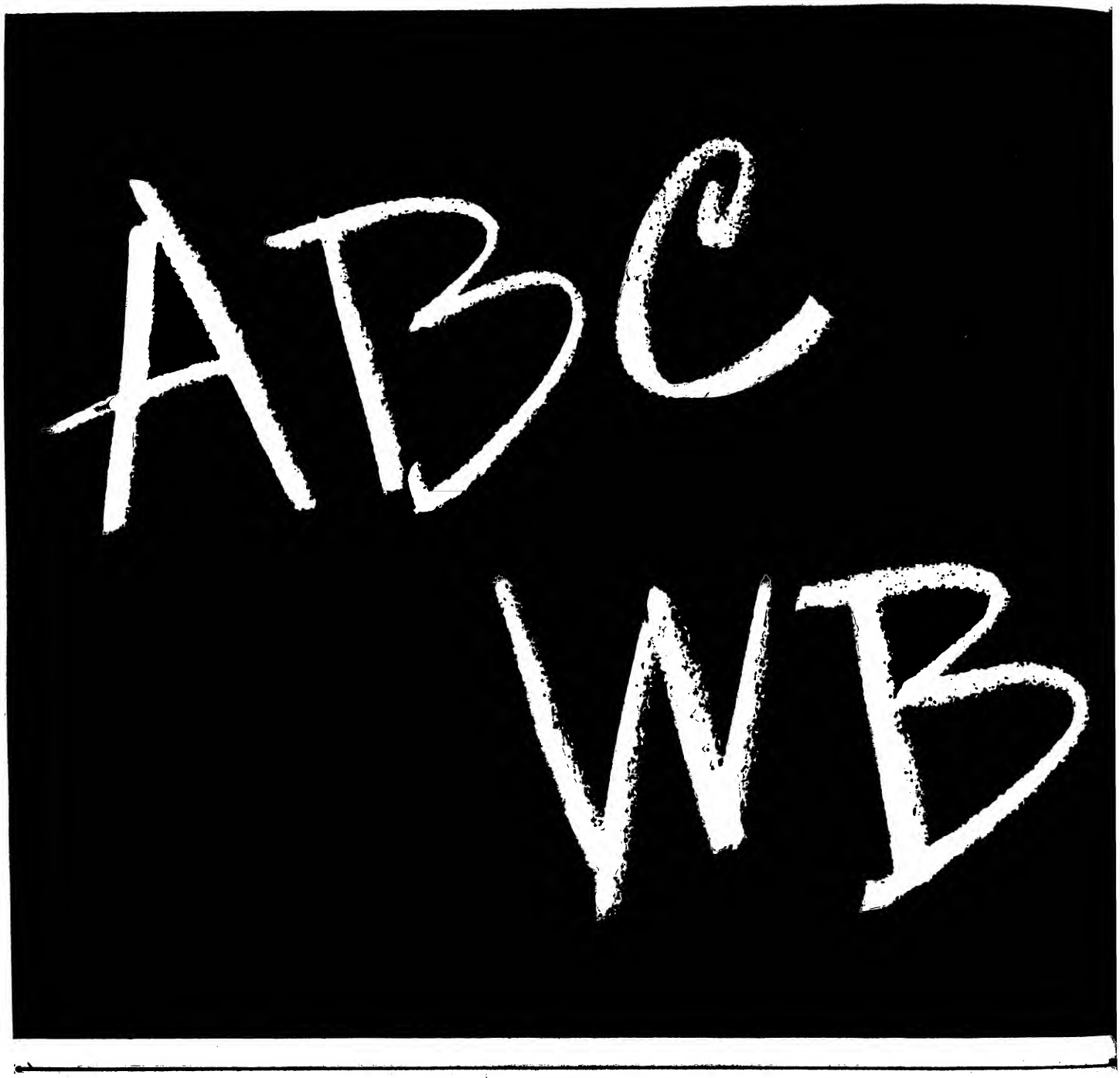
"Skin" is a comedy with delightful platitudes that you can take as satire or just plain fun. It's a tricky piece of simplicity that entertains hilariously while it slyly throws off profundities. The tv "Skin," in this reviewer's opinion, managed to juggle these seemingly diverse approaches with a greater finesse than the Broadway production. It was never incongruous for Mary Martin as Sabina to talk directly to the audience or to laugh at the words of the play. Sabina seemed to be in the play and out of it and equally believable in either realm.

It would be difficult to determine just where the major credit lies. Whether it goes to Vincent J. Donehue for his discerning direction that probed to the very heart of the Wilder play and provoked from Helen Hayes, Miss Martin and George Abbott performances that kindled the philosophies into realities. Or to Ellen Violett for a tight, sharp adaptation that never violated the playwright's concept nor his words, yet took every advantage of tv's broader scope. Then again it may have been the inspired performance of that superb actress Helen Hayes, who reduced man and the many visitations that this earth has suffered to the simple survival of the family and marriage, or yet again to the scintillating Mary Martin as the temptress throughout the ages.

Or perhaps it was the intimacy of the tv screen that projected the fabulous people and the glittering Atlantic City boardwalk and the ominous storm right into the viewer's livingroom. More likely, it was each and every one of these components that contributed toward making this a pleasurable electronic razzamatazz of the history of mankind. And in this instance the tinting up of the whole proved a definite plus.

Aside from the three major stars, the rest of the cast transferred their Boadway roles into the tv presentation with the same skill and understanding.

It's exactly a year since NBC went into dubious battle as it ushered in the "era of the spectacular." The occasion was the unlamented "Satins and Spurs" starring Betty Hutton in her first (and thus far) only tv appearance. It looked like the specs were in for a short-lived reign. But last Sunday's inaugural of its second spec season demonstrated, if nothing else, that the concept of the big-big show has come a long, long way in the onward-and-upward ascent of tv's maturity. *Rose.*



Put them all together—they spell a

ABC and the movies have gotten together in a big way... and the result is new and compelling TV entertainment. It started last year with *DISNEYLAND*. The magic touch of Walt Disney created an extraordinary program... one of the top-ten, best-loved shows on the air.

Disney will be back this year, joined by two more Hollywood studios with major contributions to television. This Tuesday, *WARNER BROS. PRESENTS* premieres a series of specially produced television dramas based on three of their greatest pictures: "Kings Row," "Cheyenne," "Casablanca."

On Wednesday, *M-G-M PARADE*, presents top Metro-Goldwyn-Mayer stars in scenes from their top movies — old, new, and still in the making.

All three of these programs will take audiences behind the scenes of their productions... for intimate glimpses of the stars at work and new films being made! Here is fresh, exciting television from the fresh, exciting television network... ABC.

WD—Walt Disney WB—Warner Brothers M-G-M—Metro-Goldwyn-Mayer ABC—American Broadcasting Company

new high in television entertainment!

And here's more top TV from ABC!

Danny Thomas	*(fall premiere Tuesday, Sept. 13)*
Du Pont Cavalcade Theater	*(premiere Tuesday, Sept. 13)*
Stop the Music	*(returns Thursday, Sept. 15)*
Down You Go	*(premiere Thursday, Sept. 15)*
Famous Film Festival	*(premiere Sunday, Sept. 18)*
Mickey Mouse Club	*(premiere Monday, Oct. 3)*
Crossroads	*(premiere Friday, Oct. 7)*
Life Is Worth Living	*(premiere Thursday, Oct. 13)*

These are big days at

ABC

Television Network

THE BIG STORY
With Ben Grauer, editor; Ralph (Dutch) Hennings, guest; Frank Marth, Terry O'Sullivan, Henry Velez, Clem Fowler, others
Producer: Robert Lewis Shayon
Director: Alex Leftwich
Writer: Allen Sloane
30 Mins.; Fri., 9 p.m.
PALL MALL, SIMONIZ (Alts.)
NBC-TV, from New York
(SSC&B)

After seven years in the same format, "The Big Story" has switched things around somewhat, but not entirely for the better. Exec producer and co-owner of the show, Everett Rosenthal, has installed Ben Grauer into the format as the "editor" who selects and narrates the yarn and interviews the actual reporter as a windup. Looking back on the series as it was, the added elements seem superfluous and forced, and moreover, Grauer seems somewhat uncomfortable in his role. The time spent on the extra elements could be better used in expanding the story.

Latter observation is in order because the opening show was strictly in the lightweight category. In telling the "Big Story" of South Bend Tribune photographer Ralph (Dutch) Hennings, the show slipped a few notches in its standards. Yarn was an ordinary chase story, but more than that, Hennings' role as a newsman hardly came into play. There was no "big story" in the repertorial sense—Hennings was at the scene of a killing and later testified and identified the killer. That was the extent of his contribution, and in this sense the show reduced itself to the status of any ordinary crime show on the air.

More's the pity, too, since "Big Story" has created and pioneered a "realism" concept in television production. The live-and-film integration on the show, with a camera crew and lead players going out on location to the actual scene of the story weeks before and then playing off the live parts Friday nights in a studio, is a production pattern that has its payoff in the real documentary flavor it gives the show. It's skilfully done; at times it's hard to distinguish between the live and the film on the show, and the entire concept lends authenticity to the stories themselves. (That's an explanation for the intrusiveness of the new lead-in format; it looks phony and everybody knows it.)

But the story on the premiere was too much even for the fine production job by Robert Lewis Shayon and director Alex Leftwich. Scripter Allan Sloane, who's the house writer on the show, couldn't do much to dress up this yarn either. Frank Marth, as Hennings, looked at a loss to judge just what his part consisted of; Terry O'Sullivan was okay briefly as the uredered cop. Henry Velez and Clem Fowler were impressive as the heavies. *Chan.*

TONY MARTIN SHOW
With The Interludes, David Rose Orch
Producer-director-writer: Alan (Bud) Yorkin
15 Mins., Mon., 7:30 p.m.
WEBCOR, ASSOCIATED PRODUCTS
NBC-TV, from Hollywood
(John W. Shaw; Grey)

A taste for Tony Martin is necessary for this song souffle. It's a quarter-hour trifle that doesn't try to do anything more than showcase the crooner and his songbag. It's done without too many production trappings so it's Martin's pipes that have to get the show across.

On the stanza caught Monday (12), Martin did it the easy way. He stressed the standards and came off well. His opening shot with "Best Things In Life Are Free" got him off to a good start and he followed with a warm reading of "September Song." His excursion into "Love Is A Many Splendored Thing," however, was too heavy.

The Interludes, a pleasant vocal group, and the sponsors came in throughout to give Martin some breather time. The Interludes delivered "Wake The Town and Tell The People" with an accurate rhythmic sense but it was hard to figure out what the outdoor setting had to do with the song. This was the only set in the show and Martin used it, too, for his "Splendored Thing" display.

It's difficult enough to get through a quarter-hour show without having the sponsor hit you on the head. On a dual-sponsorship (Webcor and Associated Products) such as this, it's virtually impossible. *Gros.*

Tele Follow-Up Comment

Having launched his third session as the man in the chair of "Person to Person" the previous week in tiptop style, coupling June Allyson & Dick Powell on the Coast with photographer Margaret Bourke White in New York, Edward R. Murrow made it a one-two punch last Friday (9). Crackerjack session on the CBS-TV'er focused on a pair of up-the-hard-way career ladies, Ethel Merman and dress designer Mollie Parnis.

If anything, Miss Merman was a bit more subdued than per usual, possibly as a result of being caught "off-B'way" amid the privacy of her Cherry Hill (near Denver) Normandy style home called Six Acres—a neat pun deriving from hubby Bob Six, busy and aggressive bossman of Continental Air Lines. The performer's constant reference to her spouse as "Robert" seemed to tip off the Merman dignity in a lovenest setting, but it was also a probability that she had had a hand in hinting that a balanced play before the cameras be extended to the master of the house.

La Merman has always known how to take over a soundtrack, legit or tv stage of any dimension, but here on the Rocky outskirts of Mamie Eisenhower's native city and an Ike retreat, the "I Got Rhythm" girl was mostly "in character" as Mrs. Robert Six. And why not? Panama Hattie, Annie Oakley and "Mme. Mesta" represent the backdrop before which she shot to ga-ga fame and greenbacks; as Mrs. Six she ain't never gonna need no greasepaint or scripts no more. Who could-ask-for anything-more than a gum-chewing and maybe starry-eyed stenog, with nary a singing lesson, bursting upon the nation with the brassiest and most stentorian of the modern voices and an up-and-at-'em, good enough acting demeanor that has slayed the mobs all the way on and between both coasts?

Miss Merman's memory book Nielsened her clicks in just about the order of their coming-out in a dazzling chain from "Girl Crazy" to "Anything Goes" to "Call Me Madam" to "Annie Get Your Gun," with "Panama Hattie" rating a side reference albeit it's her physical trademark. It seemed more ad lib ardor than order. Murrow—wouldn't you know?—cued her into a very tasty plug of her new "Memories By Ethel Merman" album, a festoon of 40 old-time sentimental, slambang and softlike songs.

It was George Gershwin who, hearing her uninhibited lungpower, admonished her to take in on the lam from teachers and coaches and play the game auto-didactic. But you gotta have plenty on the ball to be self-made. Gershwin thought that in her case, tutoring would make her too "diaphragm conscious"—and how right he was; diaphragms is for "Medic." Miss Merman's obvious affection for the composer was expressed vividly sans any of the traditional stickiness. Symbolic of this is her cherished possession of Gershwin's original MS of the third-act opening of "Girl Crazy" with the songsmith's self-sketch appended thereon in his penchant for "noodling around."

The Six family—"little" Ethel and young Bobby complete the winsome foursome—do lotsa entertaining at home and are invitees in return "no night clubs out this way" and the patio with the inevitable Maitre d'Six as the baronial barbecueist is the centerpiece of their recreative motif. If this isn't a happy-go-Continental family, the cameras were kidding. No name-dropping, either, outside of the mention of being with Dwight D. for an hour or so last summer on his frequent visits to Colorado for forays into trout fishing. But then, Merman's star was on the rise when the Abilene man was an obscure soldier. Six himself got in his licks putting up papers for the coming age of jet passenger planes which he crystal-balled for some time during 1959.

In the Parnis intro, Murrow wasn't going to let a natural wriggle off the hook. His opening salvo, "Mrs. Livingston, I presume," was prep-talk connoting her private and professional pairing with Leon J. Livingston (she's the creative citizen in the dress domain; he's the business brain—though not present at their 10-room Park Ave. cubicle that night; not too bad a combo to share the loot under the one roof). The designer, herself, slickly chicked out in a Lido Red number inspired by the ditto in Venice and made with an eye to covering a portable mike, had a word or two for the other chicks, to wit, the lassies can dress well on a limited budget; simply choose well and wisely (which seemed to be begging the question at that); when in doubt as you preen in the mirror, take something off instead of adding to compound the couture felony.

Delightfully candid—and made a virtue of—was the vignette re Ike's Mamie being confronted some months ago by a woman bedecked in the identical Parnis creation. Mamie wasn't piqued; she told the woman she wished she, Mamie, looked as good in the "double Willie" Parnis gown as the "rival." Miss Parnis lauded Mrs. Ike, but gracefully; anyway, her blueprints never come one-of-a-kind; can't afford such luxury. Trouble of course, is that clothes-conscious dames (meaning virtually all womankind) are distinct personalities as individuals; they're in competition, though it's mostly academic on the stag side. The disturbances they experience when "they see themselves coming" might rate looking into by psychiatrists; that was her comment, commercially candid and impressive. The immediate future for the clothesmorses? The outer covering will come slimmer, reflecting the times, with accent on femininity and "easy-to-wear." On hand was articulate son Bob, who's returning to Oxford to complete his studies. *Trau.*

A good script can make all the difference in the world." This is not a single but a mass quote and it was never proven more convincingly than on last Thursday's "dramatic debut of Mr. Red Skelton" (these quotes are Bill Lundigan's) on CBS-TV's "Climax." Skelton was harum-scarum as ever but he had some good comedy writing by a team of craftsmen who know their way out and back (Don Quinn and Larry Berns, the latter long time producer of "Our Miss Brooks"). Devery Freeman did the adaptation. Skelton has them to thank and this could mean more to the carrot top than the whistle-stop junket he'll soon embark on.

To take Skelton out of slapstick into "drama" would require more serious contemplation than attended the labors of Messrs. Quinn and Berns. A story line they gave him occasionally became perplexed in its own juices, but it may well strike a new fashion in format for the redheaded funmaker. The dialog snapped with bristling wit and the situations, for the most part, howlarious. Quinn knows humor and Berns knows what will play, a happy combination. A running situation whereby Skelton, jugged as a con man under the guise of FBI or the other way around, was the year's laugh provoking special. Given the run of the prison by the warden so he can escape and be followed to the master minds of the uranium racket, Skelton goes from one piece of funny business to another, a constancy of laughs without letup.

It is also of note that Skelton followed the script and took the direction of Seymour Berns, with nary a noticeable throw-away line or "going my way" to cadge a laugh. He was given estimable help by Ann Rutherford as his long-suffering fiance, Vici Raaf, a burly queen with a Fleetwood chassis, and a host of others including Jan Arvan, Frank Wilcox, Jimmy Cross, Brad Dexter, Ray Kellogg, Dick Ryan, John Connors, Ralph Sanford, Lennie Bremen, Moody Blanchard, Pat Sexton and Bud Wolf. *Helm.*

Ed Sullivan did a lot of selling on the Sunday (11) edition of his show on CBS-TV. Of course, the major plugs were for Lincoln and Mercury, but a lot of time was taken for plugging the forthcoming Phil Silvers show on CBS-TV, and the soon-to-be-released "Gentlemen Marry Brunettes" (UA).

Silvers, who'll do a show written by Nat Hiken, built up a huge potential audience on this appearance. The bit from "You'll Never Get Rich" was truly hilarious and has a cast of some fine performers. Silvers did a funny bit and the assistance given him by Paul Ford, Harvey Lembeck, Herbie Faye among others was tops.

Jane Russell and Jeanne Crain did a scene from the film in which Miss Crain exhorts Miss Russell to exercise more willpower and say no to gentlemen. This came off fairly well, but the filmed sector in which they did a tune from the film seemed on a pedestrian level.

Sullivan, faced with the competition from the NBC-TV spec, shrewdly started with a very light and tuneful pattern by having the Ames Bros. come in with "Sailing Along on Moonlight Bay" and followed with the Silvers bit. For many that would leave a strong compulsion to stay with the show.

The other major events were the showing of the Brooklyn Dodgers in a remote from Crosley Field, Cincinnati, with Happy Felton emceeing, a showing of the Harvest Moon Ball winners, all of which attracts segments of vast listening areas. *Jose.*

GOPHER LOWDOWN
With Oscar Dypwyck, others
Producer: Dypwyck
Director: Fred Kaufman
Writer: Dypwyck
15 Min.: Mon., 9:30 p.m.
Sustaining
WTCN-TV, Minneapolis

This once-a-week 15 minute show, conducting dialers behind the U. of Minnesota athletic scene, seems especially apropos at this particular period when football fever hereabouts starts reaching epidemic proportions. It undoubtedly will enlist a large audience for the further reason that interest in such other Minnesota sports activities as basketball and hockey also will begin to take hold soon again. For that reason it should have little trouble in hooking on to a bankroller.

Oscar Dypwyck, the university's sports drumbeater, using film and gab, handles the excursions that afford viewers the "lowdown" on some of the less known and little publicized events which figure in the athletic program. He performs his chores adequately and with added experience undoubtedly will attain greater smoothness and ease. He, of course, knows his onions and his position carries prestige.

A goodly part of this show was devoted to a film taking dialers into the athletic training room and revealing how Lloyd Stein, the trainer, a onetime Minnesota football star himself, prepares the gridders for action with tape and bandages and treats their less serious injuries. The various and many training room equipment pieces, like infra-ray lamps, also were brought into view.

In his narrator role, Dypwyck went to considerable pains to explain that the trainer isn't a physician, but that two topnotch doctors also look after the players who, when needs be, are sent to the University hospital where they receive the finest treatment and care.

Dypwyck had as a live guest Jimmy Camp, one of the Gophers' assistant football coaches, whom he interviewed. *Rees.*

DOLLAR A SECOND
With Jan Murray; Ken Roberts, announcer
Producer: Dave Brown
Director: Phil Levens
30 Mins.; Fri., 9 p.m.
MOGEN DAVID WINE
ABC-TV, from N. Y.
(Weiss & Geller)

"Dollar a Second" is a gimmick show that's natural for television. That it has an appeal for tviewers is obvious. It's now in its third consecutive year. The program, which originally debuted over Du-Mont in September, 1953, moved to ABC-TV in following year and is again being carried over that net in the 9-9:30 p.m. slot.

Jan Murray is again emceeing the proceedings and is doing a commendable job. He's been with the quizzer since its inception and leaves no room for doubt that he knows his way around. One of the many comics who's found regular tv berths, Murray projects a likeable personality and also can toss off an ad-lib when needed. Most important, he handles the contestants in a pleasant manner.

A French import, originated by Jean Paul Blondeau and Jean Jacques Vital, "Dollar" has a complicated format. Contestants who slip up on questions, which entail accompanying stunts, have to participate in the type of penalty stint popularized on radio by "Truth and Consequences." Guesters on the show get a dollar for every second they're on. However, the contestants can drop the coin picked up if a designated outside event occurs while they're on stage.

On last Friday's (9) show, the contestants picked cards listing the numbers of cakes to be trimmed by an expert in that field. If the designated number of cakes were decorated while the contestant was still on stage that would have meant his or her elimination and loss of the entire coin accrued. Fortunately for the two participants on the show that didn't occur, with one contestant copping $490 and the other over $500.

Mogen David Mine, the quizzer's original sponsor, is still footing the bill. Plugs for the product are delivered enthusiatsically, with Murray also pitching in on a commercial. *Jess.*

Monitor

Continued from page 27

reason than they see it generating a new kind of radio "excitement."

By the same token there are others who oppose it—weekday or weekend, particularly larger stations all too cognizant of the encroachments on their national spot biz. But it never came down to a show of hands to determine the strength of either faction. There were half a dozen or so dissenters at the closed session. Purposely, Swezey refrained from embarrassing the individual affiliates and let them take the problem home with them.

If anything the meeting pinpointed the awareness, even among those stations willing to embrace the seven-day "Monitor" formula, that, lacking any alternative, and with network radio reduced to a status of slim commercial pickings, what choice is there? Whether it's "Monitor" on NBC or the "segmentation" policy evolved at CBS, which in the final analysis comes down to one and the same thing in terms of station compensation, network radio has a tough row to hoe and, whether the station like it or not, there's little they can do about it.

Some see it, anyway, as merely an interim period, perhaps for another couple of years, before network radio must inevitably translate itself into a spot carrier; that it was merely a question of going along with the "interim" or forcing an offensive to achieve network radio's final status" pronto.

Reports from the closed session were that prexy Pat Weaver, in spearheading the NBC presentation, proved the clincher in heightening affiliate awareness of the facts of life in what was described as a forthright, realistic appraisal. (Westinghouse Broadcasting prexy Chris Whitting, a major affiliate voice, conceded that "any time Betty Furness wants to step down as Westinghouse's star salesman, Pat Weaver can have the job. That boy knows how to sell!")

So far NBC has not come up with a title for its weekday service. Some prefer calling the Mon.-thru-Fri. display "Monitor" and the Sat.-Sun. showcase "Weekend Monitor." Others favor "Companion" for the weekdays. That's only one of a flock of unresolved problems.

Doerfer

Continued from page 27

purpose would be served by occasional overall reviews of Commission policy and indicated the standards of a program service which would meet the tests of the 'public interest,' namely, the carrying of sustaining programs, the carrying of local live programs, and programs devoted to public discussion, and the elimination of commercial advertising excesses."

Doerfer asserted that the program format of WTIX, indicates the sole desire to use the station for the purpose of making every possible dollar that time on the air will permit. This is not balancing of the public interest with that of a licensee. It is a wholly lopsided concept of a licensee's responsibilities."

The Commissioner also cited dicta from the Blue Book which stated that the legitimate interest of advertisers in the American system of broadcasting "does not mean that broadcasting should be run solely in the interest of the advertisers rather than that of the listeners."

Doerfer was opposed to making an exception of WTIX and renewing its license when its history includes no promise of improvements. "To do this," he said, "either creates a chain reaction which would degrade or debase programming within a community or imposes an inequitable obligation upon the remaining licensees who are attempting with considerable financial sacrifice to render a service to the public."

"WITHIN 24 HOURS—"

WPIX, the Daily News television station in New York, ran a full page ad (exclusively) in VARIETY'S August 24th issue, listing various shows available for sponsorship.

"Within 24 hours after VARIETY appeared," according to Fred Thrower, V.P. & Gen. Mgr. of WPIX, "we sold five half-hour shows."

"Within 24 Hours—".

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PITTSBURGH — *Approx. Set Count*—2,000,000 — *Stations*—KDKA (2), WENS (16), WJAC (6), WSTV (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Meet Corliss Archer (Com)	KDKA	Ziv	Mon. 9:30-10:00	32.9	77.0	42.8	Robt. Montgomery Presents	WJAC	5.3
2. Passport to Danger (Adv)	KDKA	ABC	Wed. 9:30-10:00	31.5	64.5	48.7	I've Got a Secret	WSTV	6.9
3. I Led 3 Lives (Dr)	KDKA	Ziv	Sat. 9:00-9:30	31.3	78.5	39.8	Two for the Money	WSTV	3.7
4. Waterfront (Adv)	KDKA	MCA	Tues. 8:00-8:30	27.2	86.0	31.6	Place the Face	WJAC	2.0
5. Mayor of the Town (Com)	KDKA	MCA	Fri. 9:00-9:30	27.0	73.5	36.8	Big Story	WJAC	4.1
6. Science Fiction Thea. (Adv)	KDKA	Ziv	Thurs. 10:00-10:30	26.8	62.0	40.2	Lux Video Theatre	WJAC	8.3
7. Sherlock Holmes (Myst)	KDKA	UM&M	Mon. 9:00-9:30	25.2	73.5	34.3	Death Valley Days	WJAC	4.5
8. Secret File, USA (Adv)	KDKA	Official	Thurs. 10:30-11:00	24.6	68.0	36.3	Lux Video Theatre	WJAC	8.5
9. Star & the Story (Dr)	KDKA	Official	Sun. 9:00-9:30	22.8	67.5	33.7	G E Theatre	WSTV	6.1
10. Liberace (Mus)	KDKA	Guild	Thurs. 9:30-10:00	22.2	55.0	40.2	Four Star Playhouse	WSTV	8.9

MILWAUKEE — *Approx. Set Count*—740,000 — *Stations*—WTMJ (4), WTVW (12), WXIX (19)

1. Mr. District Attorney (Myst)	WTMJ	Ziv	Thurs. 9:30-10:00	29.8	62.0	48.2	Wrestling	WTVW	10.0
2. Waterfront (Adv)	WTMJ	MCA	Sun. 10:00-10:30	27.0	87.0	31.1	Weather, News, Sports	WTVW	2.4
							Movie Time	WTVW	2.4
3. I Led 3 Lives (Dr)	WTMJ	Ziv	Tues. 9:30-10:00	22.0	49.0	45.0	Soldiers of Fortune	WTVW	11.5
4. Racket Squad (Myst)	WTMJ	ABC	Wed. 9:30-10:00	21.3	49.5	42.9	Dangerous Assignment	WXIX	12.5
5. City Detective (Myst)	WXIX	MCA	Wed. 9:00-9:30	20.9	44.5	47.1	Masquerade Party	WTVW	15.4
6. Playhouse 15 (Dr)	WTMJ	MCA	Thurs. 9:00-9:30	19.9	44.5	44.5	Follow That Man	WXIX	13.4
7. Lone Wolf (Myst)	WTMJ	MCA	Sat. 11:00-11:30	16.9	56.5	29.9	Movie Time	WTVW	9.5
8. I Am the Law (Myst)	WXIX	MCA	Tues. 9:00-9:30	16.2	33.0	48.6	World We Live In	WTMJ	17 8
							News; Weather	WTMJ	17.8
9. Man Behind the Badge (Myst)	WTMJ	BCA	Fri. 7:00-7:30	14.0	63.5	22.1	Ramar of the Jungle	WXIX	6.4
10. Badge 714 (Myst)	WTVW	NBC	Mon. 7:30-8:00	13.5	30.8	43.7	Robt. Montgomery Presents	WTMJ	27.5

KANSAS CITY — *Approx. Set Count*—455,000 — *Stations*—WDAF (4), KCMO (5), KMBC (9)

1. Waterfront (Adv)	WDAF	MCA	Wed. 9:00-9:30	24.0	68.5	35.0	News; Sports	KMBC	8.7
							Dangerous Assignment	KMBC	8.7
2. Man Behind the Badge (Myst)	KCMO	MCA	Thurs. 9:00-9:30	21.8	68.5	31.8	Night Out	WDAF	5.6
3. Mr. District Attorney (Myst)	KCMO	Ziv	Tues. 9:00-9:30	21.4	58.5	36.5	Duffy's Tavern	WDAF	9.0
4. Boston Blackie (Myst)	KMBC	Ziv	Mon. 9:15-9:45	18.6	57.0	32.6	Weather; News	WDAF	13.3
							Talent Roundup	WDAF	13.3
5. Lone Wolf (Myst)	KCMO	MCA	Sun. 9:00-9:30	15.3	52.0	29.3	Soldiers of Fortune	WDAF	11.9
6. Soldiers of Fortune (Adv)	WDAF	MCA	Sun. 9:00-9:30	11.9	40.5	29.3	Lone Wolf	KCMO	15.3
7. Amos 'n' Andy (Com)	KCMO	CBS	Tues. 10:00-10:30	11.8	45.0	26.2	Tuesday Movie	KMBC	8.2
8. Ch'mpionship Bw'ling (Sports)	WDAF	Schwimmers	Sun. 1:00-1:30	11.3	46.5	24.3	Million Dollar Movie	KCMO	10.5
9. Stories of the Century (W)	KMBC	HTS	Thurs. 8:30-9:00	11.2	32.8	34.1	Lux Studio Workshop	WDAF	17.3
10. Science Fiction Thea. (Adv)	KMBC	Ziv	Tues. 8:30-9:00	10.8	25.0	43.0	It's a Great Life	WDAF	16.4

COLUMBUS — *Approx. Set Count*—310,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	29.8	68.0	43.8	TV Playhouse	WLW-C	10.2
2. I Led 3 Lives (Dr)	WBNS	Ziv	Tues. 9:30-10:00	26.1	51.0	51.3	City Detective	WLW-C	20.6
3. Man Behind the Badge (Myst)	WBNS	MCA	Fri. 8:30-9:00	21.5	68.0	31.5	Eddie Cantor	WLW-C	5.8
4. Favorite Story (Dr)	WBNS	Ziv	Sun. 9:00-9:30	21.3	46.5	45.9	Break the Bank	WTVN	13.8
5. City Detective (Myst)	WLW-C	MCA	Tues. 9:30-10:00	20.6	40.0	51.3	I Led 3 Lives	WBNS	26.1
6. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 9:30-10:00	15.4	26.0	59.4	US Steel Hour	WBNS	32.5
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	15.4	78.5	19.6	Flash Gordon	WLW-C	2.9
8. Waterfront (Adv)	WBNS	MCA	Fri. 10:30-11:00	14.4	45.0	31.9	Tonight	WLW-C	9.2
9. Science Fiction Thea. (Adv)	WLW-C	Ziv	Sat. 10:00-10:30	12.5	33.2	37.7	9 O'Clock Theatre	WTVN	17.3
Amos 'n' Andy (Com)	WTVN	CBS	Mon. 10:00-10:30	12.5	33.6	37.1	Weather Man; Florascope	WBNS	16.1
							News—Chet Long	WBNS	16.1

SALT LAKE CITY — *Approx. Set Count*—170,000 — *Stations*—KUTV (2), KTVT (4), KSL (5)

1. Waterfront (Adv)	KTVT	MCA	Fri. 9:00-9:30	30.0	66.0	45.5	Ray Milland	KSL	12.4
2. Mr. District Attorney (Myst)	KSL	Ziv	Mon. 9:00-9:30	29.3	59.0	49.5	Boxing	KUTV	14.7
							Sports Headlines	KUTV	14.7
3. Death Valley Days (W)	KTVT	McCann-Erickson	Mon. 9:30-10:00	28.5	62.5	45.6	Godfrey's Talent Scouts	KSL	13.6
4. Soldiers of Fortune (Adv)	KSL	MCA	Thurs. 8:30-9:00	27.8	63.5	43.8	Florian ZaBach	KTVT	10.2
5. Badge 714 (Myst)	KTVT	NBC	Tues. 9:30-10:00	21.3	43.0	49.5	Bob Cummings	KSL	21.6
6. Liberace (Mus)	KTVT	Guild	Sun. 9:30-10:00	20.2	45.5	44.2	Halls of Ivy	KSL	12.2
7. Mr. & Mrs. North (Myst)	KTVT	ATPS	Fri. 10:00-10:30	19.8	60.5	32.7	Texas Rasslin'	KSL	7.1
8. Science Fiction Thea. (Adv)	KSL	Ziv	Thurs. 9:30-10:00	19.6	46.0	42.5	First Night Theatre	KTVT	17.1
8. Biff Baker, USA (Adv)	KSL	Ziv	Thurs. 9:00-9:30	19.6	45.0	43.6	Ames Bros.	KTVT	16.5
							First Night Theatre	KTVT	16.5
10. Western Marshal (W)	KTVT	NBC	Fri. 8:30-9:00	18.9	51.0	37.1	Lone Wolf	KSL	14.2

O'SEAS SALES NOW KEY FACTOR

Bundles for Canada

Spotlighting the potentialities of the foreign market is a bundle of deals for Canada made by Screen Gems this week, involving four of the SG shows. Biggest deal is a full CBS-network exposure for "Father Knows Best," with du Pont and Imperial Tobacco picking up the tab starting Sept. 25. Also sold to the network was "Jungle Jim" for six markets, with CBC now on the prowl for a sponsor.

"Patti Page Show," which SG produces for Oldsmobile and to which it holds foreign sales rights, was sold to Dominion Dairies for five markets including Toronto and Montreal while "All-Star Theatre" ("Ford Theatre" reruns) was set for Toronto-only sponsorship by Vick Chemicals.

WCBS-TV's 'Late Show' Features Take Rating Laurels vs. 'Tonight'

That see-saw several-year battle between New York's "Late Show" and "Tonight" (Steve Allen's local segment, in pre-"Tonight" days) has swayed once again, with the WCBS-TV features taking the rating laurels after nearly a year as an also-ran to the WRCA-TV entry. All three rating services once again put "Late Show" ahead of Allen in their latest surveys, and the payoff has been in the feature entry's near SRO status.

Regaining of the lead by "Late Show" stems directly from the elimination by CBS-TV of the three-a-week "Chronoscope," which while it was on the network, made for confusion by virtue of "Late Show's" 11:30 start thrice weekly and 11:15 p.m. kickoff on other days. Also hurt by the "Chronoscope" setup was the station's own 11 p.m. news show, with its 11:15 start three times weekly. Currently, with the network out of business at 11 every night (except Sunday), there's the new news-weather-sports quarter-hour at 11 followed by "Late Show" at 11:15.

Result has been the following change in ratings: ARB for March rated "Late Show" at 3.3, "Tonight" at 7.9; in August, "Late Show" got a 6.5 and "Tonight" 5.6. Telepulse showed "Late Show" with a 5.7 in March, Allen 8.7; in August, it was 6.4 for "Late Show" and 5.2 for Allen. Nielsen's March rating was 5.8 for "Late Show," 10.8 for Allen and "Tonight"; July Nielsens made the "Late Show" lead unanimous with 7.2, compared with "Tonight's" 6.7. (August ratings represented an 11:15-midnight Monday - Friday average; March were Monday-Friday, 11:15-midnight for Allen and starting-time to midnight for "Late Show." "Chronoscope," incidentally, was axed on May 2.)

As of last week, "Late Show" was in its best commercial position to date, with '67 out of 70 participations sold, as compared with only 36 out of 70 a year ago this time.

(Continued on page 44)

ABC Syndication Eyes 'Musketeers'

"The Three Musketeers," the IFE-Thetis made-in-Italy costumer which has been kicking around the distributors for the past couple of months, may wind up at ABC Film Syndication. George Shupert, prez of the ABC subsid, has been screening the series over the past couple of weeks and is definitely interested in the films, although he isn't talking a deal yet. He says he won't talk terms until he's viewed every one of the 28 pix in the can, and so far he's up to the 19th.

Shupert was one of the parties the IFE talked to when the series first went into production, before turning it over to Official Films for distribution. Official dropped its option last spring when IFE failed to meet its delivery date on the first 26. Since then, Ashley-Steiner has been trying to set a deal, as has IFE. Shupert said that he hasn't discussed terms yet, but trade talk was that if he does sign the pix, he'll do so with a guarantee that's about the lowest in telefilm history.

Ciggie-for-Ciggie

The spot on WOR-TV's (N. Y.) "Million Dollar Movie" feature film show that is being vacated early next month by Philip Morris is immediately being filled by Pall Mall. Changeover takes place on Oct. 3.

Philip Morris defected to rival WCBS-TV. With entry of Pall Mall, "MDM" will have nine underwriters.

32 ABC-TV Shows From West Coast Via 'Film Network'

Los Angeles, Sept. 13.

ABC-TV will microwave 32 shows a week on the West Coast from a single emanation point via 35m print when it puts its filmed programs on a "live network" basis with start of the new season this week.

Step follows acquisition of sufficient lines by teleweb to maintain such programming and eliminates the necessity of individual 16m prints of each show to participating stations. Similar practice for all filmed shows will be carried out by ABC regional headquarters in N. Y. and Chicago.

"Film network" is figured to have economic advantages, as net can maintain "on time" operations over the entire web for each show. Picture quality also can be controlled because of the use of a single print to feed all regional outlets.

Costwise, ABC will need only one 35m print per show, at an approximate $100 expenditure. Heretofore, a $25 16m print has been required for each station on hookup. With 32 half-hour programs a week being fed to eight stations in the western regional hookup alone, the 16m print cost would be a sizable one.

Move also means a decrease in program transportation problems for ABC, and ties net together better than ever before.

Barbara Stanwyck's Vidpix Anthologies

Hollywood, Sept. 13.

Barbara Stanwyck will hostess a new vidpix anthology series, in which she will be partnered with Jack Denove, who will produce.

Actress also will star in one out of every four of the half-hour shows, for which a network deal is now being negotiated.

'Badge 714' to WPIX

"Badge 714" has moved over from WOR-TV to WPIX in a deal between the two N.Y. stations. Shift in the "Dragnet" reruns got the okay of NBC Film last week, and WPIX, owned by the Daily News, sold the show within a day to Petri winery.

"Badge" goes into the 8:30 slot during the WPIX Wednesday night mystery block.

10G PER PIC SANS DUBBING

By BOB CHANDLER

Opening of commercial television in Great Britain and the upcoming kickoff of Australian tv have unlocked the door to a new era in the economics of telefilm production and distribution. Hampered until now by the costs and difficulties of dubbing in foreign-language markets and the limited field offered by English-speaking countries, the telefilm field has had to get its money virtually entirely out of the U. S. and Canada. But with England and Australia opening up, the sales potential without dubbing for overseas markets is now nearly $10,000 per film on a one or two-run basis.

That $10,000 figure assumes importance in light of increased production costs (via the SAG pact and other upcoming labor hikes) and the tightening syndication market. In the case of film produced for network exposure, that $10,000 can represents upwards of one-third of the original cost; in films shot for syndication, it represents nearly one-half. For the producer of a network show, the foreign market now means a fat profit (assuming the show is sold in all situations); for the syndicator, it often can mean the difference between profit and loss.

International picture was one of the motivating factors in Television Programs of America's outright buy last week of 104 "Private Secretary" films. TPA paid $1,000,000 down, with a participating arrangement to pay off the balance, which with the addition of more films as they come off the network, can reach the $4,000,000 figure. In terms of domestic gross alone, that $4,000,000, or nearly $40,000 per film, is a tough nut to crack, even where the films are owned in perpetuity, as the "Secretary" pix are.

Possibly 20G Per Film

But TPA prez Milton Gordon figures the "new" foreign market to contribute mightily to the gross. He anticipates nearly $10,000 for one or two-run sales without benefit of dubbing. Where dubbing is involved, for Latin America, he figures about $8,000 additional per pic (at a dubbing cost of about $1,000) for multiple runs of the series. That's $18,000 per film additional from overseas; and if multiple runs for English markets are included, it would come to more than $20,000.

Of course, there's no guarantee that TPA, or any other company, for that matter, can be assured of a sale in every foreign situation. There's the question of supply and

(Continued on page 44)

Hyman's Peak Aug. Sales

Eliot Hyman's Associated Artists Productions hit a peak sales month in August, registering a 60% increase over July business, which had set a record for the company. Leading the pace was AAP's 56-feature Movieland package.

Sales on the "Movieland" features include WPTZ, Philadelphia; WISH-TV, Indianapolis; KPIX, San Francisco; KMBC-TV, Kansas City; KOA-TV, Denver, KONA-TV, Honolulu; KOIN-TV, Portland; WKRC-TV, Cincinnati, CKIW-TV, Windsor (Detroit); WFAA-TV, Dallas and KTVT, Salt Lake City.

Unscheduled

Boston, Sept. 13.

Film-tv star, on a recent junket to ballyhoo his picture, insisted on having all scheduled activities submitted to him well in advance, for approval. Stepping out of his hotel room into a downpour, he turned to the film company's p.a. assigned to him and complained:

"How come it's raining?" (The schedule had not listed the unexpected outburst!)

TV Code Review Board Tackles Vidfilm Problem; Sets Procedures

Washington, Sept. 13.

Television Code Review Board of NARTB adopted new procedures here last week to effect closer compliance of Code subscribers with film programs.

After devoting most of a two-day meeting to the vidfilm problem, TCRB Chairman G. Richard Shafto announced that henceforth there will be a step-up in Board monitoring and reviewing activities to assist broadcasters in determining unacceptable product.

In the future, Shafto explained, Code subscribers will be notified when the Review Board finds that certain programs may be out of line with Code provisions. Advisories to subscribers in such cases will be issued regularly by the Board, he said, and broadcasters asked to review the shows in the light of Code requirements.

While acknowledging that Code subscribers are tightening their "preview controls" on film, Shafto said the Board does not believe there is any disposition on the part of most film producers and distributors to ignore Code provisions. "Some of the film suppliers," he said, "obviously are distributing product which was made before the Code was established—product designed for theatre exhibition, rather than in the home."

Asserting that station and network concern with the film problem has been "remarkable and encouraging," Shafto said the Board has found that many of the film producers "acknowlege the responsibility they share with the broadcasters in reflecting an honest

(Continued on page 44)

TPA-SG Deal Signed

Final purchase of Television Programs of America by Screen Gems, the Columbia Pictures telefilm subsid, was consummated late last week, it was learned. Final papers in the transfer were signed Friday (9) afternoon, but the actual physical switch won't take effect for some weeks.

Despite denials from both sides, TPA board chairman Edward Small admitted last week on the Coast that negotiations at that time were still going forward. Actual signing took place after his statement.

Landmark Books To Be Telefilmed In 3-Way Deal

Goodson-Todman Productions, seeking greener fields in a change of pace from the panel-quiz formula, has set a three-way deal with CBS and Random House to film televersions of Landmark Books, the young people's library, for the network. G-T will get underway on filming two pilots, one an hour, the other half-hour, this fall for presentation to prospective sponsors in January, with lensing to be done on the Coast.

Landmark Books, which include titles by authors including Thomas B. Costain, Pearl Buck, John Gunther, C. S. Forester, MacKinlay Kantor, Quentin Reynolds, Samuel Hopkins Adams and Dorothy Canfield Fisher, total 82 titles, with about 16 new books added each year. Subjects are mainly historical in scope, but in story form. Although there are only 82 titles, some books may consume as many as four or five episodes. CBS, which will share ownership in the series, and is financing the pilots, is planning it for an early evening slot on the network.

Adding to the Landmark exposure is the fact that Book-of-the-Month Club operates a subsidiary which distributes the Landmark Books exclusively. And therein lies a bit of irony: BOM Club's new television series is to air on NBC-TV.

Interstate to Spring New Syndication Formula; Studios Open to Others

Interstate Television, the Allied Artist subsid, is planning a departure from the usual method of vidfilm syndication. G. Ralph Branton, company prexy, disclosed that his planning boards hold a "new concept" for producing vidfilm stanzas, which are not sold on a weekly basis.

Branton would not at the present time disclose the length or number of the special telefilm shows. But he did say that Allied Artists was moving into another area as well by opening its studios and film facilities for the production of tv film shows. He said AA would offer to do tv film production for outside interests.

Meanwhile, Interstate is lining up for release in the near-future former network film properties, one of which is believed to be Hal Roach Jr.'s "Public Defender," about 70 of which appeared via CBS-TV. Company has also added 32 westerns to its catalog. In addition to the initial two new ones, Branton intends lining up four other half-hour syndications, and the probability is that they'll all come from the network lists.

Interstate was given a $250,000 ad budget for the next year at sales meetings in N. Y. last week.

Still Dicker For 'Flicka' Sponsor

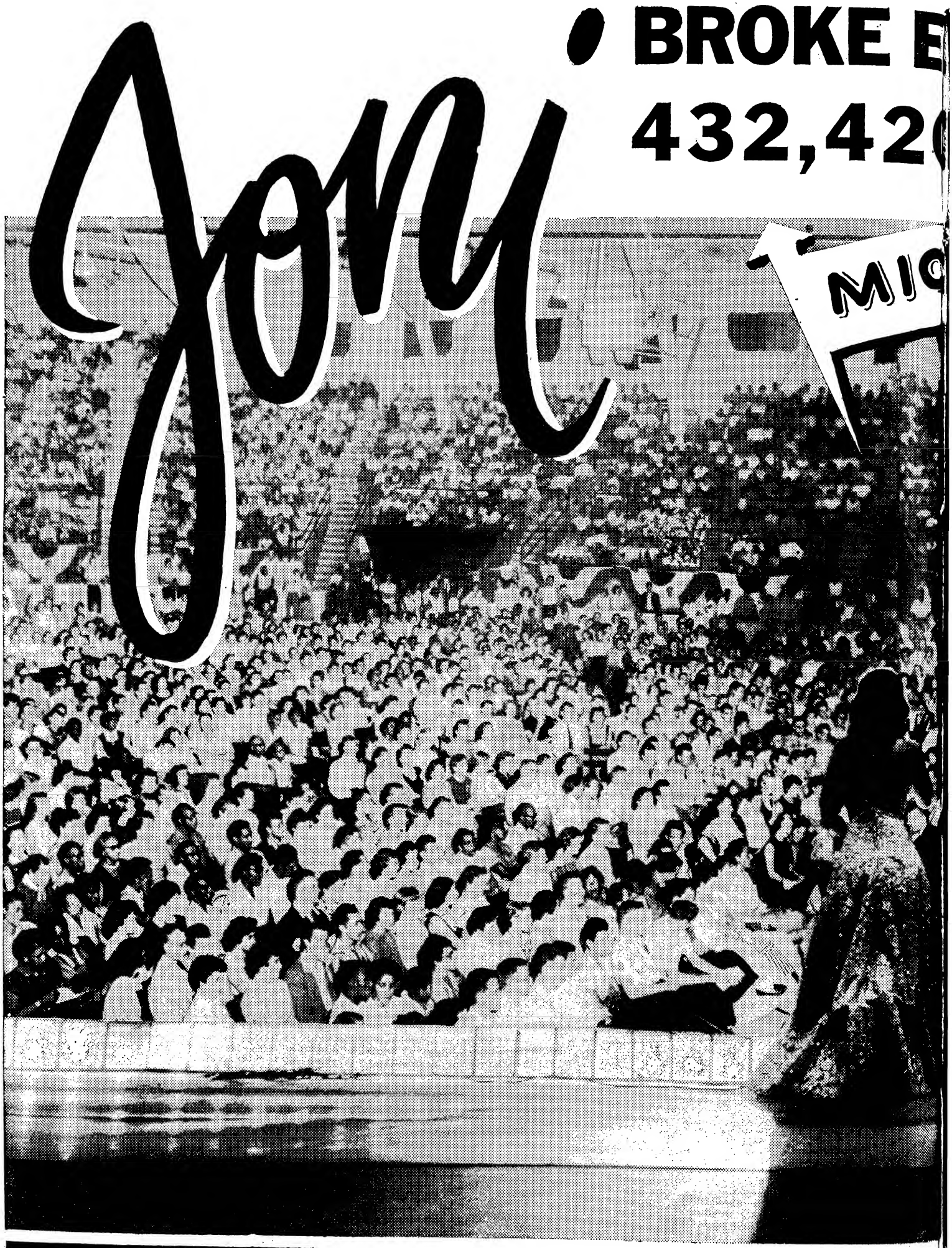
All five of 20th-Fox's "My Friend Flicka" episodes already in the can are to be retained as part of the CBS-TV series when it hits the air, but 20th's TFC Productions will do retakes on parts of the first two episodes, it was learned this week. Retakes will be on the first two films made for the series, with one scene in the initialler being done because the 35m Eastman color when reduced to 16m black and white resulted in too dark a print and another scene in the second stanza being reshot to eliminate a murder scene. Retakes will be made next week.

Otherwise, TFC is going ahead as scheduled on the series with another two pix going into production at the end of next week and some 10 scripts already in the works for future product. Meanwhile, however, CBS, which bought the series, hasn't scheduled a starting date, having been unable to find a bankroller. Web had originally planned to telecast the series in the Friday 7:30-8 spot, and that's still a possibility since it is still unsponsored. But the CBS-TV pact with TFC provides for a start as late as the first week in January, and a delay till that date well may be in the cards too.

Italo Video Execs In U. S. for Telepic Buys

A couple of wheels in Italo video are in the U. S. to do some vidfilm buying and selling. The execs are Severino Celenti, executive v.p. of Radio Audizione Italiane, the semi-official broadcasting arm of the Italian government, and Dr. Franco Pasagli, head of RAI's film division.

Working through Italian Films Export's Ralph Serpe, Celenti and Pasagli have brought with them six Italo operas, previously shown on film to Italian tv watchers, which they hope to sell to commercial video here. Serpe said they are eyeing the purchase of some American vidfilm skeins, but could not specify which ones.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M·G·M Records

Record Promotion:
RUTH SHAPIRO (East Coast)
GEORGE JAY (West Coast)

Personal Manage
TONY ACQUA
Press Relations: GENE

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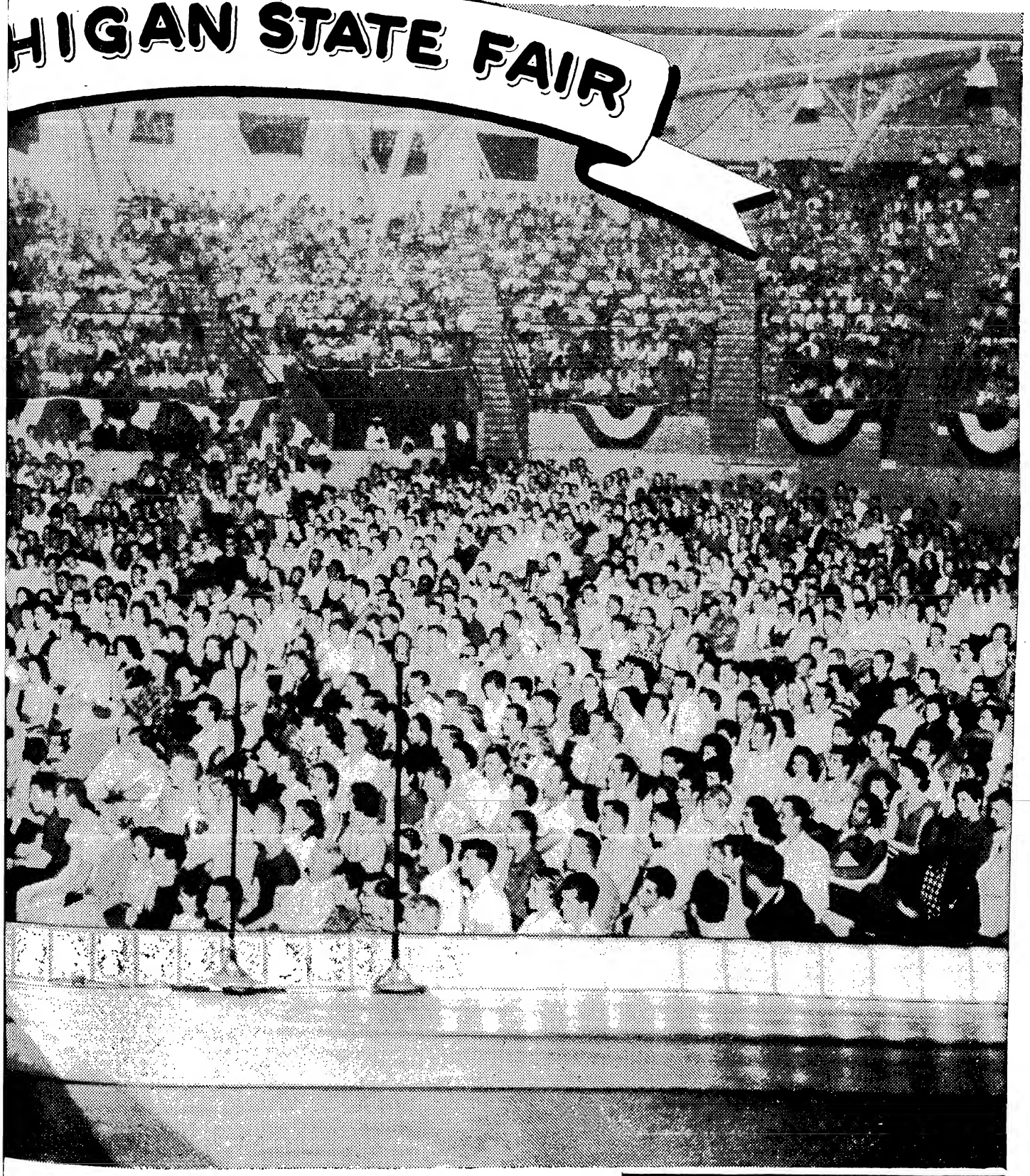

IVA
ER

Recording Conductor and Arranger:
DAVID TERRY
Personal Appearance Conductor:
NICK ESPOSITO

GAC General Artists Corporation
NEW YORK · CHICAGO · BEVERLY HILLS · CINCINNATI · DALLAS · LONDON

WALTER WINCHELL
15 Mins., Sun., 6 p.m.
TWA
Mutual, from N.Y.
(BBD&O)

Walter Winchell started his 26th year on the air, perhaps a record in itself for consecutiveness, over another network as they say in radio-tv circles, in this case Mutual. For nearly 20 years he was on ABC, both AM and tv, and after a parting because of a technical "indemnification" and insurance proviso, their longtime romance is ended. On Mutual, with its 560 stations, he is sponsored by TWA in 30-35 key cities; local participation cutins on the other links.

Winchell is the same as of yore, whether video or radio, ABC or MBS, meaning that his staccato, exciting, newscast maintains the same showmanship tempo. Unlike his predecessor web, however, Mutual almost acted as if it was sneaking Winchell into the network. There was no excitement to the premiere announcement; in fact there may have been no trailers at all to herald his advent. (This observation is made with reservations in light of perhaps contrary circumstance, but up to within a few hours of WW this Sunday the station-break commercials were for whodunits and not this "first"). Even the direct intro announcer's spiel was a bland statement of so-here's-another-program.

TWA is controlled by Howard Hughes, and Hughes sold RKO Radio Pictures to Mutual's Tom O'Neil, so with the airline's sponsorship of Winchell over MBS it means putting back some of the O'Neil coin into the O'Neil-owned network.

The same telegraphic newsticker technique is utilized for the Winchellisms. There was also included an opinion on the first fortnight of the Broadway legit season, and Winchell's appraisals of the new films. It was notable that, for a guy who seems partial to 20th-Fox (it's no secret he makes his office on that lot, when on the Coast, and his previous references to "Zanuckville" and the "Zanuck zoo" would indicate a leaning in that direction), Winchell shellacked one of that company's films, "How To Be Very, Very Popular." He did offset the pan with a plug for the more current 20th release, "Many Splendored Thing," gave the back-of-the-hand to Martin & Lewis' latest, and faint-praised "Catch A Thief."

Winchell is a plus for MBS on Sundays at 6 although his spotting after a very juvenile western, "Wild Bill Hickok," interlarded with a five-minute transcribed news opinion by an American commentator in Rome, and followed by "tomorrow's headlines" seems bad routining, as they used to say in vaudeville circles. For one thing, if Winchell is supposed to be giving it hot off the griddle, the deadpan newscast of "tomorrow's headlines" in the immediately ensuing 15-minute slot seems a radio non sequitur. *Abel.*

THE CHILDREN'S HOUR
With Johnny Lee, others
60 Mins.; Sat., 11 a.m.
KASCO DOG FOOD
WPTR, Albany

Johnny Lee returns to Albany area radio as producer, emcee and piano accompanist of a juvenile show familiarity formatted. Described as an "old fashioned children's program," it consists of singing, dancing, instrumentaling and reciting. Teeoff presented 12 participants, four of them gal duos. Age range is set at six to 16; eight to 16, the span on origination caught. A contest angle is introduced: listeners choose, via mailed vote, first and second prize winners—who receive $10 and $5, respectively. At the end of 10 weeks, top winners will compete, as will runnerups. Prize money will pyramid.

Opener proved a leisurely paced, friendly toned affair with a modicum of entertainment. Lee, longtime program manager of WOKO in the late Harold E. Smith operation, subsequently program stations manager of WROW, and now radio program director at Albany Veterans Hospital, went out of his way to spotlight teachers of the various youngsters, and other coaches whose future cooperation was expected. He grew reminiscent and nostalgic in speaking of Albanians who clicked professionally after appearances on local moppet originations.

Kids on premiere varied in talent, which is not always easy to judge via ear alone. Several had sight acts, primarily. "School Days" was chorused as a signon and signoff. Lee emceed graciously and pianoed soundly. Deep-voiced Dave Sautter announced program, interlaced with five recorded singing-talking commercials. *Jaco.*

THIS IS MOSCOW
With Irving R. Levine
10 Mins.; Wed., 10:20 p.m.
Sustaining
NBC (transcribed)

As long as censorship still exists in Russia on all journalistic fronts, all reportage from that country has to be regarded with scientific skepticism. What can't be said by the observer in Russia is likely to be equally important to what is approved for foreign consumption. The mere existence, moreover, of the censorship mechanism, with the more important threat of a visa revocation if a reporter gets "cute," is enough to check any journalistic attempt to tell the whole truth about Russia in short, nothing gets out of the Soviets that doesn't meet with their approval.

Within these limitations, NBC news correspondent Irving R Levine, who has launched the first regular program series direct from Russia, is doing a sound job of spotlighting the prevailing viewpoints of the Soviet summits. On his kickoff show 7, Levine indicated that Russia was willing to make concessions to the West up to a point, but not beyond that point. He also indicated that it would be shortsighted of the U.S. not to take advantage of Russia's apparent willingness to compromise. Levine also suggested that the Russians would flatly turn down any proposals for German unification.

On the only really sensitive issue discussed on the 10-minute stanza, Levine favored the idea that the present "committee form" of Russian government was stable. His evidence for this was that the three top Soviet leaders were all away from Moscow on vacation at the same time. Such evidence could easily prove the opposite contention. In any case, Levine probably realizes how hazardous speculations about Russian politics can be because, as Levine phrased it, "surprises have become the expected in Russia." *Herm.*

OLD KENTUCKY BARN DANCE
With Shorty Chesser, Mary Ann Johnson, Sleepy Marlin, Tom Brooks, Tiny Thomale, Bobby Lewis, Martha Ford, Bob Lawson, announcer.
Producer-director: Bill Aldridge
60 Mins., Fri., 7:30 p.m.
PILLSBURY; LUCKY STRIKE
WHAS, Louisville

Town's 50,000-watt outlet includes a large segment of country's talent in this 60-minute hoedown, with sponsorship divided between Pillsbury dealers getting plugs for farm feeds, and the ciggie backer picking up the tab for the second half. Randy Atcher, station's top hill tune warbler, is on vacation, his m.c. chore handled at this airing by Shorty Chesser, who has a swell time introducing his crew.

High spots of the first half hour was the guitar picking and warbling of various members of the unit. Tunes like "Blue River Train", guitar accomp, "Whispering", and the air debut of Martha Ford, 17-year-old femme singer, putting over "My Heart Was Made For You" in great style, is indication that show's producers are plenty hep to fresh talent, and this gal sounds like a comer. She must have made an equally solid impresh with listeners, when she gave a sweet-voiced rendition of "Half As Much", during the second half of the show.

Highlighting the doings were a comedy routine by Tom "Cactus" Brooks, "Chicken Reel" by Sleepy Marlin, station's International Champ fiddler; Mary Ann Johnson singing "Satisfied Mind", Shorty Chesser warbling to guitar accompaniment "From Now On", and Tiny Thomale's topnotch piano capers with the old fave, "Do You Ever Think Of Me."

Show also has a juve singer in the person of Bobby Lewis. Lad has plenty of appeal, and warbles neatly to his own guitar accomp. Bob Lawson turned in a sharp stint at delivering the commercials, and told the customers about the p.a. of the WHAS gang at the Kentucky State Fair, Sept. 9-18, where the station talent will perform under the WHAS "Big Top". On Friday's (16) show, the Kentucky Barn Dance gang will put on a 90-minute show, last half hour going on the CBS net.

Old Kentucky Barn Dance is a longtime fixture on WHAS, and all participants enter into the doings with a vim, apparently enjoying themselves as much as the listeners with country tunes, old and new, ably and fully backgrounded by some of the best fiddlers and guitar players in these parts. A real fast-moving, tuneful show, which should be going out over the WHAS channel for a long time. *Wicd.*

ASSIGNMENT 10
With John Daly, Harold Russell, Jerome Goldsmith
Producer-director: Mayor Moore
Writer: Virginia Momand
25 Mins., Mon., 9:30 p.m.
ABC, from New York

Preem of this special series of programs treating with achievements of the United Nations over the past 10 years of its existence was "Shoe Shine, Italy," a looksee at what has been done for those crippled inside or handicapped outside. Of course, the fact that John Daly narrated in better than his usual suave manner and that the program moved right along on what promised to be a dull radio subject really put this over. It is a program of which ABC network may be really proud. Tieup with the United Nations will take next week's show right into UN headquarters, promising to give the series further momentum.

Covering the crippled in mind, program pointed up what was being done for juvenile delinquents all over the world, with a boost from the UN. Highlight was a visit to the Hawthorne School in upstate N.Y., where Jerome Goldsmith, director of the school, explained its aim and accomplishments. Two "students" were interviewed to give a closeup of what was being done. The visits of UN Fellows at Hawthorne brought in David Gill, in charge of the delinquency problem in Israel, who was at the school under a United Nations fellowship. This exchange of ideas was being carried out with UN money, it was stated.

Dr. Galway, of the UN, explaining that juvenile delinquency was not a problem in the U.S. alone, lauded the Hawthorne School, going on to say that 100 fellowships in 38 countries were providing men to study the problem.

The physically handicapped problem was teed off with word from Harold Russell, sec. of the World Veterans Federation, and a double amputee veteran himself. Visits to Kessler Institute in West Orange, N.J. and to a school in Belgrade, Yugoslavia, illustrated what is being done for those who have lost legs or arms. Dr. Howard Rusk, of N.Y.U. clinic at the New York's Bellevue, pointed out what was being accomplished in rehabilitating the handicapped all around the world under UN leadership.

Virginia Momand deserves full credit for a tight scripting job while Mayor Moore is the one responsible for the smooth production and direction. *Wear.*

Radio Followup

With or without a sponsor, Mitch Miller can keep a platter-chatter show moving at a tidy pace. The only difference between Sunday's stanza (11) on CBS Radio and previous outings during the summer is that the handle has been changed from the "Kraft Music Hall" to the "Mitch Miller Show," Kraft having bowed out of the sponsorship slot.

Show still emanates from New York's Park-Sheraton Hotel and Miller continues to round up an agreeable assortment of show biz personalities to round-table for close to an hour. It's all informal and pleasant. In the guest chairs Sunday were Lauritz Melchior, Bobby Hackett, Chris Connor, June Valli and Eli Wallach.

Miller, who's also artists & repertoire chief and recording artist for Columbia Records, gave proper spinning time to the guest artists on rival labels but didn't hesitate to spot his own "Yellow Rose of Texas" on the turntable. And why not? It's still the number one disk in the country. *Gros.*

Michael McCrary, 19-year-old son of Tex McCrary (Jinx Falkenburg is the latter's second wife), is a natural public speaker. Given the authority of his subject, as voiced over his pere's midnight frolic via NBC, he sounds generally like an authoritative young man. He's by now en route back to his studies at Reade College in Oregon, where he is specializing in in physics and mathematics, in itself in contrast to this teenager's quite adult outlook on the Far Eastern politico situation. His comments on Korea and India and our general Far Eastern relations must make certain professionally political optimists and never-never-land do-gooders shudder, but not vox pop U.S. which seems to have a more realistic perspective on the ROKs and adjacent nationals than apparently is the case of our duly accredited emissaries and neo-pundits. Seemingly young Michael also brought back some interesting film footage which was iconoscoped over Jinx's afternoon teeveer, but he certainly painted a graphic word picture, in the abstract, during the midnight AM stint. *Abel.*

From the Production Centres

IN NEW YORK CITY . . .

Joseph T. Shipley (The New Leader) begins his 16th year of broadcasting reviews of the new plays on opening nights, via WEVD. Shipley is the only member of the N. Y. Drama Critics Circle regularly reviewing on the air . . . Announcer **Bill Rogers'** home in Greenwich was featured in the current issue of This Week mag . . . "Road of Life," P & G soaper on CBS Radio, marked its 16th anni with Tuesday (13) airer . . . CBS sports chief **John Derr** back after Maine hiatus, during which he took time out for a luncheon speech at the Manhattan College Ad Club last week . . . **Jake Evans**, who resigned as promotion boss at NBC about a year ago to enter the trade mag field, joins McCann-Erickson next week as Bulova account exec . . . CBS Radio prez **Arthur Hull Hayes** got back from three-week San Francisco vacation last week in time for a couple of days' desk work before taking off for Detroit for the affiliates meeting . . . Actor **Hal Holbrook** ("Brighter Day") presented his Mark Twain readings at the "Upstairs at the Duplex" supper club Tuesday (13) . . . Deejay **Bill Randle's** wife, Anna Lee, is in Lakewood Hospital in Cleveland for surgery on a slipped disc, with Randle commuting between Cleveland and N. Y. . . . Sam Slate, WCBS program chief, assigned as greeter and escort for Vice-President Richard Nixon when the latter appears as guest speaker at the Radio & Television Executives Society luncheon today (Wed.). Slate had the same assignment when former President Truman appeared before the group . . . **Richard (Dick) Joseph**, travel scribe, takes over Saturday (17) as Mutual's "World Traveler" . . . Heavyweight champ **Rocky Marciano** takes an offbeat casting as guest on same web's "Footnotes to Medical History" . . . Actor **Harvey Lembeck** doing post-midnight deejay show from Johnny Johnston's East Side Charcoal Room over Newark outlet WVNJ . . . **Gilbert Highet** commences fourth WQXR year book stanzas. **Bridget D'Oyly Carte**, granddaughter of opera company founder, guested on WQXR Gilbert & Sullivan stanza Sunday (11) and Swissair sponsoring piano concert series starring 88'er **Leo Nadelmann.**

Vic Ghidalia joins Mutual press as staff writer after eight-year stint at Warner Bros. . . . "It's Your Baby," the **Allen Sands** package on Mutual, given full-column treatment in (natch) "My Baby" magazine. **Emmett J. Heerdt Jr.**, sales manager of WEEI, Boston, for the past four years, has joined CBS Radio Spot sales in N. Y. as an account exec . . . **Hank Basayne**, director of WCBS' "Music Till Dawn," taking over as director of the station's "Lanny Ross Presents," replacing **Jim Brown**, appointed an associated director on the network side . . . WLIB community affairs director **George Goodman** covered last week's Urban League convention in Milwaukee via beep phone interviews with the League's execs . . . **Dr. Arno G. Huth** begins his seminar in international communications Sept. 27 at the New School for Social Research, with the guest speaker list including Hill & Knowlton exec v.p. **Edward W. Barret**, publicist **Edward L. Bernays**, "Omnibus" host **Alistair Cooke**, French Broadcasting System North American director **Pierre Crenesse** and WNYC chieftain **Sy Siegel** . . . New York City officials, headed by Mayor Robert F. Wagner and City Council prez **Abe Stark**, will broadcast New Year's greetings to Gotham's Jewish population this week via WLIB.

IN CHICAGO . . .

Jules Herbuveaux, manager of NBC's Chi stations, autoed to New York for homeoffice biz calls and swings up through New England this week on the first leg of his vacash . . . **Jay Sheridan** exits the Windy City to sign on as assistant production supervisor on the **Robert Montgomery** NBC-TV dramas. Sheridan's own tele package, "Your Good Neighbor" currently running on WLW-D, Dayton, will be supervised by **John Lewellen** . . . **Jack Brickhouse to helm** WGN's Sunday "Football Warmup" with C. B. O'Malley picking up the tab. **Vince Lloyd** works the postgame "Scoreboard" for Household Finance . . . Zenith Radio publicist **Chuck Wiley** on the mend after ear surgery . . . **Joe Wilson** to call WMAQ's nine-game college grid schedule for the Lincoln-Mercury Dealers Assn. . . . WGN-TV veep **Frank Schreiber** has negotiated a new two-year pact with wrestling promoter **Fred Kohler** to tv rights to the Saturday night Marigold bouts . . . **Julius Yacker**, assistant to AFTRA exec secretary **Ray Jones**, leaves Sept. 30 to enter the U of Chicago law school. **Richard Zimbert** replaces . . . **Jean Sullivan** signed by Foote, Cone & Belding to work the Kleenex blurbs on the NBC-TV **Perry Como** display . . . **Peter Jacobi**, ex-ABC newsman fresh out of the army, joined the Chi NBC news staff as overnight editor . . . **Warren Hewitt** added to the announcer stable at WICS, Springfield . . . WBBM education director **Virginia Renaud** accepted for the CBS station an Air Force merit certificate for recruiting airers . . . Announcer **Ed Cooper** headquartering here again after a N. Y. stint . . . **Bette Chapel** subbing for **Patricia Scot** for two weeks on WBBM-TV's "In Town Tonight."

IN SAN FRANCISCO . . .

Oakland's KLX canceled its twice-weekly "Liberace" show because, according to program manager **Bill Laws**, "his name is hardly mentioned any place, anywhere, any more," and a few days later heavy fog short-circuited lines serving the transmitter in Richmond, keeping KLX off the air five hours, 20 minutes. Retribution? . . . **Betty Furness** at Di Maggio's, asking like all other tourists, "Is Joe here?" (he wasn't) . . . Producer **Wes Cameron** in town, scouting for someone's "Life"? . . . **Gene de Christopher** of KGO-TV apparently has hit it big—his "Chris-Cut Cartoons" are to bow over ABC shortly . . . Harry **Hambley's** the new art director for KNTV, San Jose outlet just bowing into the air . . . Exec producer **Ben Draper**, of "Science in Action," back from a Colorado vacation . . . **Audrey Meadows** chatting with Dr. "Mom" Chung . . . **Les Abbott**, lately of NBC-TV, Hollywood, back for a turn at legit directing.

IN DETROIT . . .

WXYZ-TV premieres "Wedding Party" Saturday (17) . . . Show will mix live action with film clips to present a wedding reception of local couple. Top name performers playing Detroit will give "command performances" for the bride and groom. Commentary will be handled by **Kay Connolly** and **Eddie Jerome.** Sponsor is National Brewing Co. and agency—W. B. Doner . . . **Jeannie Carson** was in town last weekend to bally the upcoming spec "Heidi" . . . The **Box Maxwell Show** on WWJ-TV grabbed off **Tex Beneke, Gail Davis, Kirby Stone Quartet, the Spellbinders, Lillian Briggs** and the **Honey Bros.** for guest spots in a single show.

IN PITTSBURGH . . .

Harold V. Cohen, Post-Gazette drama editor and VARIETY mugg here, appointed general chairman of Variety Club's annual telethon over KDKA-TV Nov. 19-20 . . . **Bob Petrill**, ex-deejay at WHJB in Greensburg, has checked in at WMCK in McKeesport . . . **Bill Adler** holding TV Guide's golf tournament for tri-state tv talent this year at Green Oaks CC Oct. 1 . . . **Bob Finkel**, son of Bill Finkel, Pittsburgh theatre owner, named director and co-producer for "Colgate Variety Hour" on coast . . . **Bill Beal**, tv packager-producer and **Dick Riebling**, who works in his office, have sold the outline of an original tv dramas, "Crisis in

(Continued on page 40)

HI, ARTHUR!

You're going into your 10th season as a nighttime star—

What have you done with the first nine?

You've been asked into more homes, more regularly, than any other person in the world.

If anyone's interested in top ratings, you've had more of 'em than the Yankees have pennants.

You've introduced more talent to the world than Ziegfeld.

You've fought the phony, spiked the stuffed shirt and hounded the hypocrite.

You've given the housewife something to chew on beyond her soap operas.

You've never put yourself into the pattern; settled into the stereotype.

You've breathed a *unique* vigor and *personal* informality into a great new medium.

You've made a lot of people think, a lot of people laugh—and some people mad.

You've had plenty of hits in the box score.

You've made a few errors too—which proves you're human, and what human is always right?

You've always drawn more mail than anyone else on your network (or any other)—and still do.

You've done a lot to help this country's Navy and Air Force become the greatest in the world; you are responsible for more blood donors than any other entertainer.

You've made the past ten years the Ukulele decade—and put Hawaiian music on the Hit Parade.

You've had more sponsors than anyone else on TV—and you've probably made them madder *and* gladder than any other salesman in selling history.

Yet when you talked about their products the sales force felt the results at the farthest coverage point of the farthest station on your network.

One magazine says you "Break all the rules."

A fellow entertainer, and a smart one, calls you the "Huck Finn of the Air."

We quote the publication we're in right now: "one of the major phenomena of the era."

We say, "Hi, Red Head," on the entrance into your Tenth Big Season.

LEO BURNETT COMPANY, INC., ***has worked with Arthur Godfrey for five of his nine years as a nighttime star. They've been interesting years, rewarding years, and years of fun. That is why we are publishing this***

"Salute to Arthur Godfrey's Tenth"

Barry & Enright's 'Gotta Diversify' If You Wanna Stay Indie Packager

The small indie packager is so restricted in terms of the network situation on available time that he must diversify in order to survive. That's the opinion of Jack Barry and Dan Enright, who last week reorganized their operation under its old Barry & Enright Productions label following the departure of Ed Friendly from the firm. Barry & Enright, with two shows currently on the air and two in the offing in the form of pilots, are diversifying in spades, under a varied assortment of activities that include manufacturing, merchandising, possible feature film production, book publishing, music publishing and recording.

Diversification hinges largely on one of the two shows still on the air, "Winky Dink and You," which after two years as a sustainer on CBS-TV goes commercial this fall, with Monsanto Chemical buying one half of the Saturday morning show and Ideal Toy Co. taking half of the Sabbath ayemer. "Winky Dink" segment backed the firm into merchandising by virtue of its format, which calls for the use of a crayon and plastic screen set while watching the show and actually participating in it by drawing over the television screen. Barry & Enright and CBS-TV got together on the manufacture and sale of the kits, and in the two years the 50c and fancier $1 kits have been sold to the tune of 4,000,000, with profits from on-the-air sales going back into the show and store sales being pocketed by the packagers and network (latter has charged off some of the sustaining costs that way).

More important, however, the "Winky Dink" idea sprang a full-scale merchandising operation into being, with B & E now licensing some 14 separate "Winky" items which already have accounted for retail sales of over $7,000,000 and range from separate crayons and paint sets to a large doll. On most of the items, B & E and CBS share in a straight 5% licensing arrangement, but in the case of the crayons, for example, which are being pitched for general use by school kids, the packagers have tied in with a manufacturer on a profit-sharing basis far above and beyond the normal 5% licensing stake.

'Gill Men' Next

This manufacturing setup, Barry & Enright hope to apply to another show, "The Gill Men," an underwater adventure series shot in color off the Bahamas (pilot was underwritten by CBS) which is currently under option to CBS and is being pitched for a 7:30 week-night slot by the web. If and when the show is sold, Barry & Enright intend to enter into partnership arrangements with manufacturers of skin-diving equipment of all kinds, including fins, goggles, air tanks, etc. They feel that the national exposure of a tv show plus its expoitation could turn a business currently in the field in a small way into a bigtime proposition on the strength of the show alone.

"Gill Men" along with another pilot, "Conflict," the series based on mental health and scripted by Reggie Rose and directed by Sidney Lumet, are the basis of plans by the duo to enter feature film production. They're talking with an indie theatrical distributor about a feature version of "Conflict," using the footage in the pilot plus specially shot front and back footage, and they also expect to work out a similar format for "Gill Men."

Other facets of the diversification program include their music publishing company, Bark Music, which has a number of tunes written for "Winky Dink" on the market; a recording pact for kiddy records with Decca, both on the "Winky" theme and with Barry as a personality in his own right; and a new book publishing venture for youngsters which they are just getting underway.

Pair admit that they were backed into merchandising (and diversification) by necessity, but insist that in the current state of the television business, it's the only way a small packager can make out these days. Basis of it all, however, they emphasize, is still a good solid television show

You Can't Hardly Name Those Residual Values From '$64,000 Question'

San Francisco, Sept. 13.

Faye Stewart, who does a morning cooking show on KPIX, cashed in two ways last week:

1) She went to sleep after watching Marine Capt. Richard McCutchen run his winnings to $32,000 on "The $64,000 Question" last Tuesday night (6), and woke a few minutes later to hear a prowler in her apartment. She phoned the building manager, who scared the man off with a shotgun blast. Seconds later police caught the prowler, a man who admitted burglarizing Miss Stewart's apartment twice before.

2) When she got to the studio the next morning, production coordinator Ray Hubbard and producer Phil Thornton had a bright idea for her. Why not, they asked, whip up the Marine's five prize-winning desserts on her next four programs? Miss Stewart was all for it, and dived into bombe, zabaglione, olycook, flummery and pfeffernuss energetically.

'Toast' 34.9—'Skin' 12.0

Ed Sullivan and his CBS-TV "Toast of the Town" clobbered NBC-TV's initial spec entry for the season Sunday night on the overnight Trendex ratings, and not by the skin of its teeth either. The Trendex ratings gave Sullivan a 34.9 and a 67.5% share of audience, compared with "Skin of Our Teeth's" 12.0 and 23.2% share for the 8-9 period.

It's figured by the trade that the Thornton Wilder Pulitzer Prize-winner was over the head of most viewers, and this belief was substantiated by the 7:30-8 figures, which showed "Skin" beating out "Private Secretary," by a 15.7 (35.8% share) to 13.7 (32.1% share). It's a moot point whether Sullivan's Phil Silvers-Brooklyn Dodgers lineup or the complexity of the Helen Hayes-Mary Martin-George Abbott starrer caused the tuneouts from "Skin."

'Pageant's' Big Rating

ABC-TV's pickup of the Miss America Pageant from Atlantic City Sat. (17) topped all the opposition on the overnight Trendex survey, coming through with a 21.5 rating and a 40.1% share in the 10:30-11 segment against "Hit Parade's" 16.3 and 30.3% share on NBC and "Damon Runyon Theatre's" 11.9 and 22.2% share on CBS.

TV Network Premieres

(Sept. 14-24)

WEDNESDAY, SEPT. 14

Disneyland (film). ABC, 7:30 to 8:30 p.m.; American Motors via Geyer and Brooke, Smith, French & Dorrance (one-half, every week); American Dairy Assn. via Campbell-Mithun, Derby Foods via McCann-Erickson (one-half each, alt. wks.).

MGM Parade (film). ABC, 8:30 to 9 p.m., American Tobacco via SSC&B, General Foods via Benton & Bowles (alt. wks.).

THURSDAY, SEPT. 15

Stop the Music. Quiz, ABC, 8:30 to 9 p.m., Quality Goods Mfg. (alt. wks.), Necchi (one-half alt. wks.), both via Grey.

Down You Go. Panel, ABC, 9:30 to 10 p.m., Western Union via Albert Frank-Guenther Law (alt. wks.); Procter & Gamble, American Home Products (one-half each, alt. wks.), both via Biow-Beirne-Toigo.

FRIDAY, SEPT. 16

Life of Riley (William Bendix) (film). Situation comedy, NBC, 8:30 to 9 p.m., Gulf Oil via Young & Rubicam.

SATURDAY, SEPT. 17

Pinky Lee Show. Comedy, NBC, 10 to 10:30 a.m., Sweets Co. of America via Moselle & Eisen.

Paul Winchell-Jerry Mahoney Show. Comedy, NBC, 10:30 to 11 a.m., sustaining.

Press-Box Preview. Sports-pre-football, NBC, 1:45 to 2 p.m., co-op.

NCAA Football. NBC, 2 to 5 p.m., Avco Mfg. via Benton & Bowles, General Cigar via Young & Rubicam, Schick via Kenyon & Eckhardt (co-sponsorship, with one fourth co-op).

Football Scoreboard. NBC, 5 to 5:15 p.m., Dow Chemical via MacManus, John & Adams.

Perry Como Show. Variety, NBC, 8 to 9 p.m., Gold Seal via Campbell-Mithun; Kleenex via Foote, Cone & Belding; Noxema via SSC&B; Dormeyer via John W. Shaw (one-sixth each).

Tomorrow's Careers. Educational, ABC, 10 to 10:30 p.m., sustaining.

SUNDAY, SEPT 18

American Inventory. Documentary, NBC, 2 to 2:30 p.m., sustaining.

It's a Great Life (film). Situation comedy, NBC, 7 to 7:30 p.m., Chrysler Corp., via McCann-Erickson.

Famous Film Festival. Feature films, ABC, 7:30 to 9 p.m., participating.

Colgate Variety Hour (Martin & Lewis). Variety, NBC, 8 to 9 p.m., Colgate-Palmolive, via William Esty.

MONDAY, SEPT. 19

Producers Showcase (Our Town) (color) Spectaculars, NBC, 8 to 9:30 p.m. (every fourth week), RCA, Ford (cosponsors) both via Kenyon & Eckhardt.

Studio One. Drama, CBS, 10 to 11 p.m., Westinghouse, via McCann-Erickson.

TUESDAY, SEPT. 20

Navy Log (film). Drama-documentary, CBS, 8 to 8:30 p.m., Maytag via Leo Burnett, Sheaffer Pen via Russell M. Seeds (alt. wks.).

Martha Raye Show. Comedy, NBC, 8 to 9 p.m. (every third week), Sunbeam via Perrin-Paus, RCA and Whirlpool both via Kenyon & Eckhardt (cosponsors).

You'll Never Get Rich (Phil Silvers) (film). Situation comedy, CBS, 8:30 to 9 p.m., R. J. Reynolds via William Esty, Amana via Maury, Lee & Marshall (alt. wks.).

Joe and Mabel (film). Situation comedy, CBS, 9 to 9:30 p.m., Carter Products via SSC&B, Pharmaceuticls Inc. via Edward Kletter (alt. wks.).

Big Town (Mark Stevens) (film). Drama, NBC, 10:30 to 11 p.m., Lever Bros. via McCann-Erickson, AC Spark Plugs via D. P. Brother (alt. wks.).

FRIDAY, SEPT. 23

Adventures of Ozzie & Harriet (film). Situation comedy, ABC, 8 to 8:30 p.m., Hotpoint via Maxon (alt. wks.), Quaker Oats via J. Walter Thompson (every fourth week).

SATURDAY, SEPT. 24

Football Game of the Week. CBS, 2 to 4:30 p.m. (east) (alt. wks.); co-op (east); Amana via Maury, Lee & Marshall (half sponsorship, midwest & far west).

People Are Funny (Art Linkletter). Audience participation, NBC, 9 to 9:30 p.m., Toni via Leo Burnett, Paper Mate, via Foote, Cone & Belding (alt. wks.).

Ford Star Jubilee (Judy Garland) (color). Spectaculars, CBS, 9:30 to 11 p.m. (every fourth week), Ford via J. Walter Thompson.

From The Production Centres

Continued from page 38

Kansas." to Four Star Playhouse . . . **Bob Lloyd** won out over KDKA-TV competition for "Ramar of the Jungle" announcing job for a new sponsor . . . **Win Fanning**, Post-Gazette tv-radio columnist, took off with his wife for a two-week vacation at Falmouth, on Cape Cod, after returning from London junket. Mrs. Fanning begins a new foreign-language weekly platter show on KDKA end of the month . . . **Vic Skaggs** celebrating fifth anni as a director at Channel 2, during which time he's done more than 6,500 shows . . .. **Paul Shannon,** KDKA-TV announcer, dreamt up one of annual County Fair's outstanding attractions this year, the Chariot Race.

IN CLEVELAND . . .

Reginald P. Merridew quit WGAR post as director of radio operations to tie up with cemetery association as veep in charge of public relations. Merridew was once half of the "Reg and Harry" team on WARG for 10 years . . . Two WXEL promotions made **Frank Barron** new local salesmanager and **John Garfield** appointed national sales executive . . . **Bruce MacDonald,** WJW executive, elected to board of trustees of Junior Achievement, Inc., which also named him a veep.

IN BOSTON . . .

Louise Morgan of WNAC-TV scored another first yesterday (12 with the commentary on the first American showing this season of Pierre Balmain creations at the Boston Club on Beacon Hill . . . Deejay Norm **Prescott** introducing new idea in Boston on his WBZ-WBZA 6:30-6:45 show Mondays through Fridays with presentation of a top name guest each night. Format has Prescott talking briefly with guest and playing guest's three favorite songs. On his Saturday show, 9 to 10 a.m., Prescott reviews the top 15 songs of the week in Hub and previews "Prescott Picks" . . . WBZ Scoreboard previews Sat. (24) and continues for 13 consecutive weeks through Dec. 17. Starting at 1 and continuing for four hours, college music and football scores from all the major games throughout the country will be broadcast . . . WORL got two new record librarians this frame, **Claire Checchi** and **Thomas Carroll.** Former is a sister of **Dottie Checchi,** former WORL record librarian, who left to enter the convent . . . **Marie Houlahan,** publicity director of WEEI, back from three weeks vacash to Canadian resort spots and Washington, D. C. . . .**Thomas Y. Gorman,** new WEEI general sales manager, took over his new spot yesterday (12). The former N. Y. CBS radio sales exec was appointed by **Harvey J. Struthers, WEEI** gen. mgr., to take over the spot formerly held by **Emmett J. Heerdt, Jr.,** who is returning to Manhattan . . **Sherm** and **Judy Feller** preeming new radio show "A Feller and his Girl" over WVDA.

IN WASHINGTON . .

Washington femmecaster **Hazel Markel** has debutted a series of nine features on NBC's "Three Star Extra," consisting of interviews with ambassadors from Mediterranean and Far East countries . . . **La Markel** is also Washington women's correspondent for "Monitor" . . . **Ruth Geri Hagy's** "College Press Conference" returns to ABC Oct. 9, with a switch in time slot to 12 (noon) . . . "Meet the Press," which celebrates its 10th anni at year's end, has come up with a "scoop" for next Sun. (18) in form of United Nations Director General Dag Hammerskold, who makes his first tv interview appearance . . . Former FBI agent **Edward J. Meagher, Jr.,** named radio account executive at WRC-NBC . . . "Music in Schools," prize-winning educational radio show produced by WGMS, with **Evelyn Swarthout** as narrator, again being used as part of town's public school curriculum, and is commercially sponsored by Hecht Co. for second consecutive year.

IN DALLAS . . .

KIXL prexy **Lee Segall,** creator and owner of the "Dr. I. Q." show, is buying from actor **James Mason** the stage, screen and literary rights to "Dark Tribute," tv'ed last summer on "Lux Video Theatre" . . . Dallasite **Charles B. Jordan** is veepee-general manager of KFJZ-TV, Fort Worth, which started operations Sunday (11) . . . **Richard L. Morrison, KGKO** salesman, upped to assistant manager . . . **Jack Gwyn,** ex-KRLD announcer who had a short stint recently at WBBM, Chicago, has been appointed southwestern sales rep for Jamieson Film Co. here . . . **Kenny Sargent,** former Casa Loma Orch vocalist, observed his third anni this week as a KLIF d.j. . . . **Ted Stanford,** WFAA-TV vocalist, passed up a KFJZ-TV salesman's slot to join Ted Weems orch . . . . **Deems Taylor's** new waxed concert series set for 60-minute across-the-board KIXL and KIXL-FM slots on Sept. 19 . . . WFAA-TV upped **Bob Blase** to program director and named **Tom S. Palmer** production manager.

IN PHILADELPHIA . . .

Joseph L. Tinney exec veepee at WCAU, and wife left for five-week European vacation (9) . . . KYW reporter **Jean Sargent** fed special wrapup of Atlantic City's "Miss America Pageant" to NBC's "Monitor" . . . WFIL general manager **Roger Clipp** attended tv Code Review Board meeting in Washington, D. C. (8-9) . . . **Bob Bochroch,** NBC alumnus and recently with U. S. Army in Korea, has joined the WPEN sales staff . . . Former radio deejay **Stu Wayne** now an announcer on WPFH, Wilmington . . . WFIL-TV received over 2,000 orders for the **Bob Horn** "Bandstand" Yearbook over the weekend; previous sales total over 20,000 . . . **Mrs. Edward J. .MacMullan,** Philly social arbiter, resumed weekly series for fifth year . . . **Frank Brookhauser,** tv (WCAU-TV) and radio (WIP) commentator on vacation in Ocean City, N. J.

IN MINNEAPOLIS . . .

KSTP-TV host at a dinner party for the press to meet **Jeannie Carson,** here on a tour to publicize **Max Liebman's** forthcoming tv spectacular, "Heidi", in which she'll star. . . . Under new managing director **Robert Purcell,** formerly with KKTV, Los Angeles, KEYD-TV, newest and fourth Twin Cities' tv station, which has been a DuMont outlet here, will expand its sports programming, he says. Now that DuMont has withdrawn from network televising, KEYD-TV, operating as an independent, must compete sans network shows with the other three that boast such an advantage—viz, KSTP-TV (NBC), WCCO-TV (CBS) and WTCN-TV (ABC) . . . KSTP-TV tossed cocktail party and luncheon in connection with an invitation prevue of the new news show, "Exclusive". . . . **Bernie Bierman,** former U. of Minnesota football coach and an alltime gridiron tutor great, again to be one of a trio that'll cover U. of Minnesota contests play by play this fall for WCCO Radio. . . . **Dick Compton** an addition to the WCCO Radio news staff.

WGLV'S 9G FLOOD AID

Easton, Pa., Sept. 13

TV station WGLV in Easton raised more than $9,000 for flood victims in a 21-hour telethon.

Among those who took part were Roberta Quinlan, John Facenda, Jack Whitaker, Jack Grimes and Mary and Howard Jones. There also was much local talent, including orchestras.

Masson Shifted to N. Y.

Hollywood, Sept. 13.

Bob Masson has been transferred by NBC back to N.Y., where he will function as production supervisor on the Martha Raye show and work with Sam Fuller, national program manager, on web's color specs.

JACK UP YOUR TV SHOW WITH

JACK BARRY

EXCEPTIONALLY VERSATILE MC

VARIETY Says:

JUVENILE JURY
With Jack Barry, others; Frank Fontaine, Bobby Fontaine, guests
Producer: Barry, Enright & Friendly
Director: Jerome Shaw
30 Mins., Tues., 8:30 p.m.
GERITOL, SERUTAN
CBS-TV, from N.Y. (Edw. Kletter)

"Juvenile Jury" is really the house that Jack built. Without him, the (Jack) Barry, Enright & Friendly peewee package might be just another show; with him, it's near to crackerjack. Whether the kids' comebacks on the posed questions are planned or not, it's quite a chore bringing the precocious comment back on the track at such times that it gets out of line. Some of the moppet verbiage gets a bit precious and "too cute for words," and it becomes a matter of how tolerant an adult viewer can be. *Thus Barry's ringmastering is in many ways the key to the show's overall entertainment values.* At the Tuesday (22) preemer, the guestar was putty-faced comic Frank Fontaine, along with his son Bobby, these providing a few minutes of deliberate nonsense.

Trau.

BILLBOARD Says:

'Life Begins at 80' in New Life at ABC-TV

Life Begins at 80 (TV)

Emsee, Jack Barry. Panel: Georgiana Carhart, Fred Stein, Thomas Clark, Helen Clark. Produced by Barry, Enright & Friendly. Director, Mike Oppenheimer. Producer, David Lowe. Sponsored by Pharmaceuticals, Inc., for Zaraumin thru Edward Kletter Associates. (ABC-TV, 9:30-10, EDT, July 31.)

"Life Begins at 80" has returned to ABC-TV from the all but non-existent Du Mont network. Few will remember that the show started on ABC-TV in 1950. As TV program life spans go, "Life Begins at 80" may soon be eligible to guest on "Life Begins at 80."

It's no "$64,000 Question," but it seems to have a steady warm glow. *It's longevity may possibly be explained by emsee Jack Barry's ingenuous affection for his guests and audience. He has a way with old and young folks that cannot but stir human interest.*

Gene Plotnik.

Cum Video Degrees

Continued from page 25

vision, nearly 30% more than two years ago.

The directory, put out by Gertrude G. Broderick, radio-tv education specialist for the U. S. Office of Education, shows a great range of courses in the broadcast field.

For example: tv engineering, sound engineering; tv writing, acting, production, studio operation; cinema appreciation and analysis, principles of photography, tv station management, advertising and research; radio and tv law, electronics, UHF techniques for FM broadcasting, facsimile transmission; tv teaching and classroom utilization of tv; program directing, radio music; listener and viewer responsibility, society and broadcasting, etc.

The study shows opportunities for women increasing in television, but not in radio.

Engineering schools, such as top-flight Massachusetts Institute of Technology, offer technical courses in electronics and broadcast engineering leading to degrees up to Doctor of Science in Electrical Engineering.

U. of Houston, which has a complete school and offers several degrees, even has a class in modeling for tv. One other college offers a course in foreign language pronunciation for radio-tv commentators. Several schools teach production of motion pictures for television.

Even the august Ivy League colleges have stuck a toe in the water. Harvard and Princeton still remain aloof. But Yale is offering tv program production and has a tv seminar. It isn't bothering with radio. Brown U is going through the side door, keeping to electronics courses for the time being; but Penn teaches several radio-tv subjects. Columbia U. has limited its participation so far to radio and television for education.

Little by little, however, they're all coming in.

ABC Radio Newscasts To Aero-Mayflower Transit

Aero-Mayflower Transit Co., the long-distance moving outfit which a year ago made its first big splash in network radio via purchase of a dozen five-minute news capsules weekly on ABC, is returning to the same net on an even bigger scale. Aero-Mayflower has again picked up the weeknight news capsules, this time 15 per week on a Monday-Friday nighttime pattern. In addition, it's requesting local franchise-holders and agents to purchase local adjacencies around the newscasts.

Other ABC business last week, included a Prudential half-hour one-shot Oct. 13 to commemorate the 80th anni of the insurance company and inking of Dawn Bible Students Assn. for "Frank and Ernest" Sunday mornings starting Oct. 16.

U. of Minn. Station Goes Out On Limb On 'Law On Trial' Series

Minneapolis, Sept. 13.

Although producer-director-scripter Phil Gelb says it's realized that the average listener "probably will be against us at the start," a new series of 13 radio "The Law Is on Trial" programs to be produced at U. of Minnesota noncommercial radio station KUOM will seek to convince dialers that all legal rights and civil liberties should be extended to confessed criminals and political extremists.

With a $5,000 Ford Foundation grant providing the financing, the series will be for the National Association of Educational Broadcasters' tape network. Gelb is a KUOM staffer, directing, producing and writing audio shows and doing considerable broadcasting himself. He's also a playwright whose plays have been produced on the campus.

Each hour-long show will deal with a court case involving civil rights, Gelb says.

First half-hour of each program will be a dramatization, including interviews with principals in the case when possible. The next 15 minutes will be a discussion by the jurist regarding his decision.

Two attorneys, Monrad Paulsen and Charles Wright, will be regular panel members who will consume the final 15 minutes with a discussion of the particular case. Among the cases to be "treated" in the series will be the Lattimore, Peters, Heirens and other similar ones

Dinah

Continued from page 23

miere" in six of the Trendex cities. Exploitation unit selected one family in each of the cities and staged a "premiere," replete with celebs, searchlights and stars of the Warner series, in the families' own homes.

Lineup included Brooklyn, where Jack Kelly of the "King's Row" segment was guest of honor at the Joseph Romeo home in Red Hook; Chicago, where Nan Leslie of "King's Row" did the honors; Detroit, with Clint Walker of the "Cheyenne" segment; Los Angeles (Charles McGraw of "Casablanca"); San Francisco, with L. Q. Jones of "Cheyenne", and St. Louis, with Bob Horton of "King's Row."

Sponsors and the network arranged to fly the stars of the series to each city after setting up the "premieres." Exploitation units then got to work supplying searchlights, food, drink and celebrities (not to say newspapermen and photogs) for each of the premiere homes. Big occasion in each party, of course, was when the show hit the air at 7:30 p.m. yesterday.

'Kukla's' Com'l Blurbs

Chicago, Sept. 13.

Burr Tillstrom and his "Kukla, Fran & Ollie" menage, now doing biz on the ABC-TV stand after a long hitch with NBC-TV, return for a brief fling on the latter web Sept. 27. Group has been signed to do the live color blurbs for Whirlpool on Milton Berle's teeoff Tuesday nighter from the Coast.

No TV Takers For 'Big 7' Package

Kansas City, Sept. 13.

Football tv package of five games offered by the Big Seven Conference went begging by the Sept. 1 deadline, and even though the conference officials still were hopeful nothing had shown in the way of takers as of last weekend.

Asking price of $150,000 for the five game slate involving each conference team in a game is believed in line. But the package plan was developed late in the summer after many big spenders already had set tv deals, and this took away many a potential sponsor, according to Reaves Peters, exec secretary.

This leaves the conference teams ostensibly in the clear to make individual tv deals, but regulations forbid a team appearing in more than one national telecast and one regional telecast, or in two regional games. The NCAA national schedule includes no Big Seven teams.

ABC-TV Feels It's Got A Real Competitive Sat. Threat in Welk Musical

With NBC and CBS standing pat with accepted shows and formulas in the Saturday night 9-10 period this fall (as compared with the Perry Como-vs.-Jackie Gleason battle the hour before), ABC-TV may provide some unexpected competition with its Lawrence Welk musical segment. The Welk show has proved itself a dark horse in its 9-10 showcasing, starting with a July 8 Nielsen of 7.1 and hitting a high on Aug. 13 of 20.4, unusually high for a summer outing.

It was the steady rating increase of the show, with an increase every week, that persuaded Dodge, which had installed it merely as a summer entry, to renew it for the fall. Since the NBC competition will comprise "People Are Funny" and the Jimmy Durante show, while CBS is offering "Two for the Money" and "It's Always Jan," ABC for the first time sees itself in a position to offer a major competitive threat on Saturdays.

BMI Sets 42 Broadcast Clinics for '56 Agenda

Details for Broadcast Music Inc. clinics in 1956 have been completed. Next year's series bows on Feb. 26 and runs through June 15, except for a six-week period around the mid-April NARTB conclave in Chi.

A total of 42 clinics in 40 states will be held in '56 by BMI. And all seven members of the FCC have agreed to appear in as many clinic meetings as possible. (Five commissioners appeared in BMI clinics earlier this year.)

Reason for the 42 clinics in 40 states is to accommodate the widely separated station execs in Texas and California, states which'll have two each. Nineteen of the states have okayed plans to hold their own conclaves in conjunction with the BMI clinics.

Following previous skeds, BMI figures on two teams of speakers travelling simultaneously for the duration of the sessions in '56. This year's clinic attendance topped 'em all with a total of 2,779.

Cincinnati—Bob Otto, newscaster and former Cincy Post staffer, has resigned as news director of WCPO radio and tv stations to enter the the public relations field. He started in radio in 1946 with WKRC after 13 years as a Post reporter. He joined WCPO in 1946.

A Brand New WESTERN TV SERIES

"JUDGE ROY BEAN"

"Law West Of The Pecos"

...TREMENDOUS in CONCEPT

...POWERFUL in IMPACT

A Western film series, shot in COLOR, bringing a new type of entertainment, packed with action, drama and whole family interest into millions of TV homes. Starring Three Well Known Film and T.V. Personalities

Edgar BUCHANAN as the "Judge"

Jack BEUTEL as his fighting deputy

Russell HAYDEN as the Texas Ranger

Pre-Sold in many markets, it is now available for regional and single market sponsorship in all open territories for a full five year period under yearly options, so that completely integrated sales and promotional programs may be planned.

39 HALF-HOURS

Produced by QUINTET PRODUCTIONS INCORPORATED
RUSSELL HAYDEN, Executive Producer

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NO. 1
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NO. 1
Network
Dramatic Film

As MEDIC starts its second year, let's look at the script of its own case history to see how it all started for The Dow Chemical Company

MEDIC THEME MUSIC UP AND UNDER—
C.U. FULL SCREEN MAJOR AWARDS AND 12 ADDITIONAL PROGRAM AND TALENT LAURELS IN THE BILLBOARD'S THIRD ANNUAL TV FILM PROGRAM AND TALENT AWARDS COMPETITION. FADE OUT—
FLASH BACK TO 1954 MEETING BETWEEN DOW AND AGENCY PERSONNEL—VOICE OVER . . .

In the summer of 1954, The Dow Chemical Company and its agency, MacManus, John & Adams, began the search for a new network television program. The requirements were clear, but tough to fill: The program should have mass appeal to help push volume sales of Saran Wrap and other Dow products. *Equally important*, this program must reflect the dignity and character of the Dow organization. Every known source was contacted. Dozens of properties were discussed and screened.

ZOOM MEDIC TITLE UP AND HOLD

Then NBC revealed plans for a program to be called *MEDIC*, which would tell the story of the medical profession with dignity and authenticity. Its high moral purpose was underscored by the fact that it was being produced in collaboration with the Los Angeles County Medical Association. The agency was interested; Dow was interested—and finally after much planning, discussing and negotiating, the pattern was set, station lineups approved and contractual arrangements worked out. In short, the search for a program was ended.

DISSOLVE BACKGROUND—
HOLD MEDIC TITLE OVER STACKED SARAN WRAP AND OTHER DOW PRODUCTS

Now commercials had to be prepared which would meet the same requirements as the program itself. And again, this was no small chore; to remain dignified yet exciting, hard-hitting yet restrained. The balance was achieved however—and how well it worked! MEDIC commercials have been praised in the press as well as by wholesalers and retailers of Dow products across the country—

DIMINISHING STACKS
INDICATED WITH STOP MOTION

MEDIC proved to be a highly effective complement for Dow's already aggressive sales operations, and this double-barrelled impact stimulated sales all along the line!

DISSOLVE BACKGROUND—
HOLD MEDIC TITLE OVER BACKGROUND OF PUBLICITY, CRITICS' COMMENTS AND AWARDS

And MEDIC has created more than a demand for products. It has helped make Dow one of the best-known and respected names in the country. It has caused more comment and received more publicity than any new dramatic program in years. In 1954, MEDIC received the Sylvania Grand Award as "the outstanding program on television", an honor that has been given only once before. In addition, MEDIC was nominated on seven counts for the famous TV "Emmy" awards and received one "Emmy" *first!* And now the television industry itself has cited MEDIC for its excellence with 14 awards in THE BILLBOARD's third annual competition!

MEDIC MUSICAL THEME COMES UP SLOWLY
NEAR END AS BACKGROUND FADES OUT

In every way, *MEDIC* has been a successful venture. It has won awards; it has given the television audience an authentic view of the medical profession; it has gained new national recognition for its sponsor; and it has sold the products which it advertised.

MacManus, John & Adams, INC.
ADVERTISING

Bloomfield Hills, Michigan
New York • Los Angeles • Baltimore
Miami • Toronto

Television Chatter

New York

Pianist - composer **Jack Corlies** was Gimbels' producer-coordinator and on-the-air pianist-interviewer during the store's color-tv merchandising campaign conducted a couple of weeks back in conjunction with DuMont . . . **Woody Allen** resigned from the **Dave Alber** flackery, where he was a gag writer, to join NBC-TV as a staff-comedy writer . . . **Doreen Lang** returns from the Coast this weekend to start rehearsals for "Star Stage" on NBC . . . Singer **Jean Martin**, who took a maternity leave from her tele activities, returns Oct. 8 with a quarter-hour show on WABC-TV . . . **Harry Belafonte**, signed for five "Colgate Variety Hour" shows, tees off with his first Oct. 2 . . . **Joey Walsh** stars on "Star Stage" on NBC Friday (16) . . . Animated Productions is filming three 45-second commercials for Pressman Toy Corp. for the Ehrlich, Neuwirth & Sobo agency, with **Lynn Pressman**, prez of the company, demonstrating the toys . . . **Zsa Zsa Gabor** guests on "Pantomime Quiz" Friday (16) . . . **Evelyn Burkey**, N.Y. executive director of Writers Guild, on Coast for part in negotiations with majors on new telefilm contracts . . . **Margaret O'Brien** into "Hollywood Preview" next week . . . **Al Freedman**, script editor for Barry-Enright (sr. s Friendly), back from Paris . . . **Don Morrow** to New Orleans as emcee of show for Crippled Children's Hospital today (Wed.). Fest takes place at the Roosevelt . . . "Gallant Little Tailor," of the animated fairy tales distributed by General Teleradio, won first prize in the telefilm category at the Venice Film Festival . . . **Harold (Hal) Steck**, former McCann-Erickson radio-tv copy head, retained by the Barletta interests in Havana, Cuba, to help streamline Telemundo-channel 2 in preparation for it going island-wide network next year.

Katherine Elkins White, mayor of Red Bank, N. J., guests on the **Claire Mann** show on WABC-TV Sept. 21 . . . **Edward Andrews**, featured in "Phenix City Story," stars on "Montgomery Presents" Oct. 21 in "The Monroes" (originally "Three by Thurber") . . . **James Congdon** and **Grania O'Malley** into cast of tonight's (Wed.) "U. S. Steel Hour," the **Julie Harris**-starring "Wind from the South" . . . **Carol Goodner** into Kraft Theatre cast for Wednesday (21) . . . **Frank Campanella** set for "Star Stage" Friday (16).

Life & Times of **Michael Dreyfuss**: Fills his usual slot tonight (Wed.) as asst. director of "Kraft TV Theatre"; on **Phil Silvers'** opening CBS-TV show next Tuesday; directs Brillo "Star Theatre" on 22d . . . **Lester Gottlieb**, CBS-TV daytime program chief, sails today (Wed.) for European vacation . . . **Bud Palmer** pencilled for quarter-hour sportshow to preceed NBC-TV coverage of the NCAA grid games launching Sat. (17) . . . **Casimer Bielski Jr.**, ex-radio-tv topper for Air Force Headquarters, Pentagon, ankled service to flack for National Security Industrial Assn. . . . **Al Durante** back from Coast after doing promotion duty for J. Walter Thompson on forthcoming Screen Directors Guild series.

Dick Haymes has been signed for six guestars on "Stageshow" starting Oct. 1 . . . **Eartha Kitt** has been signed for the "Omnibus" version of "Salome" . . . Novelist **Merle Miller** doing his first teevee assignment with the adaptation of his tome, "Reunion" . . . **Shari Lewis** has completed a series of filmed commercials for the American Character Doll Co., set for 108 stations. Deal is part of a pre-Xmas selling campaign.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

O'Seas Sales

Continued from page 35

demand: with the U. S. itself, with all its facilities, oversupplied, how can the limited foreign field be expected to absorb all that film? And there's the quota system, official in some cases, unofficial but very much in effect in others. But Gordon makes the point that the high foreign potential is there to be had if the product and sales techniques are right.

On a breakdown basis, Gordon figures the foreign markets thusly: Great Britain will pay from $3,000 to $5,000 per film for a series, with price varying with the quality and success-story of the series in the U. S.; Canada, for a six-to-12-station lineup and depending on rerun arrangement, can pay the same, $3,000 to $5,000 (and there's another $2,000 in the market for a French-language version for Montreal and Quebec); Australia, once it's on the air, will add about $1,500 to the overall take; and sales in Italy, France, Belgium and Holland where the buyers do their own dubbing can add up to $1,000. The Latin American market can provide overall, on a multiple-run basis over a number of years, from $6,000 to $10,000, with the one single dubbing job necessary running about $1,000.

Fort Worth — John Hopkins, who started his career in radio in 1936 as an announcer at Fort Worth's old station KTAT (now KFJZ), has been named commercial manager of the tv end of the same station he "broke in" with 19 years ago. Station bowed Sept. 11 on channel 11.

TV Code

Continued from page 35

sensitivity to the intimate family impact of the medium."

Board also considered briefly the interim report of the Senate Subcommittee on Juvenile Delinquency and directed its staff to prepare a report on the recommendations made. This will be taken up at a Board meeting in January when final recommendations will be submitted for policy disposition to the NARTB tv board.

Shafto said that "at first glance" some of the conclusions of the subcommittee report appear to be based "upon the improper premise" that a voluntary industry effort, as embodied in the tv code, should be "regulatory." This does not hold, he said, for the American Bar Assn. and should not apply for the broadcasting industry.

However, he said, other recommendations of the subcommittee should be helpful in guiding the Board's activity "and reflect the thoroughness with which the committee studied the industry." Program appraisal by the public, through its representatives in Congress, he added, is "the best index to continued program advances."

Board also directed its staff to continue its study of the practice of promoting theatre attractions on sponsored programs through use of filmed portions of Hollywood product in programs already utilizing the maximum commercial time standards suggested in the Code.

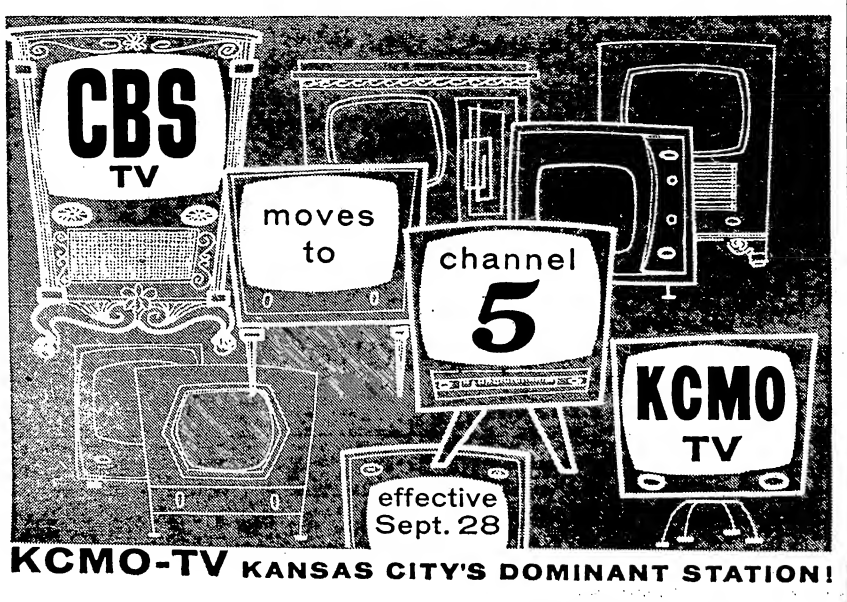
Shafto said the Board is not attempting at present to suggest a formula to subscribers but feels it has the responsibility to sound out viewer reaction regarding the practice.

'Late Show'

Continued from page 35

Station feels its recent pic purchases are also responsible for this situation, since its "Early Show" has 39 out of 40 spots sold and "Picture for a Sunday Afternoon" is completely SRO.

"Chronoscope" axing has helped the news show as well, perhaps in even more spectacular fashion. Whereas the WCBS-TV news show in March showed a 4.7 rating (ARB), compared with WRCA-TV's 20.0, it has sharply closed the gap in six months, showing a 9.8, compared with WRCA-TV's 14.2 in August and actually leading on the Telepulse. August Pulse shows WCBS news with an 8.4, and WRCA-TV's with a 7.9, whereas same rating service in March showed WRCA-TV ahead, 15.4 to 7.5. Nielsen also shows a closing of the gap from 24.2 to 8.0 in March, compared with 14.4 to 9.2 in July. Percentagewise, ARB figures represent a 100%-plus jump for WCBS, a near-30% drop for WRCA. Sales picture reflects the rating increase, with the six-a-week news, weather and sports SRO via Colgate-Palmolive's buy last week of the Saturday weather-sports segment. Also, all 20 stations breaks and 20 ID's are sold for the fall, compared with only eight of 20 station breaks and 11 ID's sold last fall.



KCMO-TV KANSAS CITY'S DOMINANT STATION!

Inside Stuff—Radio-TV

There's a radical departure in network policy attached to New York World-Telegram & Sun columnist Harriet Van Horne's new weekend show on WABC-TV, the ABC-TV flagship in N. Y., with Miss Van Horne's show comprising virtually a half-hour plug for programs and personalities of competing networks by virtue of her "behind the cameras" guest list.

Kickoff show last Saturday (10), for example, was an interview with the principals of CBS-TV's "$64,000 Question," Lou Cowan, Steve Carlin and Manufacturer's Trust veep Ben Fite. This week's segment (17) will cover the function of emcees, with Ted Mack, Ernie Kovacs and Dennis James pencilled in (all three are or will be ABC personalities). Following week has the Goodson-Todman office represented (bulk of their shows are on CBS). Show covers the mechanics of tv, but the trade is wondering how long it will take ABC to call a halt to "recognizing" the opposition.

New type of local newspaper and promotional buildup for new shows is being tried by CBS-TV and Young & Rubicam via a "personal invite" to local scribes to sit in on the closed-circuit "previews" of the General Electric "20th Century-Fox Show," which preems Oct. 5. Closed-circuit to stations is set for Oct. 3 from 5 to 6 p.m.

Y & R's publicity and promotion department is contacting local promotion departments of all stations requesting that they invite all local newspaper tv editors and columnists to view the closed-circuit, which will comprise the first show in the series, "Cavalcade." Aim is to build larger audiences via local hoopla backed by network and agency exploitation. Client isn't being billed for the buildup.

When the first annual membership meeting of Television Advertising Bureau rolls around in Chicago on Nov. 11, prexy Ollie Treyz will report an annual budget of at least $520,000 and 152 station members, levels at which the new production organization presently stands. Company, which was only shooting for $400,000 in its initial year, has done well budgetwise, as Treyz appraises it, since the outfit cannot ever achieve more than $1,000,000 annually under tv's present numerical setup.

The annual membership meeting will last the one day in Chi's Ambassador Hotel. It's planned to fall between NARTB regional meetings in Des Moines on Nov. 9 and Dallas on Nov. 15.

In addition to the 152 member stations, TvB has eight other members, including spot rep firms and the CBS-TV and NBC-TV networks.

The lineup on MCA-TV's national telefilm sales staff has been clarified, with a hefty 22 men involved in pitching to national bankrollers. Several of the men, listed among the agency's executive echelon, have other duties, but it's said that national vidfilm sales are their "primary and substantial responsibility."

Red Cross Lauds AM-TV For Flood Relief Aid; $10,000,000 Raised

The results were so terrific ($10,000,000 in two weeks) that radio and tv had to be asked to turn off the coal in the appeal for Red Cross flood relief funds. Red Cross figured that coin collected was enough to meet costs of its assistance to flood victims.

T. S. Repplier, boss of the Advertising Council, to which the Red Cross turned initially for aid, lauded some network video shows particularly, but pointed out that many other tradesters came through with boosts aside from the networks and national advertisers. Television-radio pitches were aired for a fortnight after Aug. 24, with the Council forced to ask broadcasters to cancel appeals skedded for airing last week.

Repplier singled out the following as having come through with "immediate and effective appeals within hours" after receiving the original request for aid: "Toast of the Town," "$64,000 Question," "U. S. Steel Hour," "Cavalcade of Sports," "Talent Scouts," and the Sid Caesar, Frankie Laine, Robert Montgomery, Groucho Marx and Ray Milland shows.

After the flood disaster, local stations were wrung in by the Council for aid in making appeals, but it felt that the "fastest route to millions of Americans was via big-audience' network programs."

SET 7 TV SHOWS ON 'MARCH OF MEDICINE'

Smith, Kline & French Labs, the American Medical Assn. and NBC-TV have slated seven "March of Medicine" shows for this season, the first to kick off next Tuesday (20) at 9:30 p.m. Schedule calls for a second show in November, timed with the annual meeting of the American College of Surgeons, a third in December from the Clinical Session of the AMA in Boston, and four more in the spring, with dates not set.

Kickoffer next week occurs one week before the preem of the alternating "Armstrong Circle Theatre" and "Pontiac Hour" in the NBC-TV Tuesday 9:30-10:30 time period, so no preemption problem is involved. Future "MOM" telecasts, however, haven't been set for a definite time slot but under any circumstances will involve preemptions of regular show.

St. Louis.—KMOX, local CBS outlet, copped a Certificate of Merit for outstanding co-op with the U.S. Army Recruiting Service in the St. Louis area.

Levinson Exits Fibber For Packaging Projects

Leonard L. Levinson, currently in N.Y. finishing "Low Calorie Cookery" for Hawthorn Books, will not return to Hollywood for NBC's "Fibber McGee and Molly" scripting this fall. He has been signed by the William Morris agency for tv packaging projects and is working on several musical comedy spectacular book & lyric stints. He has also completed a panel tv'er, "The Etiquet Game," which has been packaged by Adler & Adler, N.Y. attorneys.

Phil Leslie and Ralph Goodman will continue to turn out the McGee series.

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September 6th, 1955

Mr. Alfred Levy
Mr. David Susskind
Talent Associates, Ltd.
41 East 50th Street
New York, New York

Dear Al and David:

Just for the record, I want you both to know that our association for the past 7 years in connection with the Philco Playhouse has been one of the most pleasant in my business experience.

You came to our rescue in the early days of television and were responsible for building what has been considered the best dramatic show on television all these years and very little credit was given where it belonged.

It is my hope that the termination of our relationship will only be temporary and that we can work together on new and bigger projects in the future.

Best personal regards to you both.

Sincerely,

H. Pierson Mapes
Vice President & General Mgr.

HPM:JJ

CBS, Radio Affils Meet

Continued from page 26

sales-compensation pattern is for them.

Dr. Stanton, confining himself to the general picture of network radio, warned against undue pessimism. He admitted that "some of the figure indicators of the state of radio have turned downward," but warned that "we make a fatal mistake if we consider that the latest change is the same as the last change." He foresaw as the three factors coming to the rescue of network radio technological improvements (with the transistor increasing both portability and quality of receivers), a new approach to creative programming, and continuing public support via continuing large audiences for network radio.

Karol's 'Keep Clearing Time'.

John Karol, v.p. in charge of sales for the web, called on affiliates to keep clearing time for the network, stating that "only one factor can prevent us from having a banner year; our inability to deliver to our advertisers what the term 'national network' means—coverage in your markets." Karol called on the stations to clear time for the so-called "scatter buys" in an acceptance of the current facts of radio life.

"There is not one of you who knows better than I," he said, "that it's pleasanter to get an order for a Monday-Friday quarter - hour strip than for a group of seven and one-half minute segments scattered through the schedule. But I assure you that, for many advertisers, there are advantages in the scatter buy. And the advertisers will buy that way with us, or go where he can—even at a sacrifice in program quality and size of audience. And no advertiser will buy a station lineup of markets he does not want.

"This is the period we live in. And I am deeply fearful that by sometimes refusing to accept this fact, we are not only getting sand in our eyes; we are leaving our rear badly exposed."

Karol was otherwise optimistic in his appraisal of the web's competitive position, and incidentally, scornful of the competition. "As you examine our fall schedule, you will note that it is completely unspectacular in concept," he told the affiliates. "It simply consists of programs that attract the largest audiences in network radio. It's a schedule that contains most of the big names in programming . . . compare the showmanship, the entertainment values, the impact of these representative shows with the seemingly endless succession of unfinished bits and pieces, interspersed by beeps and boops and the pleading admonition to 'take one'." In another reference to NBC and its projected expansion of "Monitor," Karol pointed to "the rumor of abdication of programming efforts by what has been the 'number two' network. I hope this doesn't take place. It will not help our media and it will make it more difficult for us to be alert. But if this probability becomes a fact, it will undoubtedly increase our billing lead, which, as of last month, stands at 70%."

Karol paralleled the shift in sales techniques in radio to the opening to the advertiser of the half-page or one column ad in magazines. The old strip selling and half-hour package sales were the full-page mag inserts, while the new pattern permits the advertiser to buy "smaller segments of more programs with the result that he reaches a far larger audience of different people and does so more economically. And it means that now the smaller advertiser can use national radio advertising and can use it with enough frequency to impress his own salesmen, distributors and dealers as well as the ultimate consumer. "In this new sales pattern is also our insurance for the future. For with many smaller accounts, the loss of anyone has little effect, while the loss of one of a few big accounts can, as you know, be a rather unpleasant shock."

Karol closed by asking for affiliate support to make this "the season, the year, that sees the CBS Radio Network equal to the sum of the other three."

Affiliates meet for the first time was the scene of the promotion and sales promotion clinics, heretofore held separately, with Sherril Taylor, co-director of sales promotion and advertising; Louis Dorfsman, his co-director and program promotion manager, Murray Salberg, addressing the affils. Taylor stressed a new approach in sales promotion—"not only why radio . . . the dimensions of radio, the increased set sales, the vitality of radio, etc., but why **network** radio." He unveiled a new presentation on daytime radio which stresses its effect on women, claiming that the average CBS cross-board daytimer reaches a gross audience of 11,000,000 women in a week, a net audience of over 4,600,000 different women, with the weekly cumulative impact adding up to over 32,000,000 advertising impressions registered on women, with a cost-per-thousand women of 72c.

JOHN GART

Composer-Conductor

Radio Registry

Bert Wilson to Cincy

Chicago, Sept. 13.

The Chicago Cubs are losing their most avid fan at season's end when Bert Wilson, their radio voice for the past 13 years, departs the WIND mikes.

He's due to switch allegiances and mediums via negotiations finalized to work the WLW-T telecasts of the Redlegs out of Cincinnati.

Como's Gold Seal Coin

Gold Seal, already pencilled in for one-sixth of the NBC-TV "Perry Como Show" (one-third on alternate weeks), has taken on an additional third on a one-time-only basis for the kickoff show this Saturday (17). Gold Seal's regular participation starts the following week (26), so that one-shot buy is in the one-third alternate-week still open (Armour is alone in this period).

Buy was through Campbell-Mithun.

Englander Mattress Buys Nancy Berg Boudoir TV'er

Two Lester Lewis packages, both five-minute capsules, one on radio and one on tv, have been picked up for sponsorship. His "Count Sheep," the help-'em-sleep sign-offer on WRCA-TV, N. Y. featuring model Nancy Berg, has been bought by Englander Mattresses starting the first week in October. Offbeat show, incidentally, has been getting a wide newspaper-magazine pickup by virtue of its boudoir format.

Radio sale is the Horace Sutton (Saturday Review, Sports Illustrated) travel capsule on NBC Wednesdays 9:55 to 10 p.m. Samsonite Luggage has bought it and renamed it the "Samsonite Travel Show," with sponsorship due to start Sept. 28.

GF Takes Up Carson Slack in Revlon Exit

Revlon, currently riding high, wide & handsome with its "$64,000 Question," has checked out of its alternate week sponsorship of "The Johnny Carson Show" on CBS-TV. But General Foods, with which it shared the alternate-week sponsorship, is going to an every-week basis in picking up the slack.

General Foods, via Young & Rubicam, will ride the stanza solo through June.

ABC Radio's Fight Coin

ABC Radio, which will carry an exclusive of the Rocky Marciano-Archie Moore heavyweight championship battle from Yankee Stadium next Tuesday (20), has signed on two bankrollers for pre-flight programs. National Carbon Co. will sponsor Bob Finegan in a 10-minute sports special at 10:15 for its Prestone antifreeze and Eveready Batteries, while Wildroot will sponsor a five-minute newscast at 10:25.

William Esty repped National Carbon, while the Wildroot buy came via BBD&O.

Barber's Grid Roundup

Red Barber, who resigned as counselor on sports to CBS last March, returns to the network Sept. 24 on a freelance basis to host the web's four-hour "Football Roundup." Barber created the multiple grid coverage for the network back in 1947 when he was sports chief, and it has been employed by the web since.

New innovation on the "Roundup" this year will be five-minute "Scorecard" segments every hour on the half-hour, with Barber at the helm. "Scorecard" will be offered by the net as a separate commercial package from "Roundup."

TV Censor Dept.

Continued from page 25

sideration by the Continuity Acceptance Dept. and mentioned in the report are the findings of the Kefauver Committee on juvenile delinquency and tv's contribution thereof, which will be discussed at length in the September report, and the matter of excess trailers for the motion picture industry. Helffrich stated he understands the Code Review Board of the NARTB is taking up the matter, but stated "there is not a formal Management position for or against the practice but rather a wait-and-see attitude. My personal reactions relate more to the artistic dreariness of some of the more hero worshipping approaches to Hollywood stars and their private lives than to the so-called commercialism of it."

Continuity acceptance people at the web have their difficulties with producers as well as viewers, as witness the following communication from the Coast office, reporting on then upcoming broadcasts in "a leading series." One of them involved "a mentally disturbed mother in a long scene devising ways of getting rid of her infant by such means as putting it in the stove, using a hat-pin, a butcher knife, etc. This was followed by a detailed scene of her first night in a mental institution complete with . . . people running around, accompanying screams and general mental anguish.

"Another episode . . . dealt with a married couple who, after trying obviously, couldn't produce children. This led them finally to physical examinations and educational sex processes complete with charts yet."

CBS Sun. Time

Continued from page 25

live "news-in-depth" coverage. Preceding that is a new youth discussion show featuring former teacher and actress and presently-tv-producer Katherine Copeland in what's termed a unique type of teen discussion show with the working title of "Kathy and the Kids." These segments will be followed by "Adventure" at 3:30, "Face the Nation" at 4, "Let's Take a Trip" at 4:30, "Omnibus" at 5 and the rest of the regular nighttime lineup at 6.

Web goes into service at 10 a.m., breaking at 1 p.m. for the 90 minutes of local programming. Kickoff at 10 will be "Lamp Unto My Feet," followed by "Look Up and Live" at 10:30 and "The United Nations in Action" at 11. Schedule then goes commercial with "Contest Carnival," "Winky Dink and You" and "Wild Bill Hickok" rounding it out.

Locally, WCBS-TV has a problem with the Bill Leonard "Eye on New York" series, which will be displaced by the new network sked. It shifts to 3 p.m. for two weeks until Oct. 9, then goes to 9:30 a.m., but it's reported Leonard isn't happy about an early-morning Sabbath spot. Station is filling its 90 minutes from 1 to 2:30 with "Picture for a Sunday Afternoon," which is SRO, and "Amos 'n' Andy," also sold out. Outlet has a similar problem with its Saturday afternoon prize-winner, "Camera Three," which goes to a one-hour alternate-week exposure (instead of its present half-hour, every-week) on Oct. 15 beause of the station's college football sked.

Olds Pages Patti

Continued from page 25

Theatre but will be black-and-white, will be the presentation by Miss Page of the 1956 models, which hit the dealers, the following day. But there will be the entertainment factor as well, with Miss Page and Como topping a guest list as yet incomplete. At least two orchs will be used on the show, while an original score has been commissioned to Jimmy Shirl and Ervin Drake. Tony Charmoli has been signed to stage and choreograph the stanza, and Joe Santley, who produces Miss Page's Olds vidpix, will produce. GAC-TV's Harry Angus is exec producer on the show. Miss Page, incidentally, reciprocates the Como guest shot by appearing on his NBC stanza Sept. 24.

RCA, Walter Reed Set Hospital Installations Of Tint TV Receivers

RCA will make the country's first installation of compatible color tele for hospital use to serve three government medical activities at the Walter Reed Army Medical Center in Washington, D. C. Announcement of the setup ws made last last week by Maj-General Leonard D. Heaton, commanding officer of Walter Reed, and W. W. Watts, exec veepee of Electronic Products, RCA.

Three complete color tv systems will be provided in the comprehensive installation, for use by the Armed Forces Institute of Pathology, the Walter Reed Army Hospital and the Army Medical Service Graduate School, Watts revealed. Installation represents the largest compatible color tele setup so far developed for non-entertainment applications. Contract for the color tele system was awarded RCA on basis of a low bid of $425,800. Installation which will be completed probably early next year, will be operated by the Army Signal Corps.

It was pointed out that the compatible color tele system will be the first such installation in the Washington area, and that it will be available to other Defense Department agencies in the event of national emergencies. In time, the system would be expanded to connect other governmental hospitals and military medical installations into a medical network for exchange for information and services.

More Multi-Message Client Coin for Mutual

Mutual has gotten three more multi-message advertisers to add to the four that were already in the house for the two strip shows carrying that kind of advertising. Latest pactees are Florida Citrus Commission, Grove Labs and Norwich Pharmacal.

The trio has bought into the radio web's "Story Time" ayemer and the 8 to 8:30 p.m. mystery strip as of next Monday (19). Other multi-message sponsors are R. J. Reynolds, Quaker Oats, Curtis Candy and Willard Batteries.

Another network sale, as expected, was to Gillette for its 17th consecutive year as bankroller on the World Series.

4,500 Sq. Ft. Penthouse

Hotel Great Northern
118 WEST 57th STREET

- Ideal for TV rehearsals
- Ballet School
- Dance Instruction
- Photographic or Art Studio
- Or living quarters

24-hour elevator and switchboard service

Inspection invited. By appt.

Call Harry Epstein, CI 7-1900

FOR A **SQUARE DEAL** call **CIRCLE** FILM LABORATORIES **COLUMBUS 5-2180** A Complete Motion Picture Lab Serving the Industry OVER A DECADE 33 WEST 60th ST. NEW YORK 23, N. Y.

NOTICE

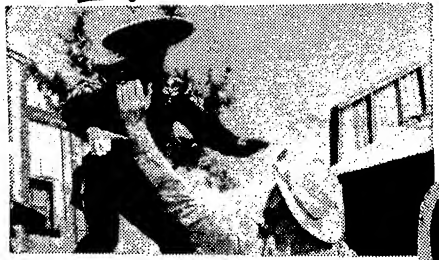
To all Networks—Advertising Agencies — Sponsors — Producers — "ROMANCE IN FASHIONS," Individual Styling & Analysis Show for T.V. and Radio—public participation . . . Registered since 1940 #54686 also Registered Screen Writer's Guild #57199 . . . is now available for sponsors . . . I, BETTY PITT-TREMAINE am sole owner and creator writer of above. 345 W. 86th St., N. Y.

EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C. • Tel. PL 7-5600

CISCO KID 28.9*



BALTIMORE, ARB*, March, 1955

In only eight months, ZIV-TV'S CISCO KID, starring Duncan Renaldo, leaps in Baltimore favor from 7.3 in August 1954 to 28.9 in March 1955, ARB* . . . topping other favorite shows like Comedy Hour, Loretta Young, U. S. Steel Hour, etc.

To build a big TV audience faster, get in touch with . . .

ZIV Television

CINCINNATI CHICAGO NEW YORK HOLLYWOOD

"Never was it so important as it is today that the American public be informed."—DWIGHT D. EISENHOWER.

The Fund for the Republic, Inc.

directs the attention of the television industry to

Nineteen Prize-Winning Scripts

selected by a distinguished panel of judges from 650 entries in the Fund's recently concluded $29,000 script contest

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ DRAMA CLASS ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Mrs. Andrews

First Prize—$5,000

The Conspirators, by Lillian Schoen Andrews. The story of Elijah Lovejoy, the abolitionist editor of Alton, Illinois, who was murdered for insisting on an editor's right to conduct his newspaper as he sees fit.

Second Prize—$2,500

We Can't Be the First, by Jo Sinclair. A Jewish family living in a two-family house in a small Ohio city grapples with the problem of whether to rent half of the house to Negroes who badly need a home.

Miss Sinclair

Ten Additional Prizes—$750 Each

The Invisible Accuser, by Robert Spencer Carr. The fight of a woman surgeon to clear herself of charges brought against her as the result of a loyalty check.

Typhoon, by Leo Goldman. Resentment against Negroes by white personnel of a hospital ship, following their integration in the same naval unit.

The General's Other Son, by Andrew McCullough. A three-star general's struggle to accept the fact that his son is a conscientious objector.

The Burden of the Day, by John W. McGreevey. A prominent lawyer takes on the defense of a former Communist, knowing his act will end his political hopes.

The Claws in the Cat's Paw, by Jean F. Merrill. The smear of a teacher as a Communist by economy-minded citizens to forestall spending for school improvements.

Over the Fourth, by William O'Toole. The production of a Fourth of July pageant gets unexpected help from the ghosts of Hamilton, Pinckney, Henry and Washington.

The Pencil Box War, by Rose Leiman Schiller. An old storekeeper decides to attend high school but is opposed by townspeople and parents of students.

Outpost, by J. G. Severns. A Negro soldier in the Korean War, constantly baited by a white sergeant, proves himself to be the better man under fire.

Boden's Grave, by Marian C. Skedgell. A son goes home to bury his father and discovers he had never before understood his father's position as a reformer.

The Inner Curtain, by Victor Ullman. A practical joke involving communism at a large industrial plant ultimately forces the perpetrator of the joke to resign.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ DOCUMENTARY CLASS ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Burton Benjamin

First Prize—$5,000

Pepito, by Burton and James Benjamin. A factual account of the experiences of a 15-year-old Puerto Rican boy during his first few days in New York City.

James Benjamin

Six Additional Prizes—$1,500 Each

The Yankee Rebels, by Lew Andrews. Three hundred years of American history, seen through the eyes of a contemporary milkman in Concord, Massachusetts.

The Music He Heard, by J. F. Breg. A factual account of the life of Albert Einstein and his fight for the "freedom for all men to be true to themselves."

A Minority of One, by Mrs. Kristin E. Hunter. Desegregation in Camden, New Jersey, through the true situation of the only white student in a class of Negroes.

Shield of the Republic, by Clayre and Michel Lipman. An account of the first case in which the Supreme Court established its right to review legislation.

Natural Boundaries, by Muriel O'Donnell. Integration of Negroes and Puerto Ricans in an Italian neighborhood through the Police Athletic League.

The America of Walt Whitman, by Hugh Gorman Whittington. Dramatization of excerpts bearing on civil liberties from Whitman's *Leaves of Grass.*

THE JUDGES who selected these winning scripts were: JULIEN BRYAN, documentary film producer; ELMER DAVIS, radio commentator, author and newspaperman; JACOB K. JAVITS, Attorney General, New York State; ALLAN NEVINS, historian and author; ERIC SEVAREID, radio and television commentator, and CHARLES P. TAFT, attorney and church leader.

INQUIRIES *should be directed to Milton Krents, 386 Fourth Avenue, New York 16 (telephone: LExington 2-1370). The Fund for the Republic has retained Mr. Krents as a consultant to arrange placement of these scripts on television. All rights to the scripts are vested in the Fund.*

The Fund for the Republic, Inc. • 60 East 42 Street • New York 17 • MUrray Hill 2-1250

A non-profit organization devoted to the advancement of public understanding and discussion of civil liberties.

Status of Indie TV'er

Continued from page 27

radio stations, has been having rough going.

Bill Diehl's St. Paul Dispatch column recently carried an item to the effect that KEYD-TV, owned by a group of wealthy localites, is being offered for sale because of tough sledding. But following the publication a station spokesman told VARIETY that "while, naturally, a new station at the outset encounters many difficulties our first six months' revenues and ratings have exceeded expectations and we're not trying to sell."

When it was launched KEYD-TV undoubtedly expected help from the DuMont network with which it affiliated. The now practically complete DuMont withdrawal from network telecasting has complicated KEYD-TV's programming and other problems, requiring it to operate sans any highly rated network shows.

Using only one DuMont show now, a filming of the previous week's New York St. Nicholas arena's fights, it is virtually entirely dependent upon its own locally produced shows, including sports events, news and the weather, and telefilms and old movies for its air activities.

Among other things, KEYD-TV, under Purcell's new guidance, will considerably enlarge its local sports events' telecasting, the recently appointed managing director announces. Station has been televising, with sponsorship, 22 each of the Minneapolis and St. Paul American Association baseball games this summer. These and the locally sponsored Monday night filmed St. Nick scraps and a program devoted to a discussion of the brawls have been the station's lone shows able to land high viewer ratings.

As compared to 7, 7:30 and 10 a.m. for the other three tv stations here, KEYD-TV now doesn't go on the air until 3:30 p.m. A typical day's programming may include the usual general and sports news and weather forecasts, several telefilms, a Fulton Lewis Jr. newsreel, a wrestling film, an old movie or two, a locally produced amateur show, a religious program and the baseball game telecast.

At the same time that KEYD-TV is engaged in a seemingly life and death struggle, KSTP-TV, WCCO-TV and WTCN-TV, NBC and ABC outlets, respectively, claim to be enjoying their most prosperous summer, and the same goes for KSTP and WCCO radio.

WHO MOVED THE EIFFEL TOWER TO 95th STREET?

...FILMWAYS did, with a new 35 mm Bell & Howell Background Process Projector. Your needs may not demand the Eiffel Tower as a background but through "rear projection" FILMWAYS can help you produce right in New York, background action of any scene, any season, any sport...for your T.V. film commercials.

Permit your creative efforts the freedom which only rear screen projection offers. Further information on request.

FILMWAYS
INCORPORATED
241 W. 54th ST., NEW YORK 19, N. Y.
Plaza 7-3396

'Ike's' Okay With Terry

Denver, Sept. 13.

The Young Democrats of Colorado claim that the tune, "Ike, Mr. President," has political implications, and should not be played on radio or tv unless time is made available to them to retaliate.

Hugh B. Terry, KLZ manager, however, viewed the protest in dim light, and ruled thusly: "We do not consider this political. Therefor, we respectfully decline your request for equal time."

Al Nobel's Own Pitt Setup; Exits Wilkens

Pittsburgh, Sept. 13.

Al Nobel, emcee-musician-singer who has been under exclusive contract for radio and tv to the Wilkens Jewelry Co. for the last decade, is leaving that organization when his present contract expires at the end of the year to go out on his own. Nobel of late has been concentrating on the sponsor's weekly Sunday night "Amateur Hour" on KDKA-TV, which until a year ago was simulcast successively on WCAE and later KQV. Before going with Wilkens people Nobel had been the featured singer with Hal McIntyre's band.

To replace him, Wilkens is bringing back Brian McDonald, who m.c.'d the "Amateur Hour" between 1936 and 1942 when it was only on radio. McDonald will leave "Ice Capades" after the Madison Square Garden engagement in N. Y. and take a vacation before heading the "Amateur Hour" here in January.

Show Biz Spec

Continued from page 26

jama Game" and who has already completed three Paramount pictures. Her first, for Alfred Hitchcock, will be preemed on Broadway Sept. 28, and Glucksman is permitting her to fly east for the fanfare. Her second is the yet-to-be-released Martin & Lewis "Artists & Models."

Melinda, Groucho's eight-year-old daughter, will do a bit with the comedian in "Show Biz." Show derives its title from the Abel Green-Joe Laurie Jr. bestseller, which Englund has utilized as source material to develop the show biz cavalcade. Thus Lahr will revive an old Lahr & Mercedes skit for the burlesque sequence; Keaton will recreate the 4 Keatons in the Hammerstein's Music Hall sequence; Miss Kitt will be utilized in the speakeasy nitery era; Miss Clooney is set for the USO-Camp Shows segment, and the like. Tony Charmoli is doing the dances; music by Gordon Jenkins. Biggest problem, says producer Glucksman, is "now finding the minutes for all this talent; even NBC program exec Harold Kemp, who had to stretch the budget for the above roster, admits it was easier for him to find the dollars than for me to time-schedule all these elements into a 90-minute show, with plenty minutes out for the commercials."

Hallmark's Radio Buy

Chicago, Sept. 13.

Hallmark Cards is turning to network radio to supplement its major push on the NBC-TV Maurice Evans Sunday dramas. Greeting card firm, through Foote, Cone & Belding, is buying into NBC's "Monitor" and CBS's Bing Crosby show for a pre-Xmas splurge to start in mid-November.

Exact number of participations is still being worked out but the ride on both airers will span five weeks.

Wm. Morris TV Huddles

A major meeting of the William Morris Agency top tele brass is current at the percentery's Beverhills office. Execs are meeting to blueprint creative and selling ideas for 1956 in order to hit the maximum stride for that season. It's the first meeting of this kind in the history of the agency.

Attending the confab from New York are Wally Jordan, Nat Lefkowitz and Charles (Bud) Barry. Howard Reilly is representing the Chi office.

British Com'l TV's Bow

Continued from page 27

explaining the ITA policy to 65 junketing tv journalists from America. The program contractors were akin to publishers, who sold time instead of space; and advertisers wouldn't influence programs as they didn't influence editorial discretion.

Harry Alan Towers, a director of one of the programming companies, hastily pointed out that as their program schedules were published month ahead, the advertiser who booked his time knew precisely what appeal the show would have. The inference was drawn that if advertisers failed to respond, the programmers would have to do something about the quality and type of their programs.

The launching of the London web represents a capital investment of upwards of $10,000,000 and on the basis of a 50-hour telecasting week, potential income from advertising will be in the region of $500,000 a week. This aspect of the situation is, oddly enough, in direct conflict with the government's present and stringent financial policy of slashing consumer expenditure. Not only is there the substantial investment in inaugurating the new network, but the public which either has to buy new receivers or meet the cost of conversion, will presumably be encouraged to go on a spending spree by the commercials.

Lord Mayor's Hoopla

To mark the occasion, the Lord Mayor of London is hosting a banquet at the Guildhall on Sept. 22, to which the entire Cabinet is being invited as well as leading civic dignitaries of the City of London, and the proceedings will form part of the initial commercial program. The speakers will include the Lord Mayor, Dr. Charles Hill, the Postmaster-General and Sir Kenneth Clark, chairman of the ITA.

When the London viewing public, estimated at about 500,000 switch to the alternative wavelength at 7:15 p.m. that night, the first thing they'll see on the screen will be a five-minute film of the City. Then the cameras will move to the Guildhall for 40 minutes, followed by a variety show beamed from Wood Green Empire in which the artists will include Harry Secombe, Jack Jackson, Billy Cotton and Reg Dixon.

As the intention is to give viewers a foretaste of things to come on the new wavelength, the evening program also includes excerpts from three plays, "The Importance of Being Earnest," with Edith Evans, Sir John Gielgud and Margaret Leighton; "Private Lives," with Kay Hammond and John Clements; and "Baker's Dozen," starring Alec Guinness, Pamela Brown and Faith Brook. The rest of the program will include a boxing match staged by Jack Solomons, a cabaret and fashion show at the Mayfair Hotel and snippets from future attractions. Transmission will end at about 10:45.

Among the advertisers who will present opening night commercials are Remington Rand, Ford, Esso, Lux, Dunlop, a couple of local breweries, several food packaging companies and a firm of detergent manufacturers.

After the opening night, the two London programmers will operate independently. Associated-Rediffusion will operate the station from Mondays to Fridays and Associated Broadcasting Co. will take over at weekends. ABC will also run the upcoming Birmingham transmitter on weekdays.

ABC open their weekend program on Saturday (24) with a 10 a.m. screening of an informal magazine. Apart from test transmissions, they then go dark until 3 p.m. when they present "ABC Music Shop," with Gerry Wilmot as vice-prez in charge of contests. The afternoon programming, which continues until 6 p.m. will include the Robert Cummings series, "My Hero," a Joy Shelton shopping and fashion guide, a Danish series, "Hans Christian Andersen" and a jungle program by Michaela and Armand Dennis. Evening transmissions will feature "Colonel March of Scotland Yard," a vaude program directed by Bill Lyon-Shaw and the Jack Jackson Show from the Embassy Club.

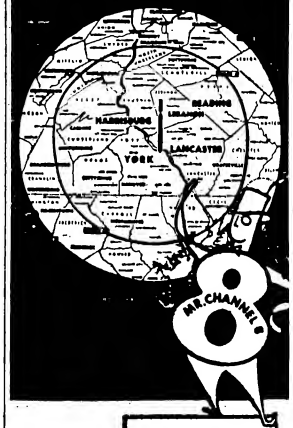
Advertisers who have booked time for that night include two breweries, Alka Seltzer, Pye Radio, Schweppes, Pepsi-Cola, Dunhill and the Sunday Dispatch. Latter is one of the papers published by Associated Newspapers, who are linked in the A-R weekday setup.

A-R which represents a union of Associated Newspapers and Rediffusion, is headed by J. Spencer Wills and the directorate includes Paul Adorian and Gerald Sanger. Roland Gillett is program controller. Kenneth Carter is in charge of light entertainment and Peter Cotes as senior drama producer.

Prince Littler is chairman of ABC and Norman Collins is his deputy. The board includes many prominent showbiz names, among them Val Parnell, Lew Grade and Harry Alan Towers. The network's corps of producers includes John Irwin, Bill Lyon-Shaw, Henry Caldwell and Dicky Leeman. Bill Ward heads the light entertainment division and Desmond Davis is in charge of drama.

Newark, N. J.—Lufthansa, a German airline, has purchased a five-minute news strip via WATV, Newark. The cross-the-board capsule begins Monday (19), but time for the show has not been set as yet.

AMERICA'S 10TH TV MARKET



316,000 WATTS

WGAL-TV
LANCASTER, PENNA.
NBC and CBS

The WGAL-TV multi-city market area is comprised of 912,950 TV sets owned by 3½ million people who have $5½ billion to spend each year — America's 10th TV Market.

STEINMAN STATION
Clair McCollough, Pres.

MEEKER TV, INC.

DISKS' SUPERMARKET GRAVY

Straight Legit Plays Now Yen Title Song Plugs Even If It Is Reaching

The title song epidemic has now spread into legit. A couple of straight non-musical plays, due to precm on Broadway this season, are taking a leaf from Hollywood and are assigning tunesmiths to knock out a special title song to cash in on extra promotion and exploitation values.

Unlike the films, however, the title song will not be used as background music for the play, but the producers figure that it can be utilized in ballyhooing the production on radio and tv. In the past, it's been demonstrated that title songs from legituners can help out at the b.o. Eddie Fisher's RCA Victor slicing of "Wish You Were Here," for example, has been credited with getting the musical production of the same name off the ground.

First Broadway legiter to make a stab at the title song tie-up is "Deadfall," due at the Holiday Theatre Oct. 27. Martin Goodman, who's presenting the show, tapped Glady Shelley and Abner Silver to pen a title tune. Disk coverage is currently being lined up and Goodman plans to use the waxings as background music for his radio-tv ad campaign.

The upcoming Sally Benson Play, "The Young and the Beautiful," is also slated get into the title song act. Title song is now being written by Betsy Holland, production assistant to legit producer Gilbert Miller.

For the past year, tv has been riding strong with title song tie-ins. Among those that have clicked on wax are "Let Me Go, Lover," "Hard to Get" and "Play Me Hearts and Flowers." In the pic field, such title songs as "Song From Moulin Rouge," "High Noon," "Three Coins in the Fountain," "Love Is a Many Splendored Thing," have made a big score on wax.

CAROL HANEY IN GROOVE VIA MGM RECORDS DEAL

Carol Haney, who made her mark in Broadway legituners as a dancer, will now take a crack at the warbling field via MGM Records. Label pacted her to a long-term deal and has already cut several singles for pop release.

She recently appeared on Broadway in "Pajama Game."

Mantovani to Play New York on Oct. 5

London, Sept. 13.

Mantovani planed to New York yesterday (Mon.) to start an American-Canadian tour with his new orchestra. Mantovani opens his tour in Toronto Monday (19) and plays his first New York date on Oct. 5. He'll return to Gotham for another engagement three days later and will wind his tour there on Nov. 6.

The tour has been sanctioned by the American Federation of Musicians and the Petrillo organization have allowed him to bring in two of his key tooters. British musicians are hoping that this gesture may help to end the deadlock that has existed for 20 years between the AFM and the British Musicians Union.

Mantovani received a gold platter last week for his British Decca hit, "Charmaine."

Tooters Get 4% Wage Hike from B'way Legiters

Local 802, American Federation of Musicians, won a 4% wage hike from the Shubert interest and the League of New York Theatres in a new two-year pack covering Broadway legit house. Deal also provides for one week's vacation for every 26 weeks of employment.

Present scale runs from $100 to $179 weekly.

Who Sez Jockeys Can Only Spin Disks

Detroit, Sept. 13.

Disk jockeys, who recently competed in a harness race at a local trotting track—WWJ's Bob Maxwell was the winner, are now turning to modeling of men's fashions.

They appeared last week at the fall fashion festival of the Central Business District Assn. in the Shubert Theatre. Participating were Maxwell, Dave Zimmerman and Stuart Stahl, of WWJ; Don McLeod, Mickey Shorr and Kurt Saunders, WJBK; Toby David and Jim Dunbar, CKLW; Robin Seymour, WKMH; Fred Wolf and Fred Weiss, WXYZ; and Marty McNeeley, WJR. Detroit jockeys recently were put on wax as a choral ensemble.

Club Operation Now Spreading Into Tape Field

The club angle has now mushroomed into the pre-recorded tape field. Livingston Electronic Corp. is kicking off a club program which offers a 25% reduction in the cost of all tapes in its catalog and will be handled by dealers and direct mail.

Club members will pay an enrollment fee of $6 for which they will receive a book of coupons. Each of these coupons entitles the purchaser to a club discount of 25%. When handled through a dealer, the coupons are redeemable for the dealer's own special discount. In addition to the coupon book each member will receive a year's subscription to Tape Recording mag. If the member is already a subscriber, arrangements have been made to extend the existing subscription for an additional year. Members will be notified of new releases via the Livingston Tape News Letter.

The Livingston catalog has been expanded to include 80 new titles on the following labels: Livingston, Audiosphere, Connoisseur, Atlantic, Esoteric, Hack Swain, Empirical, Oceanic, Riverside, Boston, Lyricord and Tico.

Kinsman to Audition America in the Raw

Tommy Kinsman, "the Meyer Davis of England," is making his first Coast trip this week but he's doing it the hard way—by bus. He wants to "see America in the raw," he says. U.S. maestro Davis has had his British colleague in tow on a social tour of the niteries this past week, but the bus idea is 100% the Britisher's.

Kinsman will write his impressions for a London paper when he returns in six weeks.

Cress Courtney Named Frankie Lane Manager

Hollywood, Sept. 13.

Frankie Laine has named Cress Courtney as his personal manager to rep him in all phases of his professional activities. When Laine returns here from eastern personals in mid-November, to start pre-recordings for his next Columbia picture, "He Died Laughing," Courtney will accompany him.

General Artists Corp., acts as Laine's agents.

Nat (King) Cole starts a two-frame stand at the Chicago Theatre, Chi, Friday (16).

2,000 STORES NOW HAVE RACKS

The disk industry is finding an important new outlet in the food supermarket stores. At the present time, some 2,000 supermarkets, out of an estimated 25,000 across the country, are selling platters in special rack displays.

In a move to build up this market, RCA Victor has been spotlighting the potential of disks at various supermarket exhibits. This week, Victor is the only major company to have an exhibit at a Hotel Commodore, N.Y., "Supermarama," sponsored by the National Non-Food Product Exhibitors, an outfit made up of companies selling various merchandise lines to supermarkets.

Victor's exhibit, which is being managed by Irwin Tarr, who heads up the diskery's syndicate sales operation, is making an institutional pitch in behalf of record counters as profit and traffic boosters. Victor's distribs and authorized rack jobbers in each area handle the sales to the supermarkets and other chain stores.

Under the typical syndicate store operation, the jobber completely services the racks. The store gets a cut of the sales, somewhat lower than the regular dealer, but does not take any inventory risks. These racks usually display the top hits plus some standard disks.

Victor, incidentally, also has a booth this week at the Business Gift Show at the Hotel Biltmore in N. Y. This exhibit is pitched to big industrial gift buyers for Christmas and other holiday presents. RCA's disk display is pointing up platters as a popular gift item, and buyers are being directed to local dealers and distributors.

Col Gets Loco For Latin Craze

Joe Loco has been set to spearhead a Latino wax drive for Columbia Records. It's reported that Col shelled out $30,000 to get Loco free from his pact with the Tico label, with which he's been associated for the past several years. Col also gave Tico the rights to distribute its Loco disks in Mexico.

Label will cut Loco for the pop single market as well as the package field. The first sessions are skedded for next week. Loco also plans to wind up on Oct. 1 his arranging pact with Marks Music, where he's been mamboizing standards for folios, to set up his own publishing firm. The firm will be affiliated with BMI.

ERROL GARNER SLATED TO REJOIN COLUMBIA

Hollywood, Sept. 13.

Errol Garner is expected to rejoin the Columbia Records roster under current negotiations between the 88er, via manager Martha Glazer, and Columbia's George Avakian are concluded. Garner previously was under pact to Columbia before exiting for a Mercury deal.

Garner's pact with Mercury has expired.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Alan Freed's Rock 'n' Roll Troupe Pulls Spectacular 154G at B'klyn Par

By ABEL GREEN

The Alan Freed rock 'n' roll show at the Brooklyn (N.Y.) Paramount Theatre last week wound up with the staggering gross of $154,693, according to managing director Gene Pleshette, who says that in his 26 years on the theatre end of show business he has "never seen anything as exciting." But despite the surcharged excitement of the audiences, mostly juvenile and never more than 20 or 25% colored, there was no shagging in the aisles, but a manifestation, according to Pleshette, that rhythm & blues seems to be the new dance tempo of America." On Freed's previous semester, when he garnered $104,000, there were a couple of volatile kids who tried to mount the rostrum for a little ad lib shagging; none of this on this occasion.

Freed's share of the extraordinary 154G b.o. is around $70,000, on a sliding, sharing arrangement. The picture was U's "Fox Fire" (Jane Russell-Jeff Chandler) "but we could have run the newsreel only," says Pleshette.

The remarkable thing about the audience behaviorism, to the theatre exec, was the "all-day fanaticism but it never took the shape of anything worse than that they all wanted to sit down front; they couldn't sit still, and were playing musical chairs as they constantly improved their vantage points, but otherwise no damage. And I've gone through the Benny Goodman and Frank Sinatra fever at the Broadway Paramount, and back to the old Rudy Vallee days, so I know!"

Other than the one-nighter next

(Continued on page 58)

Educational Songs

The music business seems to be on a pedagogic kick but it's not offering the kind of stuff you ordinarily pick up at school. Among the current titles are "Learnin' The Blues" and "Learnin' To Love." Now making the rounds of the disk companies is "Learning The Charleston."

The academic kick was in evidence last year with "Teach Me Tonight."

Victor, Pageant 'Paper the House' Via Disk Gimmick

RCA Victor and Pageant magazine will kick off an unprecedented disk promotion stunt with the mag's November issue. As part of a yarn on Victor songstress Jaye P. Morgan, the mag will include a laminated paper disk playable on any standard machine. Four-inch disk, which will be perforated for easy detaching from the binding, will include a 16-bar excerpt from the next Morgan release, a number which the diskery is keeping under wraps until the mag hits the stands eraly next month.

While laminated paper platters have been used for a couple of years for industrial promotions, this is the first time that a pop platter is getting such a sendoff. Pageant, which has a circulation of about 1,000,000, has picked up all the production costs on the disk insert with Victor only providing the tapes from which the exeerpts was taken. The laminated paper disk was pressed by Rainbow Records. RCA Victor's custom records division is also planning to supply laminated paper records at some future date.

Both Victor and Pageant have mapped extensive promotional campaigns around the mag piece, which was written by Sam Boal. Victor has packaged a 15-minute disk show under the title of "Pageant of Hits" for distribution around the country while Pageant is holding a convention of its distributors to get the strongest impact from the disk insert.

Wild Bill Hickok Tries On Davy Crockett's Boots

Now it's "Wild Bill Hickok" who'll double on tv and wax. Deal was set last week between Sunset Records, indie Coast label, and the Delira Corp.'s "Wild Bill Hickok's" merchandising division for the launching of record-book album.

The package, which is set for a Nov. 1 release, will be a musical-narrative tagged "On The Santa Fe Trail" and will feature Guy Madison as Wild Bill Hickok and Andy Devine as Jingles, recreating the roles they play on the tv series. The album, done in book form with front and back covers showing photos of the stars, will be a 12-inch LP. In addition to the disk, the package will feature a picture and story layout of Hickok and Jingles. "On The Santa Fe Trail" was written by William Bowers and the musical score by David Raskin.

Super Septet

Boston, Sept. 13.

Harry Marshard's orch played a two-niter at Stop & Shop's parking lot in nearby Dedham for a block dance and square dancing last week to crowds of more than 1,000 each night.

The seven piece orch played at the preem of the new supermarket.

ASCAP COAST MEETING SET FOR NEW BEVHILTON

Hollywood, Sept. 13.

ASCAP semi-annual dinner and meeting for Coast members will be held Sept. 28 in the Grand Ballroom of the new Beverly Hilton Hotel. Due from the east for the conclave will be Stanley Adams, prexy; George W. Meyer, band member; George Hoffman, comptroller and general counsel Herman Finkelstein.

L. Wolfe Gilbert is ASCAP's Coast rep.

Southampton Spot Digs Dixielanders

The dixieland beat moved into chic eastern Long Island this summer and established a permanent beachhead. Herb McCarthy's Southampton spot started the ball rolling early this past summer and the operation turned out so successful in that area that he's already lining up combos for the 1956 summer season.

McCarthy has also stirred up the competish in that area to build up a live entertainment policy. Magee's in nearby Watermill and the Southampton Supper Club plan to book combos next year. Pete Kameron and Monte Kaye handled the bookings for McCarthy and deejay Mitch Reid emceed the shindigs. They'll repeat next summer.

Capitol to Cut Album From 'Naked Sea' Score

Hollywood, Sept. 13.

Capitol Records has concluded a deal with Allen H. Miner to release an LP album based on tunes from the musical score of his RKO production, "Naked Sea." Laurindo Almeida, guitarist, and George Fields, harmonicist who recorded the sound track for "Naked," will also cut the Cap version.

Diskery plans to release "Naked" album simultaneously with pic release in November.

Jocks, Jukes and Disks

By MIKE GROSS

Les Paul & Mary Ford: "Amukiriki"-"Magic Melody" (Capitol). There's enough of the quality of the smash "Vaya Con Dios" in "Amukiriki" to pull it to the top. It's in a plaintive mood and Mary Ford's warbling brings it a quiet sort of charm. Les Paul's guitar work wraps the whole thing up into a clicko slice. Reverse is strictly instrumental and again demonstrates Paul's topgrade guitar and recording techniques.

Art Mooney Orch: "The Girl I Left Behind Me"-"Give Me A Band And My Baby" (MGM). "The Girl I Left Behind Me" is another public domain melody headed for a big wax revival via Art Mooney's rousing workover. Orch gives it the kind of spirit that wins spins on all levels. **Al Stillman's** updated lyric is well taken care of by the Mooney chorus. "Give Me A Band and My Baby," from the Columbia filmusical, "My Sister Eileen," is another rouser that'll attract attention. On this side, **The Cloverleafs** handle the vocal and excellently complement the Mooney downbeat.

Vic Damone: "Por Favor"-"Born To Sing The Blues" (Mercury). Long absent from the hit lists, Vic Damone gets a strong chance with "Por Favor," tune currently getting hefty diskery coverage. Side has a lilting cha-cha beat and Damone handles it with style. **Billy May's** version on Capitol is a solid instrumental and the orch lays down a beat that's hard to resist. Also worth spins are etchings by **June Valli** (Victor) and **Helene Dixon** (Epic). On the Mercury flip, Damone works over an item tagged "Born To Sing The Blues." It's a so-so effort in all departments.

Bobby Tuggle: "The $64,000 Question"-"Too Late Old Man" (Checker). The music biz seldom let's anything that's captured national interest slip away unsung, so it was inevitable that there's a tune tagged "The $64,000 Question," inspired by the CBS-TV'er of the same name. In Bobby Tuggle's hands, it turns up as a lively item in the r&b groove with a solid beat. It will pull in the juke coins and get repeat deejay spins.

The Burton Sisters on the Victor label have a similar approach but the slice lacks the Tuggle spirit. **Jackie Brooks,** on Decca, varies the beat a bit and misses the boat. "Too Late Old Man" is a meaningless piece which even Tuggle can't seem to beat.

Eddie Fisher: "Magic Fingers"-"I Wanna Go Where You Go, Do What You Do" (RCA Victor). Even with the strong initial exposure given a new Eddie Fisher slice, "Magic Fingers" will have to count on the long pull before it gets moving. It's big, lush ballad but it lacks the originality or spark necessary for the fast getaway. Fisher sets a pleasant mood with a sincere reading. He whips up a lot of enthusiasm on the oldie "I Wanna Go Where You Go," on the flip, and this one could take off.

Guy Mitchell: "When Blinky Blows"-"Belonging" (Columbia). Guy Mitchell has been trying a lot of ideas on his past few releases in an effort to get back on the hit lists and he may finally have hit paydirt with "When Binky Blows." Singing with a dixieland-style backing, Mitchell projects enough appeal to win deejay attention and coinbox action. "Belonging," on the bottom deck, is in the "My Heart Cries For You" groove, but the similarity ends there.

Mills Bros.: "Suddenly There's Valley"-"Gum Drop" (Decca). Although both sides of this Mills Bros. coupling are covers, disk will get strong spins because the boys bring something different and classy to everything they touch. They're especially good on the tender "Suddenly There's A Valley" and they'll rate big in the competish. **Kay Armen,** on MGM, also an attractive version of "Valley." The Mills Bros, pick up the r&b technique on "Gum Drop" and make it listenable.

Billy Williams Quartet: "Just A Little Bit More"-"Learning To Love" (Coral). The Billy Williams Quartet has a topflight rhythmic number in "Just A Little Bit More" and the side could bring the group out of the also-ran class on wax. It's a standout tune and the boys give it the right harmony technique all the way down the line. A lot of jocks will get behind this one. They're not too successful with their treatment of "Learning to Love" and won't even come close to other disk versions.

Dean Martin: "I Like Them All"-"In Napoli" (Capitol). "I Like Them All" is an attractive item for Dean Martin to toy with and he takes it for a pleasant ride. Tune has an okay beat and lyric to match and should be watched. "In Napoli" is a ballad entry without too much going for it.

Roy Hamilton: "All This Is Mine"-"A Little Voice" (Epic). "All This Is Mine" gives Roy Hamilton a chance to display his romantic crooning style to good advantage. Song is warm and melodic ballad entry that could go far given the proper deejay push. Hamilton changes pace on the reverse for a swinging rendition or an average item.

Best Bets

LES PAUL & MARY FORD ..... **AMUKEREKI**
(*Capitol*) ..... *Magic Melody*

ART MOONEY ORCH. ..... **THE GIRL I LEFT BEHIND ME**
(*MGM*) ..... *Give Me a Band and My Baby*

VIC DAMONE ..... **POR FAVOR**
(*Mercury*) ..... *Born To Sing the Blues*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
212th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Is There a Sound Expert in the House?

RCA Victor execs are finding life to be an open book in their new headquarters on East 24th St., N. Y.

The soundproofing of the offices has proved to be inadequate and a slight reconstruction job on the ceilings to minimize the echoes may be necessary.

Album Reviews

Frank Sinatra: "Our Town" (Capitol). The Thorton Wilder drama, "Our Town," has been given a musical fillip by James Van Heusen and Sammy Cahn for its "Producers' Showcase" excursion next Monday (19) on NBC-TV. Score makes for a surefire EP package because it features Frank Sinatra who also stars in the teledrama. The tele plug will be good for plenty of plus sales on the dealer level. Of the four tunes in the set, used to highlight the dramatic scenes, three can stand alone as strong pop entries. They are "The Impatient Years," "Love and Marriage" and "Look To Your Heart." Sinatra croons 'em with relish and warmth. Other entry, the title song, is nothing more than a mood setter. Nelson Riddle's orch and chorus set it up nicely for Sinatra.

Steve Allen: "Tonight at Midnight" (Coral). It's getting so that all you have to do is put a baton in a tv personality's hand and he whips out a mood music album. Jackie Gleason has been doing it for Capitol (and successfully, too) and now Steve Allen is taking a crack at it. In this set, however, he goes Gleason one better for he's also doubling on piano. It's a quiet package presented in the standard intimate manner. Repertoire includes standard items as well as three Allen originals. (Gleason composes, too.)

Red Nichols & Five Pennies: "The Red Nichols Story" (Brunswick). This is a must for the jazz buffs. Red Nichols did a lot to shape the jazz picture of the late '20s and early '30s and this collection of old masters demonstrates just how he did it. Some of the tunes were recorded as early as 1926 ("That's No Bargain" and "Boneyard Shuffle") while the most recent is of 1930 vintage ("China Boy"). Some of the "Pennies" sitting in with Nichols are Benny Goodman, Jimmy Dorsey, Glenn Miller, Eddie Condon, Gene Krupa and Jack Teagarden.

Jean (Toots) Thielemans: "The Sound" (Columbia). Jean Thielemans, a lammister from the George Shearing Quintet for this set, knows how to get the most out of a harmonica. He's got a fluid attack and develops a rich and melodic sound as he works through a flock of standard items. His interpretations are on the modern groove but it's all interesting and ear-arresting. Occasionally he doubles on guitar (via double-tracking) and that's in the hep vein, too. In the package are such items as "Stars Fell on Alabama," "Skylark," "So Rare" and "Sophisticated Lady."

Sylvia Sims: "After Dark" (Version). According to the liner notes on this 10-inch package, the set was produced within the confines of a living room, in the hours before dawn, via tape recorder. It was done to achieve an intimacy that's seldom projected on wax—and it succeeds. The sound also comes across as a pro job giving the set a chance for a good score in the commercial market. Sylvia Sims gets her nitery style across with impact. Her lyric handling gives each familiar item a fresh and winning approach and the less familiar tunes, such as Gordon Jenkins' "Goodbye," takes hold immediately. She's backed by Herb Wasserman (drums), Gene Di Novi (piano) and Russ Saunder (bass).

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Sept. 2-8, 1955

A Satisfied Mind	Peer
Ain't That a Shame	Commodore
Angel Bells	Mills
Bible Tells Me So	Paramount
Fooled	Harms
Hard to Get	Witmark
He	Avis
Hummingbird	Jungnickel
I Love You Fair Dinkum	Mills
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's Bigger Than You and Me—†"My Sister Eileen"	Columbia
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in the Raincoat	BMI
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Suddenly There's a Valley	Warmen
Sweet and Gentle	Peer
Tina Marie	Roncom
Toy Tiger—†"Private War of Major Benson"	Northern
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
You Are My Love	Jubilee
You Are My Sunshine	Southern
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
Ain't That a Shame	Commodore
Baby, Be My Toy	Frank
Bible Tells Me So	Paramount
Book of Love	Korwan
Brief Encounter—†"Brief Encounter"	Jack Gold
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Don't Stay Away Too Long	Bourne
Fooled	Harms
Hard to Get	Witmark
Hawk-Eye	Showcase
Heart—*"Damn Yankees"	Frank
High Tide Boogie	Sheraton
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I Want You to Be My Baby	Victory
It's a Sin to Tell a Lie	BVC
Love is Many-Splendored—†"Love Is Splendored"	Miller
Miss America	Command
Moon Must Have Followed Me Home	Morris
People Will Say We're in Love—†"Oklahoma"	Williamson
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
That Old Black Magic—*"Bus Stop"	Famous
Tina Marie	Roncom
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary

VARIETY 10 Best Sellers on Coin-Machines

1.	YELLOW ROSE OF TEXAS (6)	*Mitch Miller* ..... *Columbia* *Johnny Desmond* ..... *Coral*
2.	AIN'T THAT A SHAME (7)	*Pat Boone* ..... *Dot* *Fats Domino* ..... *Imperial* *Ronnie Gaylord* ..... *Wing*
3.	SEVENTEEN (5)	*Fontane Sisters* ..... *Dot* *Boyd Bennett* ..... *King* *Rusty Draper* ..... *Mercury*
4.	WAKE THE TOWN AND TELL THE PEOPLE (3)	*Les Baxter* ..... *Capitol* *Mindy Carson* ..... *Columbia*
5.	LONGEST WALK (2)	*Jaye P. Morgan* ..... *Victor*
6.	MAYBELLENE (2)	*Chuck Berry* ..... *Chess* *Jim Lowe* ..... *Dot*
7.	LEARNIN' THE BLUES (15)	*Frank Sinatra* ..... *Capitol*
8.	LOVE IS A MANY-SPLENDORED THING (1)	*Four Aces* ..... *Decca* *Don Cornell* ..... *Coral*
9.	SONG OF THE DREAMER (2)	*Eddie Fisher* ..... *Victor* *Johnnie Ray* ..... *Columbia*
10.	ONLY YOU (1)	*Platters* ..... *Mercury* *Billy Eckstine* ..... *MGM*

Second Group

BIBLE TELLS ME SO	*Nick Noble* ..... *Wing* *Dick Cornell* ..... *Coral*
ROCK AROUND THE CLOCK	*Bill Haley's Comets* ..... *Decca*
HARD TO GET	*Gisele MacKenzie* ..... *Label X*
HUMMINGBIRD	*Les Paul-Mary Ford* ..... *Capitol*
I'LL NEVER STOP LOVING YOU	*Doris Day* ..... *Columbia* *Les Baxter* ..... *Capitol*
UNCHAINED MELODY	*Roy Hamilton* ..... *Epic* *Al Hibbler* ..... *Decca* *Les Baxter* ..... *Capitol*
HOUSE OF BLUE LIGHTS	*Chuck Miller* ..... *Mercury*
I WANT YOU TO BE MY BABY	*Georgia Gibbs* ..... *Mercury* *Lillian Briggs* ..... *Epic*
TINA MARIE	*Perry Como* ..... *Victor*
DOMANI	*Julius LaRosa* ..... *Cadence* *Tony Martin* ..... *Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Inside Stuff—Music

Earl O. Tucker, theatrical editor of the new bimonthly, Our Grapevine (The Lowdown on Sepia, U.S.A.), has the leadoff article, "The Men Behind Dirty Records", in the Vol. I, No. 1 issue of this new bimonthly published by Perrin Publications Inc. in New York. Subtitled "recipe for making a million dollars; sell dirty records," Tucker quotes, "There also are indications that the record industry is acting to clear up its own mess. . . . VARIETY often called 'the bible of the entertainment world', coined the word 'leer-ics' to describe words to dirty blues tunes. As a result of VARIETY editorials, several record companies have gone on record against objectionable material. . . . "

New mag's range covers stories on pugilist Charles Henry, Rep. Adam Clayton Powell, Eartha Kitt, Charlie Parker, Canada Lee, among others.

Columbia Records has been ransacking used book stalls for old copies of Harper's Weekly to use in promoting Mitch Miller's slice of the oldie, "Yellow Rose of Texas." Copies of the weekly mostly vintage 1862, are being sent to the deejays around the country. Col gets added plug values from the Harper's stunt in that most of the weekly's cover boys of that period are Miller look-alikes, as far as the chin-whiskers go, anyway.

Through arrangements with Columbia Pictures, M-G-M Records has prepped a special sleeve for at Mooney's new release, "Give Me a Band and My Baby," from the score of the Columbia filmusical, "My Sister Eileen." Sleeve features hefty plug for the film. Diskery previously worked out similar deals for "Marty" and "Mambo." The diskery is a subsid of Loew's.

Jackie Brooks, new Decca vocalist, was signed to a pact through one of those lucky show biz coincidences. A flock of Decca execs, including exec prexy Leonard Schneider, and others, were dining at Andy's Log Cabin in Philadelphia after visiting the distributor in that city. Brooks was the singer-pianist in the room and after one set, has was signed on the spot.

Best British Sheet Sellers

(Week ending Sept. 3)
London, Sept. 6.

Ev'rywhere ..... Bron
Unchained Melody ..... Frank
Evermore ..... Rogers
I Wonder ..... Macmelodies
Learnin' the Blues .. Connelly
Dreamboat ..... Leeds
John and Julie ..... Toff
Every Day ..... Robbins
Blue Star ..... Victoria
Stars Shine ..... Maurice
Stranger in Paradise ... Frank
Where Dimple Be ... Cinephonic

Second 12

Close the Door ..... Duchess
Cherry Pink ..... Maddox
You, My Love ..... Dash
Stowaway ..... Morris
Softly ..... Cavendish
Don't Worry ..... Wright
How Love Song Born Chappell
Mama ..... Macmelodies
Cool Water ..... Feldman
Bridges of Paris .... Southern
Three Galleons ..... Feldman
Close Your Eyes Keith Prowse

Bringing Back Swing

Glenn Island Casino in New Rochelle, N.Y., one of the key spots in the swing era circuit, is once again riding with that form of music.

Spot is launching a series of swing concerts each Sunday afternoon with top jazzmen. Sol Yaged, jazz clarinetist, is heading up the concert series.

Am-Par Lines Up Artists for Pop Preem; Roll 'Mickey Mouse' Platters

With its "Mickey Mouse Club" disks already rolling out to distributors, Am-Par, disk company subsid of American Broadcasting-Paramount Theatres, is heading for an early takeoff of its pop line with signing of a flock of artists within the past couple of weeks.

Already set with the label are Richard Hayes, Alec Templeton, The Toppers, Bernie Wayne, The Rover Boys, John Leslie, The Trio Schmee, and Bette Anne Steele. Label is currently dickering with Eydie Gorme, now with Coral, and singer Bobby Scott.

Although the target date for the first pop release has not yet been set, Sid Feller, pop a&r chief, is aiming for mid-October or early November. Don Costa joined the firm Monday (12) as associate to Feller in the a&r department to help get the division rolling.

The "Mickey Mouse Club" disks, which are tied in with the upcoming ABC-TV show of the same name, which tees off next month, are being shipped to the 32 distribs in the Am-Par orbit. Close to 500,000 disks have been ordered. The platters are being pressed on 45 rpm and 78 rpm and will be priced at 98c.

LEIPZIG JOINS BIG 3 AS PROMOTION HEAD

Jay Leipzig joined the Big Three (Robbins, Feist & Miller) last week as sales promotion director. It's a newly created post which will stress the plugging of the firm's educational and standard departments.

Leipzig had been advertising and promotion manager of Mills Music for the past three years.

Levan Joins We Dee Label

Jule Levan, musical director for the Atlantic City "Miss America" pageant, has been named artists & repertoire topper for the new We Dee label, which headquarters in Bristol, Pa. Levan also has been associated with the Atlantic City Steel Pier Orch.

The indie added thrush Lois Martin, The Budd Bros. and crooner Ronie Morris to its roster last week. Harry Hollenbach heads up the label.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	**MITCH MILLER** (Columbia) "Yellow Rose of Texas"	4	4	3	1	..	..	..	1	1	2	1	4	1	..	4	1	..	1	6	1	2	5	145
2	3	**FOUR ACES** (Decca) "Love Is Many-Splendored"	1	1	2	5	4	6	3	2	9	..	4	6	10	..	5	..	6	6	1	9	1	8	120
3	2	**PAT BOONE** (Dot) "Ain't That a Shame"	3	3	..	2	3	..	1	4	..	..	2	3	2	3	8	..	..	2	..	2	7	2	118
4	7	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	5	2	4	6	2	7	..	6	..	..	..	2	..	5	..	5	2	8	2	..	..	..	87
5	4	**HALEY'S COMETS** (Decca) "Rock Around the Clock"	2	9	..	4	..	..	..	5	3	..	3	8	3	4	..	10	..	3	4	5	..	6	85
6	5	**CHUCK BERRY** (Chess) "Maybellene"	6	5	..	..	..	1	..	3	2	1	6	..	..	..	3	2	..	4	..	..	..	..	77
7	8	**FONTANE SISTERS** (Dot) "Seventeen"	..	6	..	3	7	..	7	..	..	..	7	..	..	6	..	..	..	5	..	8	..	1	49
8	15	**JOHNNY DESMOND** (Coral) "Yellow Rose of Texas"	9	..	..	..	1	3	4	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	37
9	6	**LES BAXTER** (Capitol) "Wake the Town"	..	..	9	..	..	..	7	5	..	5	..	..	8	6	7	..	9	..	7	..	..	36
10	13	**CREW-CUTS** (Mercury) "Gum Drop"	10	..	9	..	..	..	6	..	..	3	..	..	9	..	..	..	4	..	..	..	4	10	33
11A	12	**GISELE MacKENZIE** (X) "Hard to Get"	..	..	5	..	..	4	10	..	10	..	8	..	5	..	..	..	..	..	..	3	..	..	32
11B	14	**FOUR LADS** (Columbia) "Moments to Remember"	8	..	1	..	..	9	..	..	..	10	..	1	..	..	..	..	5	..	..	..	..	..	32
13	25	**PERRY COMO** (Victor) "Tina Marie"	..	7	..	..	..	5	..	..	..	..	..	..	8	..	..	4	10	..	9	..	..	3	31
14	19	**JAYE P. MORGAN** (Victor) "Longest Walk"	..	..	6	10	8	2	..	..	..	..	..	..	7	..	..	9	..	..	..	..	5	..	30
15	9	**CHUCK MILLER** (Mercury) "House of Blue Lights"	..	..	..	..	..	..	..	10	..	6	9	..	..	..	7	6	..	..	8	..	3	..	28
16	11	**FRANK SINATRA** (Capitol) "Learnin' the Blues"	..	..	..	8	..	..	..	8	8	..	10	..	6	..	..	..	..	7	..	4	..	..	26
17	...	**BILLY VAUGHN** (Dot) "Shifting, Whispering Sands"	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	..	7	23
18A	10	**BOYD BENNETT** (King) "Seventeen"	7	..	..	..	..	..	..	9	..	..	..	5	..	..	1	..	..	..	..	..	..	..	22
18B	..	**RUSTY DRAPER** (Mercury) "Seventeen"	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	3	..	..	..	..	..	..	22
20A	..	**CHEERS** (Capitol) "Black Denim Trousers"	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	7	..	..	..	13
20B	19	**FATS DOMINO** (Imperial) "Ain't That a Shame"	..	..	8	..	..	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	13
20C	21	**EDDIE FISHER** (Victor) "Song of the Dreamer"	..	8	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	13
23	16	**NAT (KING) COLE** (Capitol) "A Blossom Fell"	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	10	..	11
24A	21	**NICK NOBLE** (Wing) "Bible Tells Me So"	..	..	..	9	..	..	..	..	..	..	..	9	..	7	..	..	..	..	..	..	..	..	8
24B	23	**PAUL-FORD** (Capitol) "Hummingbird"	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	8	..	10	..	..	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	OKLAHOMA	STARRING SAMMY DAVIS JR.	LONESOME ECHO	IN THE WEE, SMALL HOURS	PETE KELLY'S BLUES
Doris Day	Film Soundtrack	Sammy Davis Jr.	Jackie Gleason	Frank Sinatra	Lee-Fitzgerald
Columbia CL 710 B 2090	Capitol SOA 595 FDM 1, 2-595	Decca DL 8118 ED. 2214-5-6	Capitol W 627 EBF 1, 2-627	Capitol W 581 EBF 1, 2-581	Decca DL 8166 ED 758

Video Probing Music Rackets

Music biz rackets are now getting the spotlight on video. In an upcoming episode of the Ziv series, "Mr. District Attorney," the d.a. tracks down a group of disk counterfeiters who have been circulating bogus copies of a Nat (King) Cole recording. Late last year, the "Justice" series on video exposed the song shark operation. Latter show, incidentally, produced a hit tune, "Hard to Get," as sung by Gisele MacKenzie in the tv show and on a Label X disk.

The Ziv stanza will similarly plug a tune, "Someone You Love," recorded by Cole for Capitol Records. Cole has a couple of tv shots on which he'll plug the show. Capitol, meantime, is prepping an extensive promotional campaign to tie in with the program's telecasting on a local level.

Von Roebel's Suit Vs. Sesac Hits Legal Snag

In a suit of Von Roebel Music vs. Sesac involving the publisher's claim of an inadequate payoff on performance fees, N. Y. Supreme Court Justice Owen McGivern last week ordered the plaintiff to submit an amended complaint. The court ruled that Van Roebel was improperly trying to sue Sesac not on'y on its own behalf but on the behalf of other publishers licensing through that organization. (Sesac is a private licensing group specializing in standard and religious works.)

Von Roebel's suit is based on allegations that Sesac made improper deductions for expenses in its collection of performance fees. Von Roebel also charged that Sesac's method of distribution among its publisher members resulted in "unfair and unequitable preferences granted to some favored publishers."

Milw. AFM Local Nixes Non-Paying Jazz Spot

Milwaukee, Sept. 13.

Scaler's House of Jazz, the town's main jazz showcase, was shuttered last week. Volmer Dahlstrand, prexy of the Milwaukee Musician's Assn., refused to okay local tooters toiling unless paid.

Earl Bostic's combo is owed $2,500 for a week's stint at the nitery while the Buddy Rich combo is seeking $600. When the spot sought Milwaukee tooters for a run between names prexy Dahlstrand lowered the boom.

MGM Hillbillies Tour

Marvin Rainwater and Bob Wills, MGM hillbilly pactees, teamed to tour county and state fairs in the east.

Junket kicked off Saturday (10) in Birmingham, Ala., and winds up Oct. 1 in Washington.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Ed Stokes—WMGM—New York	George LeZotte—WAVZ—New Haven	Milt Grant—WOL—Washington	Buddy Deane—WITH—Baltimore	Stan Richards—WCOP—Boston	Johnny Towne—WESX—Salem	Dick Doty—WHAM—Rochester	Alan Owen—WMID—Atlantic City	Wes Hopkins—WTTM—Trenton	Bud Brees—WPEN—Philadelphia	Bill Brant—WJAS—Pittsburgh	Dean Slack—WJOY—Burlington	SOUTH: Chuck Thompson—WALA—Mobile	Bob Watson—WQXI—Atlanta	Don Sherman—WAFB—Baton Rouge	Jerry Kay—WTIX—New Orleans	Lou Morton—WWOK—Charlotte	Dick Covington—WHBQ—Memphis	Bob Larimer—WSIX—Nashville	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Bill Evans—WGN—Chicago	Don Bell—KRNT—Des Moines	Ed McKenzie—WXYZ—Detroit	Johnny Morris—KSTP—St. Paul-Mpls.	Bob Golsch—KXOK—St. Louis	Sandy Jackson—KOWH—Omaha	George & Marilu Case—WSAI—Cincy	Lou Emm—WHIO—Dayton	Gene Platt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Ira Cook—KMPC—Los Angeles	Jerry Nesler—KCBQ—San Diego	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	8	Mitch Miller	Columbia	*Yellow Rose of Texas	1	1	1			5	2				1	4	7	4		1		1	1	1			2	1			1	1	1	1		1	2				1	1		211
2	2	6	Four Aces	Decca	*Love Is Many-Splendored						3	1	1		6	6	6	2	3		10			2		1	2		3			10	2	3		5	2	4				2	8	149
3	3	11	Pat Boone	Dot	†Ain't That a Shame			2				4				1	3							3		2	7	5				2		8		4		10	4		4		3	1	113
4	4	8	Johnny Desmond	Coral	†Yellow Rose of Texas				2				4	1												3	1	2		2	1						4			1	1	6				104
5	11	5	Roger Williams	Kapp	*Autumn Leaves	5	4		3		7		10		2	2		9					4	7			3	2		2						6	3							96
6	6	15	Gisele MacKenzie	Label X	*Hard to Get		3	4						2	9	4	2						5	2						1		4						5		3				88
7	8	7	Jaye P. Morgan	Victor	*Longest Walk	3		8	8					3	7			5					7	6	9	6			3	6	9	7						4		10	3				83
8	5	11	Perry Como	Victor	†Tina Marie	7		7		2			8					1	1									8	5	7		3					7			9		8	8		73
9	19	3	Lillian Briggs	Epic	†I Want You to Be My Baby						2		3	7	3	3			10		7	1	8						8	3		6											10		72
10	14	12	Les Baxter	Capitol	*Wake the Town		2							1		5								6		4		6												6		2			56
11	7	7	Fontane Sisters	Dot	†Seventeen	2		5				10		9		3							4							5		10				5							2		55
12	13	3	Four Lads	Columbia	*Moments to Remember				4	5	1																		1			9		1		10							7		50
13	18	11	Les Paul-Mary Ford	Capitol	*Hummingbird	10	5	6								5	8							4																					47
14	29	6	Mindy Carson	Columbia	*Wake the Town							6	9					4																			1		7			4			42
15A	14	4	Crew-Cuts	Mercury	†Gum Drop				9		6										6										6		5		2							10	3	41
15B	22	4	Georgia Gibbs	Mercury	†I Want You to Be My Baby				1							7							3					7	6			4		8										41
17	37	3	Gogi Grant	Era	†Suddenly There's Valley								10					9	7									1					8		2	1									39
18	26	7	Perry Como	Victor	*Fooled									6				7		8	2		5									2												36
19	42	12	Doris Day	Columbia	*Never Stop Loving You	8												5			5												7	9			8	2	10				34
20	12	13	Julius LaRosa	Cadence	†Domani		6							5				6	2														8			6								33
21	31	4	Eddie Fisher	Victor	*Dont Stay Away Too Long	6			5			5													5					9		7												29
22	37	2	Ames Bros	Victor	*My Bonnie Lassie						10	8	2							5										5		8												28
23A	19	20	Frank Sinatra	Capitol	*Learnin' the Blues									4		9																								5		9	6		27
23B	..	2	Platters	Mercury	†Only You						4											9										8								1		6	27
25A	40	12	Chuck Miller	Mercury	*House of Blue Lights											8							10		10																7		5	7	5	25
25B	21	5	Chuck Berry	Chess	†Maybellene		8																						4		4	3												25
27	17	7	Nick Noble	Wing	*Bible Tells Me So																						5			4						6							5	24
28	9	19	Bill Haley's Comets	Decca	*Rock Around the Clock			3						10														4	7								8								23
29A	22	10	Patti Page	Mercury	†Piddily Patter Patter											9														6					10	5		3						22
29B	..	1	Frankie Laine	Columbia	†Hawk-Eye					7		5										4			6																				22
31A	..	2	Rusty Draper	Mercury	†Seventeen																										7									2	8	6			21
31B	..	1	Don Cornell	Coral	*Love Is Many-Splendored																	8																		2					21
33	31	10	Frankie Laine	Columbia	*Hummingbird		5																3								5														20
34A	..	1	Cheers	Capitol	†Black Denim Trousers				7											2		7																							17
34B	35	2	Frank Sinatra	Capitol	*Same Old Saturday Night															1																10						5			17
36	..	3	Four Freshmen	Capitol	*Day by Day					6				8	4														10																16
37A	44	7	Tony Bennett	Columbia	†May I Never Love Again																						3							7		9	10								15
37B	35	19	Nat (King) Cole	Capitol	*A Blossom Fell																	7																	7		4				15
37C	34	15	Priscilla Wright	Unique	†Man in a Raincoat		7	9														2																						15
40A	40	9	Nat (King) Cole	Capitol	†My One Sin	4										7																									9			14
40B	16	3	Eddie Fisher	Victor	†Song of the Dreamer		10							5						4																								14
42A	..	1	Frank Sinatra	Capitol	*Fairy Tale				6			6																8																13
42B	10	6	Don Cornell	Coral	*Bible Tells Me So					1																					8												13
44A	..	1	Four Coins	Epic	*Song Brought Us Together				10	9																											3						11
44B	..	1	Billy Vaughn	Dot	*Shifting Whispering															3				9										10										42

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WE GOT NEWS FOR YOU!

The sensation of Three For Tonight and Carmen Jones has a sensational new disc!

HARRY BELAFONTE
sings
TROUBLES
HELLO EVERYBODY
20/47-6249

Both star and songs will make news Oct. 1 in Max Liebman's NBC-TV production of Heidi!

JEANNIE CARSON
sings
GREENER PASTURES
OUDT COMES OOM-PA-PA
20/47-6248

The girl with the voice that's making real news everywhere ...all over the country!

JUNE VALLI
sings
POR FAVOR
THE THINGS THEY SAY
20/47-6258

RCA VICTOR

New Orthophonic High Fidelity Recordings

Col Nixes Extra Cuffos as Lures For Disk Clubbers

Under dealer pressure, Columbia Records has added further refinements and guarantees to its club program. In a bulletin sent to dealers last week, label advised that dealers who advertise extra inducements for club membership will have their authorization to accept subscriptions withdrawn.

Diskery guaranteed that it would never use the club mailing list for any other purpose than that of the club and that nobody would receive access to it for any sort of promotion. Col also guarantced that subscribers would never be offered a greater inducement for joining the club direct than that offered for subscription through dealers. (Club subscriber now gets one cuffo disk for joining and one bonus disk for every two purchased from the club).

Label is now prepping a club "sampler" exclusively for dealers which will give the consumer extracts of the cuffo disks offercd as inducements for joining the club.

Col stressed the point that the national ads would concentrate on building dealer traffic by including the lines "Take this coupon to your nearest Columbia Records dealer." In some instances, the diskery claimed, the presses of national mags, set to run the ad, were stopped to get the line in. The bulletin also stated that already "tens of thousands of memberships from dealers" have come into the club.

Meantime, P. M. Woodell has been added to the exec staff of the club operation. He'll report to Norman Adler, who heads the disk club program.

Mills Music Squawk Nixes 'Solitude' Title

Midgey Meyers Music has withdrawn its copy of "Solitude" from the market after the Mills Music subsid, American Academy of Music, owner of the Duke Ellington standard of the same title, threatened a law suit. The new tune was written by Vincent Velardi and Galilio Ferri.

Although song titles are not copyrightable, legal actions can be brought on the basis of unfair competition. In this instance, the Meyers firm decided not to contest the issue and will change the title of its publication.

Indie Label Inks Quintet

Hollywood, Sept. 13.

The Chico Hamilton Quintet has been signed by Pacific Jazz Records. Initial assignment is the cutting of two 12" LP albums.

Group is currently featured at the Strollers in Long Beach.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	MITCH MILLER (Columbia)	Yellow Rose of Texas
2	2	PAT BOONE (Dot)	Ain't That a Shame
3	4	FOUR ACES (Decca)	Love Is Many-Splendored
4	3	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
5	7	CHUCK BERRY (Chess)	Maybellene
6	10	ROGER WILLIAMS (Kapp)	Autumn Leaves
7	5	LES BAXTER (Capitol)	Wake the Town / Unchained Melody / I'll Never Stop Loving You
8	9	FONTANE SISTERS (Dot)	Seventeen
9	..	JAYE P. MORGAN (Victor)	Longest Walk
10	6	FRANK SINATRA (Capitol)	Learnin' the Blues / Same Old Saturday Night

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*YELLOW ROSE OF TEXAS	Planetary
2	4	*LOVE IS A MANY-SPLENDORED THING	Miller
3	2	†AIN'T THAT A SHAME	Commodore
4	5	†SEVENTEEN	Lois
5	6	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
6	3	*ROCK AROUND THE CLOCK	Myers
7	..	*AUTUMN LEAVES	Ardmore
8	8	†MAYBELLENE	Arc
9	..	*BIBLE TELLS ME SO	Paramount
10	..	*LONGEST WALK	Advanced

Chodorov Blocks Soundtrack Set Of 'Eileen' Score

There'll be no soundtrack album of Columbia Pictures' "My Sister Eileen." Possibility of a soundtrack of the pic, which is rated as one of the hot filmusicals of the upcoming season, has been blocked by playwright Jerome Chodorov, co-author of the play.

Burning over Columbia Pictures' refusal to pick up "Wonderful Town," legituner adaptation of "Eileen," which he penned with co-author Joseph Fields, Chodorov refused to greenlight the transfer of his characters to a soundtrack set. Studio only owned the rights to the play, which they filmized several years ago. Instead of buying "Wonderful Town," Columbia decided upon a new screen treatment, penned by Blake Edwards, and a new score, written by Jule Styne and Leo Robin. The "Town" score was cleffed by Leonard Bernstein, Adolph Green and Betty Comden.

There's no block, however, in getting the tunes recorded via the regular wax channels. Several diskings of tunes from the score, which includes such songs as "It's Bigger Than You and Me" and "Give Me a Band and My Baby" are already on the market and more are being set for release.

The score is being published by the Columbia Pictures-Shapiro, Bernstein joint subsid, Columbia Music. Pic stars Janet Leigh, Jack Lemmon and Betty Garrett.

Jerry Flatto, DeMaria Open Personal Mgt. Co.

Boston, Sept. 13.

Jerry Flatto, of Boston Record Distributors, and Connie DeMaria, of New York, have entered the personal management field as Music Inc. The new firm inked Dick Roman, The Lane Bros. and Trudy Adams.

Roman is on the Double A label. The Lane Bros., instrumental and vocal trio, are just out of the Army and have been playing local spots around the Hub. Trudy Adams has just finished an engagement at the Colony Club, London.

Boston Record Distributors is a wholesale record spot catering to a heavy part of the juke box industry in New England.

Lombardo to Texas

San Antonio, Sept. 13.

Guy Lombardo and his orch have been booked to play a one-nighter here on Nov. 1 at the Secenoaks Country Club. Tariff has been set at $10 a couple.

Attendance is to be limited to 1000 persons.

Horace Heidt troupe plays a one-nighter Sept, 22 at Orpheum Theater, Springfield, Ill., on behalf of Springfield Sertoma charity drive.

THE PERFECT AFTER-VACATION SONG

Styne and Cahn's

"THE THINGS WE DID LAST SUMMER"

Styne and Cahn Music Co., Inc.

Bert Ambrose Makes Brit Band Comeback

London, Sept. 6.

Bert Ambrose, who apart from recording for MGM has been out of active bandleading for several years, returns Sept. 19 when he takes a 13-piece band into the Cafe de Paris.

Ambrose played at the Cafe de Paris in 1938. During the war he was at Ciro's Club and in variety, but afterwards he concentrated more on personal management.

LOCAL 802 MEMBERS OK NEW TAX BOOST

Al Manuti, prexy of Local 802, N. Y. wing of the American Federation of Musicians, won a resounding vote of confidence from the membership over last weekend when a proposal to raise the tax on working members was passed. Vote at the membership meeting was unanimous, an unexpected triumph for Manuti since rank-and-file opposition to a tax or dues increase is usually pronounced.

Under the new schedule, which will go in effect next month, all working members will pay a 2%, instead of a 1% tax on their minimum salary scales. New tax bite will be used to grant salary hikes to the local's operating staff, which hasn't received any pay rise in nearly 10 years.

Peer Gets Rights To Two Gina Pic Tunes

Peer International has latched on to the rights to two tunes from the Italian pic, "Frisky." Film, which will be released here via Distributors Corp. of America, stars Gina Lollobrigida.

Tunes acquired were "Gina" (original Italian title, "L'Ammore E Nu Canario") and "Frisky." English lyrics to latter tune were penned by George Thorn. Deal was set by Murray Deutsch, repping Peer, and Paul Siegel, the Italian Music Syndicate's American rep. Peer has the rights to all English speaking countries as well as Mexico and Cuba. The advance was $2,500.

From The 20th Century Fox CinemaScope Production "LOVE IS A MANY-SPLENDORED THING"

LOVE IS A MANY-SPLENDORED THING

MILLER MUSIC CORPORATION

Another BMI "Pin Up" Hit

GUM DROP

Recorded by

OTIS WILLIAMS ..... DeLuxe

THE GUM DROPS ..... King

THE CREWCUTS ..... Mercury

Published by LOIS MUSIC PUBLISHING CO.

'Hit Parade' Lineup

(On Sept. 10 NBC-TV Show)

1. Yellow Rose ....Planctary
2. Hard To Get .....Witmark
3. Seventeen ..... Lois
4. Ain't That Shame Com'dore
5. Learnin' The Blues..Barton
6. Love Is Splendored...Miller
7. Rock Around Clock—Myers

THE HIT OF THE WEEK

THE FOUR JOES

While You're Away — MGM 12053

Impossible! (Cha Cha) — K 12053

M-G-M Records

$155,000

ONE WEEK'S GROSS—PARAMOUNT THEATRE

Brooklyn, New York

THANKS to the many wonderful artists who helped make a huge success of "ALAN FREED'S FIRST ANNIVERSARY ROCK 'N ROLL PARTY":

AL HIBBLER, LILLIAN BRIGGS, CHUCK BERRY, NAPPY BROWN, THE HARP-TONES, THE NUTMEGS, THE CARDINALS, THE RHYTHMETTES, THE FOUR VOICES, RED PRYSOCK starring SAM (The Man) TAYLOR—AL SEARS and their "ROCK 'N ROLL" Band. A SPECIAL THANKS to my wife JACKIE for her wonderful support, and a very special thanks to HARRY LEVINE and GENE PLESHETTE.

ALAN FREED'S "ROCK 'N ROLL PARTY" is heard 6 Nights a Week Over Radio Station WINS, New York (50,000 watts)

Also Heard Regularly Over

WEBB, Baltimore, Maryland
KCMO, Kansas City, Missouri
WIL, St. Louis, Missouri

On The Upbeat

New York

"Solo," the story of jazz pianist **Virgil Jones**, by **Stanford Whitmore**, hits the stalls via Harcourt, Brace Sept. 29 . . . **Charley Schreiber** joined Universal Public Relations . . . **Richard Himber** hits the road next month with his orch . . . **Sue Evans**, singing-harpist on Cadillac Records, set for Detroit's Blarney Stone Castle for two weeks beginning Oct. 17 . . . **Alice Cavell**, RCA Victor thrush, currently at the Harmony Hotel, Bermuda . . . Crooner **Guy Cherney** repacted by Mercury for eight more sides. Cherney opens at the 365 Club, San Francisco, for three weeks starting Sept. 22.

Erroll Garner at the Blackhawk, San Francisco, for two more frames . . . **Lonny Starr**, WNEW (N.Y.) deejay, is publicity chairman for the Long Island PGA Open Golf Tournament to be held Sept. 28 thru Oct. 2 at Huntington, L. I. Tourney is sponsored by the L. I. Rotary Clubs for its youth fund . . . Avas Music is publishing the new **Al Hibbler** Decca slice, "He" . . . **Joe Loco** began a week's engagement at the Showboat Club, Philly, Monday (12) . . . **Jack Kearney** to head up the cocktail department at Mercury Artists Corp. . . . **Len Wolf's** new promotion firm pacted the **Frank Sorrell Trio** and **Eileen Merry**. Office is also handling local promotion for Alpha Distributors . . . **Pat Weiss**, secretary in the Gabbe, Lutz & Heller office, married to **Arthur Price** of General Artist's Corp. tv department.

Thrush **Juliana Larson** planes back from Europe this week in advance of her stand at the Shamrock Hotel, Texas, which starts Sept. 29 . . . Songstress **Rae Harrison** will be accomped by pianist **Sam Wooding** when she bows at Ruban Bleu Thursday (15) . . . Pic Records thrush **Rosette Shaw** winding up a stand at the Bolero Club, Barcelona, Spain, and heading for Rome on the last lap of her European nitery tour before heading home.

Ed Smollet opened his own public relations office . . . **George Jay**, Coast disk promoter, on two-week trek to New York . . . Tunesmith **Jerry Ross** (& Adler) in Lenox Hill Hospital for surgery . . . Columbia Records has tied up with Phil Rose of California, dress manufacturing firm, to plug its album "Holiday In Rome" . . . The Mariners open at Fazio's, Milwaukee, Friday (16) . . . **Vaughn Monroe** begins a three-day stab at the Meadowbrook, Cedar Grove, N. J., Friday (16).

Hollywood

Decca pactee **Alfred Apaka** opens a singing engagement at Henry Kaiser's Hawaiian Hotel tomorrow (15) . . . **The Paris Sisters**, teenage trio under pact to Decca, have signed a one-year contract with the Flamingo Hotel, Las Vegas . . . **George Sherlock**, Decca's coast promotioneer, left yesterday (13) for a two-week vacash in Washington . . . **Jack Wegner**, contract administrator for Allied Records, in N.Y. for new Government contract deals . . . **Tony Martin** opens at the Grove Nov. 9 . . . **Calypso Mac & Caya** bring their Revue into Court & Leo's Sept. 15 . . . **Bobby Short Trio** wind up a 10-week stint at Court & Leo's today (Wed.).

Elmer Bernstein signed by **Otto Preminger** to compose and conduct the musical score of his upcoming production, "The Man With the Golden Arm," co-starring **Frank Sinatra, Eleanor Parker** and **Kim Novak** . . . **George Auric**, French composer, is coming here in October.

Harry James orch doubles into Frank Dailey's Meadowbrook, right after the Sept. 4 stint on CBS-TV's "America's Greatest Bands" show . . . Songstress **Gloria Wood** completed her 350th singing commercial last week . . . **Bernard Hilda's** orch have been held over indefinitely at the Beverly Hilton . . . Mery Kaye Trio celebrates ninth anniversary as a team during their current Ciro's engagement . . . **H. D. Hover** has pacted **Maria Cole**, wife of **Nat (King) Cole**, for his next Ciro's show opening Oct. 6.

Lantern Music, an ASCAP firm, has been formed by **Hal Dickinson, Allan Copeland** and **Tim Sheils** . . . Singing-pianist **Brandie Brandon** commissioned by **Mrs. Gus Edwards** to make some new arrangements on four of her late husband's compositions for recording on the Marquee label.

Chicago

Jo Ann Miller held over at Chi's Cloister Inn through September . . . **Muggsy Spanier** inked for Tutz's, Milwaukee, Nov. 24-30, with a night off Nov. 23 to play Marquette U.'s 75th anniversary . . . **The Commanders**, currently barnstorming, play Chi's Melody Mill Sunday (18); they play a date with **Johnny Desmond** Oct. 5 in Kenosha, Wis. . . . **Bobby Short** opens at Mr. Kelly's, Chi, next Wednesday (21) for four rounds . . . **Eddy Howard** set for the Lake Club, Springfield, Ill., Nov. 5 for a single frame . . . **Guy Lombardo** into the Desert Inn, Las Vegas, Sept. 27 to Oct. 24 . . . **Eddy Howard** replaces **Guy Lombardo** at the Roosevelt Hotel, N.Y., from Sept. 26 to Nov. 3.

Pittsburgh

Harry James plays a one-nighter at West View Park next Wednesday (21) . . . **Del Monaco Quartet** checked in at Colonial Manor for indefinite stay . . . **Red French**, drummer, has the pit orch this year at the Casino, local burlesque house . . . **Hugh Tully** trio signed for season at the William Penn Hotel . . . **Bobby Cardillo** in as cocktail-time pianist at New Nixon and will team up with Reid Jaynes at twin-keyboards for weekly Saturday fashion shows at Carlton House . . . **Morry Allen**, back from Texas vacation, has taken his band back into the Vogue Terrace . . . **Norman Granz** launches jazz concert season here with "Jazz at the Philharmonic" at Syria Mosque Sept. 23 . . . **Chuck Miller** threesome plays Copa week of Sept. 26 . . . **Sarah Vaughan** goes into the Twin Coaches Nov. 7 for six nights.

PROGRAM TO-DAY
YESTERDAY'S
"KITTY FROM KANSAS CITY"
Music by
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THE
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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Yellow Rose (Planetary)	1	2	2	2	1	1	1	1	1	1	1	1	1	127
2	2	*Wake the Town (Joy)	5	.	1	3	3	7	4	3	5	4	4	4	3	86
3	3	*Love Is Splendored (Miller)	3	3	5	1	2	6	6	2	6	..	7	3	6	82
4	6	*Bible Tells Me (Paramount)	2	.	.	5	5	2	5	10	2	3	2	5	5	75
5	4	Seventeen (Lois)	7	.	.	7	4	5	..	4	..	2	3	..	2	54
6	6	*Never Stop Loving (Feist)	.	..	10	9	6	3	2	5	8	5	6	..	..	45
7	5	*Rock Around Clock (Myers)	.	..	.	4	7	4	8	7	7	6	8	..	4	44
8	8	†Ain't A Shame (Commodore)	9	9	.	..	8	..	3	6	4	7	5	8	..	40
9	10	*Autumn Leaves (Ardmore)	4	1	4	..	10	.	7	8	..	.	9	..	..	34
10A	9	*Hard to Get (Witmark)	8	.	7	..	9	10	9	9	..	9	10	..	..	17
11	.	*Kentuckian Song (Frank)	..	5	..	..	..	8	.	..	3	..	..	..	..	17
12A	12	*Blue Star (Young)	..	4	9	10	..	..	..	..	..	..	..	..	..	10
12B	.	†Suddenly a Valley (H&R)	..	10	..	..	..	..	..	..	..	..	..	2	..	10
14	13	*Hummingbird (Jungnickel)	..	..	..	..	..	..	10	..	..	10	..	7	..	6
15	.	*Longest Walk (Advanced)	10	..	..	8	..	..	..	..	10	..	..	..	..	5

Crazy Otto Sez Reich Prefers Jazz Hot But He Likes It Detuned

As far as jazz is concerned, Germany is hot rather than cool, according to Crazy Otto, the ragtime pianist from Berlin who is currently in the U. S. for a couple of weeks to plug his Decca records. Crazy Otto, who under his square handle of Fritz Schulz-Reichel is a legit swing pianist, said that jazz has been experiencing a great revival among the Germans in both the east and west zones.

Under Hitler, jazz was outlawed as "foreign" and "decadent," while in the Soviet-dominated zone of Germany, up until very recently, jazz was frowned upon as "capitalistic." Currently, however, Germany is swinging with several of its own combos, such as the Spree City Stompers, a group of Berlin cats; Edelhagen's All-Stars, a swing aggregation; and the Kurt Henkels combo, which operates in the east zone. The Communist authorities in German east zone, incidentally, have latched onto jazz as a propaganda weapon, using it to point up the "freedom" in that area.

In the western zone, jazz and pop music get a full showcasing on RIAS and other German stations. Crazy Otto expects that the rock 'n' roll idiom will soon catch up with the German market as have other pop cycles that have originated in the U. S.

The Crazy Otto fad, however, originated in Germany where he has sold over 500,000 disks in the last two-and-a-half years. He stumbled into the honky-tonk style accidentally while noodling on a broken down piano in a Polydor recording studio. Since that time, Crazy Otto, known as Der Schraeger Otto at home, has made it a point to detune all pianos that he works with in order to get that peculiarly oldfashioned sound.

The Crazy Otto disks are so popular in Germany that Polydor, the pop subsid of Deutsche Grammaphon, has set up two other Ottos. One is called the "Marching Otto," for the brassy sounds, and another is called the "Soft Otto" for mood music etchings. Decca, in this country, plans to audition these disks for possible U. S. release.

Indie Film Producers To Bargain With CGA

Hollywood, Sept. 13.

Composers Guild of America has finalized agreement with the Independent Motion Picture Producer's Assn. and the Society of Independent Motion Picture Producers under which CGA is recognized as bargaining agents for the film scorers.

In view of this, no National Labor Relations Board election will be required, since the CGA recently was confirmed by unanimous vote of composer-employees of the major film studios.

Band Reviews

ERROL GARNER TRIO
Zardi's, Hollywood

Errol Garner may not have taken any piano lessons but one thing's for sure, he can give a few. Making his first Coast date in a year, Garner breaks in at Zardi's with his new rhythm section of Eddie Calhoun on bass and Engie Best on the drums.

The Garner aficionados turned out in force for his 88ing. While his bench sessions run only 20 minutes, he's on and off often enough to satisfy the cash customers.

Included in this particular session are such standards as "No Greater Love," "Tenderly," "I Understand," "Someone to Watch Over Me," "Humoresque," "Things Ain't What They Used To Be" and "Frenesi." Garner weaves a few of his own original compositions, untitled, in between his medley.

Garner possesses a knack of trickling the keys either at a snail's pace or in lightning fashion, without disturbing the tempo of his music. *Kain.*

BIG JAY McNEELY (5)
Tiffany, Los Angeles

Big Jay McNeely's current stand at the Tiffany, his first Coast nitery date, could mean the rock 'n' roll cats will be parked at this spot throughout the four-week engagement. During the 40 minute session, McNeely gave out with a medley of tunes that kept the joint jumpin' to the jet-paced flippin' of his baritone sax. It's a real gone session with the leader dominating. He's ably backed by a fine rhythm section, which includes Melvin Glass, guitar; Cecil Harris, bass; Robert McNeely, bass sax; Earl De Witt, swing organ; and Johnny Walker, drums.

Standout routines were "Deacon's Hop," "Rockin' with Big Jay," "Cherry Pink and Apple Blossom," featuring Glass on guitar, and "Body and Soul."

Session hi-point is the ramble of Jay through the table sitters, giving out with variations on bop tunes. *Kain.*

R & B LABEL INTO JAZZ

Herald Records, indie rhythm & blues label, is prepping an expansion into the jazz field. Label currently is dickering with jazz personnel for its new series.

The jazz program will be under the aegis of diskery's toppers Al Silver, Jack Angel and Jack Braverman.

Milt Herth Trio heading for Las Vegas for an indefinite stay at the Desert Inn Lounge.

Big Push on 45s At German Fair

Frankfurt, Sept. 13.

The semi-annual trade fair called The Messe, one of the largest and most important in Europe, which has just concluded at Frankfurt, showed an important new trend toward 45 rpm record-players and jukeboxes.

The special music building at the fair had displays from German representatives of U.S. jukebox makers as well as of German-built products. All the displays showed both standard platters and LPs, but the drive was on to emphasize the 45s.

Gustav Huseman, the Cologne importer of Wurlitzer, for instance, was featuring a 52-record machine, and one of the major German manufacturers, Symphonie, made by Bergmann Co. of Hamburg, was featuring a 40-record jukebox.

Because of the expectation of major sales to businesses outside of Germany, the juke manufacturers offered pamphlets printed in French, English, Italian and Spanish as well as the usual German.

Angel Bells
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AGVA Pitch for 100% Salary Bonds Seen Leading to Vegas Showdown

Demand will be made upon Las Vegas niteries for a bond covering salary for the entire show, according to Jackie Bright, national administrative secretary of the union. Bright says that he'll be out in Las Vegas following the national board meeting to be held in New York the latter part of next month, and will confer with Las Vegas innkeepers on increased bonds.

Indications are that this demand may start a battle since AGVA doesn't have minimum basic agreements with all hotels. It's probable that inns that haven't signed as yet will resist pacting an agreement, let alone posting as much as $50,000 to cover performer salaries, and an upped overhead for payment of performers' accident insurance.

Bright says that the hassles he has had with the Dunes and Riviera hotels paved the way for the new demand. He says that the union spent considerable coin in cross-country telephone calls and wires in order to settle the tiffs these spots have had with several acts, namely Wally Cox, Edith Piaf and Hildegarde.

Bright says that should any further tiff develop, he wants a bond in escrow so that he can pay off talent in cases of this kind, and unless the reserve coin is replenished, the disputing inns will get no more acts.

AGMA BARS MEMBERS FROM N. Y. CIVIC OPERA

The American Guild of Musical Artists will take disciplinary action against performers who work for the New York Civic Opera Co., under whose auspices several singers performed on a New York cruise line. In addition, the opera outfit is now organizing a full scale touring company of "Carmen," which will have an actual bullfight in the fourth act.

Howard Laramy, assistant executive secretary of AGMA, declared that William Reuteman, managing director of the new company, is on the union's unfair list because of previous violations of union rules. Laramy says that Reuteman was connected with a venture that had failed to pay off all its performers. AGMA exec also noted that Reuteman is on the American Federation of Musicians' unfair list.

Minnesota Fair Breaks 1,000,000 Payee Barrier

Minneapolis, Sept. 13.

Hitting the million attendance mark for the first time in its 94-year old history, the recently concluded 10-day Minnesota State Fair here drew 1,006,668 paid admissions. Favorable weather helped considerably. Grandstand, midway and horseshow crowds also smashed previous records, with midway alone grossing more than $300,000.

Minnesota State Fair, although not employing name attractions, is one of the few such expositions that consistently earns a substantial net profit and needs no state funds' aid. For the past seven years, fair has averaged an annual net of approximately $175,000.

Set Talent Lineup For Winnipeg Exhibition

Show, including Roger Ray, Nip Nelson, Paula & Paulette and Bobby Whalen & Yvette, has been set for the Red River Exhibition, Winnipeg, Oct. 22-29. Because of the fact that the fourth annual show is being held at a later date there will be no midway this year. However, there will be several sideshows, including an illusion layout and another with Sirena, an aquastrip who works in a five-foot tank.

Exhib will mark the opening of the new $2,000,000 Arena, here, which is still under construction.

William Morris Agency has promoted two assistants to agent status. Don Kopeloff will work in the club date department and Elliot Wax will be Ben Griefer's aide in the new program development sector in the N. Y. office.

Famed Chile Squadron Booked to Play Frisco

Santiago, Sept. 6.

The famed Cuadro Verde (Green Squadron) horsemanship team of the Chilean Carabineer Corps has been pacted by the state of California to give 15 performances at the San Francisco Cow Palace, Oct. 28-Nov. 6, in connection with the Grand National Livestock Exposition and Horse Show. Contract was inked by Nye Wilson, secretary-manager, representing California, and Major Arturo Queirolo, Carabineer officer, in behalf of Chilean government.

The Carabineers are Chile's crack police force, the Green Squadron being the pride of the country. Squadron has an established rep as one of the finest groups of equestrian performers in the world, with highly-trained nags and top riders. It will be their first trek to the U. S. although they have garnered plaudits in neighboring South American countries.

'Ice Capades' SRO $132,000 in Pitt.

Pittsburgh, Sept. 13.

Same old story for "Ice Capades" here again with practically capacity biz for entire engagement. This year, show had its shortest stay here in several seasons, only nine days and 11 performances, and netted around $132,000 at The Gardens for the brief stay. Even final performance tonight (13) a sell-out despite the fact that performance is starting at 7 o'clock, an hour and a half before regular curtain, in order to permit production an early getaway in order to set up in Madison Square Garden, N. Y., in time for the preem there tomorrow (Wed.).

During "Capades" stay locally, Jayne Brown, company secretary for years, was promoted to advance agent on road for "Ice Capades International," its sister-show which was formerly known as "Ice Cycles."

$49,000 in Troy

Troy, Sept. 13.

John H. Harris' 11th international edition of "Ice Capades," starring James Lawrence, Margaret Field, Aja Zanova and Silvia & Michel Grandjean cut a record figure of $49,000 at $3 top in seven performances on a five-day stand at RPI Field House here, ending Sunday (11).

Reporting that it far surpassed the gross recorded for any attraction playing the college arena, managing director H. L. Garren said he would arrange an annual booking. Take, based on a 23,000 attendance, tripled the amount registered for the show's four-day appearance here in 1951.

Arena, with a capacity of 4,000 when rink is used, had standees Friday and Saturday nights. Only the Saturday and the first matinee Sunday failed to draw well. A total of 3,050 was clocked for the final performance, starting at 5:30 p.m. Icer pulled from a 100-mile radius, mail orders having been received from 82 communities a week before revue opened.

Troy was the second on a 43-week tour.

Golden Thread Room For Garment Centre

The Manhattan Room of the New Yorker Hotel, N.Y., will be given a new decor and reopened as the Golden Thread Cafe with a dine and dance policy. Operation will have an adjoining cocktail lounge. Cost of the new project will run to $50,000 and when completed will have a seating capacity of 204. Lounge capacity will be 60.

Room's location, adjacent to the garment centre, will have a decor which will attempt to lure that trade.

Enlist H'wood Talent For 2 Air Force Meets

Hollywood, Sept. 13.

U.S. Air Force is enlisting Hollywood talent to appear at the 1955 USAF weapons-gunnery meets skedded at Nellis Air Force Base, Las Vegas, Sept. 26-30, and at Yuma, Oct. 3-6.

Col. Joseph Goetz, Chief of Armed Forces Professional Entertainment Branch, huddled last week with the Hollywood Coordinating Committee, which clears all talent for outside events, as well as with AGVA and AFM Local 47 toppers.

Copa City Problem, But Other Florida Niteries to Open

The major question mark in the Florida major nitery season remains Copa City, Miami Beach. Murray Weinger, who built the spot and who operated it off and on for a number of years, is currently confined in the Mt. Sinai Hospital, N. Y., for a circulation ailment in his right leg. He's there for a series of tests after being hospitalized in various parts of the country for the same ailment.

Weinger says that if his medicos permit, he'll be back in action at Copa City this winter. Naturally, he's in no position to make plans until all reports are in and the course of treatment is made known to him.

One of the surprises of the Miami Beach season is the inking of the Will Mastin Trio starring Sammy Davis Jr. at Ciro's, starting Jan. 26. Operator of that spot will be Monte Gardner, who fronted several N.Y. niteries and at one time operated a theatre in the Spanish Harlem section. Davis reportedly is fulfilling an old promise in going to work for Gardner, since he could have been booked into any cafe in the area.

Norman Schuyler will operate the Beachcomber. Deal is in the works for Sophie Tucker, but signature on the deal has been held up pending clarification of some clauses in the contract. At the Latin Quarter, Lou Walters will open before Christmas Day with a show with names and big production numbers.

However, agencies feel that despite action in these cafes, a greater amount of action will take place in the hotels. Hotels will be less of a problem than the niteries inasmuch as the inns can get along handsomely with the lesser strata of names, while the cafes will need a multiple cast of top headliners.

Wirtz Ice Show Starts Late But Plays Longer

Although Arthur M. Wirtz's "Hollywood Ice Revue" is getting off to a later than usual start, the show will play a longer route this season with several new stops added to its itinerary. Show kicks off at St. Louis, Nov. 4 and then goes to Omaha, Winnipeg, Milwaukee, latter for its Thanksgiving Week stand, and thence to an extended run in Chicago starting Christmas Day. The Madison Square Garden, N.Y., engagement starts Jan. 12.

Wirtz has also lined up Detroit, Cincinnati, Charlotte and Raleigh. Latter two and Winnipeg are new to the icer's itinerary. Toplined in this season's edition will be Gundi Busch, Andra McLaughlin and Margie Lee. Latter is a sister of Carole Lynn, for several years an important lead in this show who had to drop out because of illness. In addition, cast will have Freddie Trenkler and The Falks, latter a European import.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Cafe, Theatre Bookers Want Top Acts On Percentage Basis But Names Balk

Pitt Variety Tent No. 1 Toasts Sophie Tucker

Pittsburgh, Sept. 13.

Sophie Tucker, at a luncheon of the local Variety Club's organization tossed in her honor last Thursday (8), pledged $100 a month for life to Tent No. 1's Heart Fund. It was otherwise a big day for Soph who had come here to launch the fall season at the Twin Coaches, where she's concurrently playing a nine-day engagement which winds up Saturday (17).

Mayor David L. Lawrence joined with the Variety Club in hosting the shindig. The mayor's Director of Public Safety, David Olbum, pinned a badge on Miss Tucker, making her an honorary Pittsburgh bluecoat and I. Elmer Ecker, chief barker of the Variety Club, presented her with a lifetime honorary membership in Tent No. 1, one of the very few women ever so honored.

Soph revealed here that she's now booked solid until the summer of 1956, when she'll take a couple of weeks off and see Europe before retuning to New York to go back into the Latin Quarter again.

Hub Cafes Roll As 4 Spots Open

Boston, Sept. 13.

Hub cafe biz got in the swing this frame with three openings Friday night (9), Steuben's Vienna Room, the redecorated Bradford Roof and the Valley Club in Everett. The Hi-Hat got back in action last night (12). Storyville opened Wed. (7), and Blinstrub's went into its second show of the fall season with Harry Belafonte topping the bill.

Outlook for coming nitery season is good. All spots opened to big crowds. Missing from the scene is the Latin Quarter which shuttered last season and has not been reopened.

Don Dennis is again emcee at Steuben's where show features Ben Yost's Vikings and Patricia & Norton. Tony Bruno is back fronting the band.

Johnny Howard, comic, opened the Bradford Roof. Pat O'Day and Moe Solomon's orch rounded out the show. The Valley Club had the Africana Revue, all Negro troupe, featuring Ctump Cross, Evelyn White, Rubberneck Holmes and Sabby Lewis and orch.

Gerry Mulligan opened George Wein's newly refurbished Storyville and Earl Bostic band opened the Hi-Hat.

Helene Hughes' Revue Pulls 34G in Portland

Portland, Ore., Sept. 13.

Helene Hughes' revue at the Oregon State Fair grossed a stout $34,000 in eight evening performances Sept. 3-10 but the entire fair was off about 10% this year due to the terrific heat wave. The stage show is still the outstanding attraction and had a better take than the others. The 4,800-seater was scaled at $1.50.

Miss Hughes' cast included Day, Dawn & Dusk, Los Gatos, Ralph Quindlin & Zippy, Shepard Bros., Johnny Matson, Pansey Sanborn, Artie James, Mason-Kahn Dancers and the Jack Seltenridge orch.

Albany Nitery Ops Set Up Trade Assn.

Albany, Sept. 13.

Area night club operators recently have organized an association to cooperate in negotiation of union contracts (with musicians) and on various business problems.

The first meeting was held in the office of Leonard Friedlander, Albany attorney and association counsel. Organizing committee included: Joseph Belardo, of The Beachcomber; Bud Fleming, Hideaway of Celebrities; Jim Barone, Murray's Inn; Jim Poggi, Uptown Club; John Aidala and Tony Belardo, Casa Bianca.

Nitery owners as well as what theatre bookers are left are making increasing number of pitches for percentage deals. Cafemen in greater numbers are taking the stance that any performer who demands a terrific amount of money should be able to bring it into the boxoffice and a percentage deal is the only way to do it.

They declare that this is the fairest way of booking headliners. The club owners particularly feel that they cannot keep on paying top money for topliners that will not draw, and should they get stuck too frequently, many will be forced to close. They point up that this is no longer an idle threat inasmuch as the number of cafes has been dwindling steadily for the past few years and talent prices have a lot of do with the shutterings.

The talent agencies are frequently inclined to agree with the club owner, and have approached the acts on a percentage deal in cases where there's a difference between the salary offered and what the actor will take. Generally, the performer turns down the overage deals.

However, the agencies declare that it's the p.c. contracts that make the top coin. The Will Mastin Trio starring Sammy Davis Jr. recently broke it up at the Apollo, N.Y., and at Salisbury Beach, Mass. Alan Freed hit a jackpot at the Brooklyn Paramount last week. Phil Spitalny also hit taller than usual coin in his recent stand at the Palace, N.Y.

Agents have pointed out that, outside of Las Vegas, they cannot approach any nitery for $25,000 or more salaries. However, that kind of money can be earned in a lot of largeseaters on a percentage deal, but the offices are having a hard time convincing performers that it can be done that way.

MCA PLANS TALENT OFFICE FOR FLORIDA

Chicago, Sept. 13.

Music Corp. of America will soon open a Florida office in Miami, headed by Bill Beutel, who until now has been head of MCA's Cleveland office. Myron Hanley of the Cleveland office steps up to head that MCA branch.

This move makes MCA the only major percentery with a Florida office. Paucity of major booking agencies' offices in Miami is attributed to the difficulty of obtaining an agent's license in Florida.

Ed Sullivan to Do 6 Dates for Goldsmith

Ed Sullivan will do another series of one-nighters under the auspices of Arthur L. Goldsmith, Chi promoter, who toured Sullivan several months ago. Sullivan will do six dates in the midwest starting Oct. 31 and Nov. 1 to 5.

Supporting talent is still to be selected.

Vegasites East for Bout

Las Vegas, Sept. 13.

Wilbur Clark, operator of the Desert Inn, here, will be among those coming into New York for the Marciano-Moore fight at the Yankee Stadium, Sept. 20. He'll arrive Friday (16) and will stay for about a week.

The Desert Inn's flack, Gene Murphy, is also due in New York, Saturday (17) to start publicizing the United Airlines flight to Las Vegas. Ben Goffstein of the Vegas Chamber of Commerce, and two girls in cowboy costume, will make a quiet entrance with Murphy. They will use a Lockheed Lodestar belonging to Pepsi-Cola for this flight.

Circus Picketed in L. A.

Hollywood, Sept. 13.

Teamsters Union is picketing the current L. A. stand of the Ringling Bros. circus over its refusal to recognize the union in contract negotiations.

AGVA artists and AFM musicians with show are performing as usual.

Ice Reviews

Ice Follies of 1956

Los Angeles, Sept. 8.

Shipstads & Johnson presentation in two acts (19 scenes); directed and choreographed by Frances Claudet, Mary Jane Lewis, Stanley D. Kahn. Music by Larry Morey, conducted by George Hackett; costumes by Renie; props and settings designed by Fernando Cartere. Cast: Richard Dwyer, Frances Dorsey, Florence Rae, Betty Schalow, Kermond Brothers, Marie Crimmins, Georgiana Sutton, Pastor Twins, Ole Ericsen, Dick Mershon, Janet Champion, The Henrys, Sonya & Franz, Dick Norris, Mr. Frick, The Beattys, The Scarecrows, The Sad Sacks, Walter & Irene, Ice Folliettes. At Pan Pacific Auditorium, Los Angeles, Sept. 8-Oct. 2, '55; $3.60 top.

The color, dash and spectacle that have made the "Ice Follies" a standout attraction for the past two decades are rolled together for a mighty display in this 20th anniversary edition of the Messrs. Shipstad & Johnson's frosty frolic, taking off on a 22-city tour. Embossed with imaginative production numbers, eye-popping costumes, exceptional blade work and general pictorial appeal, it stacks up as two and one-half hours of solid entertainment.

Roy and Eddie Shipstad and Oscar Johnson have upped their investment to the $450,000 mark for this anni celebration, but a rich payoff is indicated. Show is beamed for all ages with moppet appeal heavy for matinee draw in addition to its strong evening potential.

Major of the old faves are on tap this year in a dazzling mixture of solos and duos, comedy and elaborate presentation. Heaviest response goes to singles and twosome turns, but the glitter of the production numbers and simplicity attending others exert a spellbinding effect comparable to few other forms of entertainment. Opening number appropriately is tagged "20th Anniversary," an impressive and frothy presentation which sets the tenor for what's to come. It features the graceful Pastor Twins.

Biggest hands go to the Kermond Bros. in a crack comedy act, "In the Doghouse," with acrotumbling antics of sock quality; and Florence Rae, winding the nostalgic "Golddiggers of 1890," in a spectacular speed routine. Number itself is one of the showiest, the chorus in Diamond Lil gowns spicing the act decoratively.

Richard Dwyer is in for a flashy solo backed by formally-attired femmes in "The Young Debonaire," and again with Georgiana Sutton in the fetching "Moonlight Hayride;" and Betty Schalow, on for a single appearance due to a leg injury, scores brightly with her Spanish "Corrida!" number.

Among the production standouts are "Pueblo Ceremonial," easily the most impressive of all the numbers, an American Indian pageant starring Frances Dorsey. The costuming, replete with feathers, reaches a peak here, and number finales with a gentle rain which sweeps out over the front-row spectators (aptricularly acceptable to heatbound L.A. first-nighters).

"Honey Heaven," another colorfully caparsoned number, is a cleverly conceived turn blending humor in which Marie Crimmins, clad in gold, is the Queen Bee in fancy skating "Clown Town, U.S.A." favors kiddie reception particularly, with Ole Ericsen and Dick Marshon up to their usual brand of comedics. "On the Terrace," a swing waltz, as always packs a nostalgic wallop and continues a favorite after 20 years.

Other highlights are The Henrys, father and 8-year-old son; Sonja & Franz in a Gypsy romance number; Mr. Frick, continuing for a second season as a standard comedy attraction; the Sad Sacks in a Foreign Legion turn; Walter & Irene in a graceful dancing act; Marie Crimmins & Dick Norris, in an Oriental routine; The Scarecrows in "Teacher's Pests;" and the brilliant finale, with the Ice Folliettes in a precision march. Folliettes score in each of their six numbers.

Technical credits rate highly, the costuming by Renie, who succeeds Helen Rose in the assignment, being artistry. The fine choreography and direction are in the very capable hands of Frances Claudet, Mary Jane Lewis and Stanley D. Kahn, and Fernando Cartere designed the props and settings. Larry Morey's clever and atmospheric original music is well handled under George Hackett's deft baton. *Whit.*

Holiday on Ice

(NEBRASKA STATE FAIR)

Lincoln, Neb., Sept. 9.

George & Juanita Percelly, Jimmy Shaw, Paul Andre, Bill Blocker, Sonya Kaye, Calvin & Dorilyn Cook and Helen Smith, Larry Hamm & David Riggs, Jinx Clark, Bobby Blake, John Ladue, Jack Boyle, Neva Twins, Les Percellys, George Tyson, executive producer; Sid Cohen, company manager; Andre Brummer, musical director; Russ Stewart, lighting director; at Nebraska State Fair, Sept. 3-9; $2 top.

Morris Chalfen's latest "Holiday on Ice" is big league all the way. In fact, the only major criticism that could be offered is that there's too much show. At least 20 minutes could be lopped from the 160 that this revue runs.

"Holiday" is strong in both costuming or production. For a new twist it offers smokepots in the "East Indian Rhythm" number that spotlights Bill Blocker, a smooth skater. The featured display is "The Merry Widow," featuring Jinx Clark and Bobby Blake plus some unusually fine music from Andre Brummer's orch. This closes the first half of the program and fares well because it isn't drawn-out.

Other A-1 productions include "A Midsummer Nights Reverie," "Storybook Village," and "The Love Thief." Chief applause winners are three kids, Rosita (12), George (14) and Juanita (8) Percelly, who are superb bladers. However, the most spectacular act is the kids' uncle and father, Les Percellys, who are topnotch acrobats.

Also rating kudos is Jimmy Shaw, a puppeteer. And there's okay comedy by Larry Hamm & David Riggs. Best laugh gathering deal is "Operatic Selections by the Famous Milano, Italy, Sextette," composed of Kenny Rogers, Hamm, Riggs, Marv Shaw, George Kramser, John LaDue and George Morgan. The sight value of this act alone sells it.

A majority of the solo skating is by Sonya Kaye, Blake and Jinx Clark and is all expert. *Trump.*

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NEW FRONTIER SUES LANZA FOR $125,000

Las Vegas, Sept. 13.

New Frontier Hotel, here, has filed a $124,970 breach of contract suit against Mario Lanza for failing to appear at the opening show of the hostel. In the suit filed in the U. S. District Court in Los Angeles, it is attempting to recover $24,970 cash outlay in connection with the booking and advance given the singer, as well as $100,000 for loss of goodwill and profit.

Lanza had been booked for two weeks at $50,000 starting April 4, but failed to go on saying he had a sore throat.

Mont'l Finally Decides On Concert Hall; Now Plan, Coin Are Needed

Montreal, Sept. 13.

If Mayor Drapeau never does another thing during his term of office, he will be remembered by all and sundry as the Montreal mayor who actually did something constructive about getting this metropolis a concert hall. Last week he announced a site had been chosen, the government had okayed the idea and now all that remains is a suitable plan—and money.

Montreal, probably the only major city in North America without anything vaguely resembling a proper concert hall, has had this project on every administration's agenda since the beginning of time, but nothing ever came of the many promises. Although it will be sometime before anything materializes, Mayor Drapeau has at least got this lamentable situation out of the pigeon-hole stage.

The announcement made local headlines in most of the dailies, with The Montreal Star going full out in coverage with stories from all big cities in U.S. and Canada about their concert halls. Artists were interviewed, the management of Carnegie Hall expressed opinion and Gerry Clark, the Star's resident New York columnist, got the best quote when he interviewed Sol Hurok. Said Hurok: "It's about time."

Rock 'n' Roll

Continued from page 49

Monday (19), Norman Granz's "Jazz at the Philharmonic," the Brooklyn Par expects no stage show until Thanksgiving week when Johnnie Ray and Bill Haley's Comets are due in.

Six Shows a Day

The most marked impact was the business done on the blowoff days, Wednesday and Thursday (7-8) when six shows were necessary both stanzas. Opening (Friday) was a 5-show schedule, six on Saturday, and five each on Sunday, Monday and Tuesday, until the midweek pressure asserted itself. The newsreels and news services covered the 11 p.m. holdout line of 2,000 on the sidewalks of Brooklyn waiting for the 15 minutes past midnight blowoff show.

Freed is the WINS disk jockey and acknowledged high priest of the rock 'n' roll disciples. Freed, Morris Levy (who owns The Embers, Patricia Music, Birdland) and Phil Kahl (his partner in Patricia Music) own the package.

When Tony Bennett was hit by laryngitis, Freed brought down the soundfilm horns onstage and did a makeshift Bennett diskpanto bit. Latter was later replaced by Al Hibber.

Scale was $1.50 and $2, the latter figure going on at 11 a.m., in itself remarkable. Pleshette says he could have charged $2 and $2.50, and more, but didn't want to milk it. On that strange pre-midnight holdout one of those rumors traversed the queue that "the price had gone up to $2.75" and the cashier was surprised when they told her "we got up that extra buck," which was readily visible, indicating that seemingly the price is no hurdle with the r&b addicts. Dominant age group was 18-25, says Pleshette.

Harry Levine is the booker. The figure, of course, is remarkable when compared to the fact that only Radio City Music Hall, among vaudfilmers, gets that kind of a gross.

Kamarova to Produce Show for Casino Royal

The Casino Royal, Washington, has booked a production show by Natalie Kamarova, who choreographs shows at the Latin Quarter, N.Y. Revue is slated to start in the Capitol spot Sept. 19.

Spot has also signed Lili St. Cyr for a 10-day stand starting Oct. 7.

Setting Plans to Kick Off Fall USO Camp Shows; Two Units Set for Tour

Fall activity for the USO Camp Shows starts on several fronts with two units being set for entertainment in various parts of the world. In addition, the New York Defense Fund campaign kicks off today (Wed.) with a rally in the garment center at noon today with Eddie Cantor as the principal speaker. Jackie Bright, national administrative secretary of the American Guild of Variety Artists, will emcee the show.

Volunteer performers at this shindig include Ralph English, Mage & Karr, Lorraine & Eddie and Roy Smeck.

First unit cast from New York in several months will leave next Tuesday (20) for a tour of the Northeast Air Command which includes Labrador, Newfoundland and Greenland. In that troupe are Pat Sheridan's All Girl Band, tapster Doris Faye, juggler Billy Rayes, singers Crochiere & Thomas, and Strawberry Russell & Julia, comedy team.

Leaving next Wedneday (21) from the Coast for a jaunt through the Caribbean and thence to Alaska with hospital tours in between these places will be Six Rhythmaniacs; C. Ray Smith, puppets; Ben Chavez, magic; Betty Lou Barto, comedienne; The Gregors, and the Millers, song and dance acts.

Pix Vs. TV

Continued from page 1

variety of programs, ranging the entire scale from highbrow to lowbrow, from opera and ballet to quiz shows and soap opera. A large number of important shows have already been set, including such banner attractions as "Our Town," with Frank Sinatra and Eva Marie Saint (musical version); Jose Ferrer in "Cyrano"; Maurice Evans in "Devil's Disciple," by G. B. Shaw; Max Liebman's musical version of "Heidi"; the repeat of "Peter Pan," etc.

Also, several of the motion picture studios—notably 20th-Fox Walt Disney, Warner Bros. and Metro—will contribute shows, to add to the tv variety.

Theatre ops aren't unawares that they're in for a tough fight this fall and winter. Yet, on the whole, they seem supremely confident they can lick the tv problem.

"Regardless of how good the show may be on that little 21-inch screen, it can never compare to what we give the public," commented one exhib. ""You can get so used to tv, you practically forget to turn it on. Motion pictures, particularly the good ones, will always be an event and the 'want-to-see' appeal is inevitably great."

He added that, in the sharp competish for the audience, pix would have to make complete use of their showmanship knowhow to stay in the running and keep ahead.

French Thrush to N. Y.

Lucienne Delyle, French singer on the Pathe label, is due in New York Sept. 22 for a crack at the in-person circuit here. Joe Glaser's Associated Booking Corp. is currently lining up the dates.

Thrush is now winding up an engagement at the Olympia, Paris. Several major labels here are already dickering with her personal manager Robert Aden for the chantoosie.

Vaude, Cafe Dates

New York

Frank Parker set for the Stage Coach Inn, So. Hackensack, N. J., Oct. 4 . . . **Robert Clary** goes into the Town Casino, Buffalo, Nov. 7 . . . **Sam Levenson** inked for the Sands Hotel, Las Vegas, Oct. 24 . . . **Beatrice Kay** starts at the Chi Chi, Palm Springs, Dec. 25 . . . **Joyce Bryant** signed for the Sans Souci, Miami Beach, in February . . . **Frederick Ulrich Pieper**, a former aerialist, marked his 70th birthday last week (8). He's now doorman at the Uptown Theatre, Washington.

Chicago

Pete Rubino at the Chase Hotel, St. Louis, for four weeks . . . **Florian Zabach** inked to top the Chicago Theatre stageshow, Chi, Oct. 14 for two frames . . . **Nino Nanni** into the Park Lane, Denver, Jan. 23 for five weeks . . . **Ann Henry** set for the El Morocco, Montreal, Oct. 3 in a two-rounder . . . **Yonely and Jo Ann Miller** play the same bill at the Muehlebach Hotel, Kansas City, Nov. 25.

Hollywood

Red Nichols & His Five Pennies opens Sept. 29 in Zebra Room of the Town House . . . **Irene Ryan** booked into Amato's, Frisco, Sept. 26 for two weeks . . . **Dorothy Shay** returns to Statler Hotel tonight for four stanzas . . . **Peggy Lee** starts tonight at the Sands, Vegas . . . **Bobby Reed** set for the Eldorado Sept. 19 . . . **Hal White** orch pacted for Palm Springs Ranch Club for season beginning Oct. 12 . . . **Bob Stevens** held over for four frames at Phil Ahn's Moongate . . . **Preston Foster** appears at Omaha (Neb.) Home Show Sept. 24. . . . **The Hi-Lo's** signed for Crescendo Friday (16), with **Tony Leonetti** and **Tony Martinez** band . . . **Mary Kaye Trio** currently at Ciro's, with **Gali-Gali, Hal Loman** and **Geri Galian** orch supplanting **Bobby Ramos Rhumba** orch as alternating band with **Dick Stabile** . . . **The DeMattiazzis** and **Dr. Arthur Ellen** added to "Ca C'est Paris" at Moulin Rouge for final week, show winding Sunday (18) after 49-week stand to prep another at Frank Sennes' theatre-restaurant.

ALBANY SPOT REOPENS

Albany, Sept. 13.

Joe Belardo and Tony Fusco reopened the former Hawaii Klub as The Beachcomber last week, with Noel Sherman's "Tropical Heat Wave" as the attraction. Featured in the revue are Bob Scott, Dorothy Forbes, Bernice Allen, Jack Metcalf and a line of girls.

Charley Randall's orch continues to furnish the music. Policy is two shows nightly with three on Saturday.

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Friedman Named New Frontier GM

Las Vegas, Sept. 13.

Stockholders last week voted Maurice Friedman president and general manager of the New Frontier Hotel Corp. in the first board election of permanent officers since the spa opened April 14.

Irving Leff, for several years a partner with Friedman in California real estate and investments, was elected executive vice prexy. Both men retain large holdings in the inn's property and last Thursday (8) were licensed by the Nevada Tax Commission to participate in the hotel's casino action.

Other officers elected were Lou Ellenson, v.p. and credit manager; T. W. Richardson, v.p. and casino manager; Sammy Lewis, v.p. and director of entertainment; Murray Rothman, secretary treasurer. William Simmonds was elected chairman of the board of directors.

AGVA EYES CONTROL OF CHEVALIER SHOW

The American Guild of Variety Artists may petition the Associated Actors & Artistes of America for the jurisdiction of the Maurice Chevalier show opening Sept. 28 at the Lyceum Theatre, N. Y. Jackie Bright, union's national administrator, believes that the show is essentially a variety format and therefore should come under the jurisdiction of his union.

Chevalier has played two previous engagements in legit houses, and both times show was under Equity jurisdiction.

Gallic singer arrives in the U. S. Sept. 22 on the Ile de France. Firm of Dreyfus & DeLynn has been signed to do his press.

Disneyland Goes On 6-Day Wk.; Closes Mon.

Hollywood, Sept. 13.

Disneyland hereafter will be shuttered to the public on Mondays, operating on a six-day week instead of on a seven-day basis that has been effective since its opening July 18. Park yesterday entered its fall and winter season, with start of the school year.

Walt Disney project last week racked up the 1,000,000th person to buy an admission ticket. Per-person average expenditure for admish, parking, rides and amusement during park's eight-week operation is $2.53, exclusive of food and drinks.

Henny Youngman, current at La Vie, N. Y., set for a six-week stand at the Biltmore Hotel, Los Angeles, starting Oct. 5.

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Ben Yost Relights Boston's Vienna Room

Boston, Sept. 13.

Steuben's Vienna Room opened last Thursday (8) with Ben Yost's Vikings and the return of the room's perennial singing emcee, Don Dennis.

Joe and Max Schneider, bonifaces, are planning a new series of club shows and are negotiating with Dania Krupska, formerly first assistant to Agnes DeMille, to produce the shows for them. Opening show was Tyrolean in theme with European dancers and singers.

Pasha Frank Sinatra Officiates Takeover Of Dunes Hotel by Sands Ops

Las Vegas, Sept. 13.

Wearing full potentate regalia and perched atop a rented camel, Frank Sinatra snipped the tape of the Dunes Hotel to officially open the spa for business under management of the Sands Hotel. The ceremony, complete with dashing Arabian horses bearing costumed riders galloping through more tape, and the unveiling of a huge gold Aladdin's lamp, was witnessed by a contingent from Hollywood plus scores of press reps flown here from Los Angeles via special TWA chartered plane.

The new sultans—Jake Freedman, Jack Entratter, Carl Cohen, Eddie Levenson, among many—tossed the visitors a cocktail party on the Dunes' lawn under a big tent, and lavished extra trimmings such as near-Arabian music (AFM Local 369), near-eastern type undulations from the hotel's chorus line decked out as Harem girls and magico Luxor Galli-Galli.

Although the production in the Arabian Room had bowed in Friday (9) with Sinatra, and with comic Al Bernie in midspot, the open house for press and celebs took place on the following night. Upon arrival Friday, junketers were guested for late dinner and the Lena Horne show at the Sands, shuttled up-Strip the next afternoon for the hoopla at the sister spa. Surprise windup of the Dunes' show paid off well, when Sinatra rode the same tape-snipping camel onstage following his songstint.

Sinatra headlined over the weekend, exiting for Robert Merrill's opening Monday (12). Danny Thomas is set for the coming weekend, with Merrill remaining over for two frames. Howard Keel will then topline for a month, having Betty & Jane Kean for supporting act.

Haymes' Lawyer Sues Him (And Rita) for 25G Fees

Los Angeles, Sept. 13.

Dick Haymes and Rita Hayworth are named as defendants by L.A. attorney David C. Marcus in a suit asking $25,000 in fees assertedly due for legal services performed for the singer. Actress is included in suit for allegedly having hired him originally.

Complaint claims that the attorney repped Haymes in his recent trouble over a deportation order with the U.S. Dept. of Immigration; in child support difficulties with two former wives, Joanne Dru and Nora Eddington, and in defending judgments pressed for collection.

Town Casino, Buff., Reopens

Buffalo, Sept. 13.

Town Casino reopened last week completely refurbished. Plate glass walls now separate the dining room from the lounge bar and a new oval stage has been installed in the lounge. Main stage, walls and ceiling of the auditorium have been done over with new lighting effects. Marquee is being replaced and drop awnings installed.

Cost, according to proprietors Harry Altman and Harry Wallens, is over $25,000.

Joe E. Lewis will open the new Balinese Room, in Galveston, Tex., in April when the night spot will be completed following a fire this year.

Chandelier Comeback

Chicago, Sept. 13.

The mirror-faceted revolving chandelier is making a comeback. Once the central fixture of the glittering, gaudy ballrooms of the roaring '20s, the gleaming globes are experiencing a renaissance in Chicago. Featured in two recent first-runs, "Pete Kelly's Blues" and "Love Me or Leave Me," the revolving chandelier is also used on the stage of the Chicago Theatre with the current bill, topped by Patti Page.

As Miss Page wraps up with a medley reminiscent of the heyday of dance bands, a mirrored globe hovers above her as kaleidoscopic lights play across the house.

Anyone for raccoon coats?

Alan Zee Wins $12,000 Award in Hassle With Lombardo Over 'Nights'

An arbitration award of $12,000 was made to Alan Zee against Guy Lombardo Enterprises Inc. for an alleged breach of contract. Zee said that Lombardo outfit cancelled a two-year deal that he had to produce "Arabian Nights," which closed recently at the Marine Amphitheatre, Jones Beach, L.I.

A three man panel under auspices of the American Arbitration Society found that there had been a pact breach. Lombardo is opposed to confirmation of the arbitration and is seeking to modify the award.

Zee claimed that he was hired in 1953 to produce "Arabian Nights" under a salary arrangement under which he was to get $300 weekly against 33% of the profits. He says that at the conclusion of the first season in 1954, he was induced to take a cut to $175 weekly which he agreed to provided the draw resumed its former figure when the new season started. Zee says that on Jan. 11 he was notified by Lombardo that the contract was terminated and Leon Leonidoff, senior producer at the Radio City Music Hall, N.Y., was given the post. The $12,000 award is subject to an accounting of the profits of the show's run at Jones Beach.

MASS. FAIR SEASON NOW GOING STRONG

Boston, Sept. 13.

Massachusetts fair season, which started out poor, now looks great with cool weather and deemphasis of flood disaster and polio epidemic. Brockton Fair, which was nearly postponed, opened on schedule Saturday (10) with 20,000 clocked in. Eight horse races daily; with parimutuel betting, began Monday (12).

Topsfield Fair ended Saturday (10), chalking up a new record of 121,000 for the seven days. For the first time in 43 years, Topsfield sailed through without rain.

Nix Chet Baker Offer To Play Cuffo in Brit.

London, Sept. 13.

The offer by Chet Baker, U. S. trumpet player, to fly his Quartet to London at his own expense to play at a concert in aid of British musicians' charities, has been turned down by the Musicians Union.

Baker, who flew into London last week on his way to Paris, is shortly starting a Continental tour and wanted to take the opportunity of playing with his quartet in front of a British audience. As this is not allowed under present arrangements, he suggested to the M.U. that he and his group appeared at the Jazz Jamboree on October 23, the annual event organized by the Musicians Social and Benevolent Council in aid of musicians' charities.

Alexander Builds Roster

Chicago, Sept. 13.

Johnny Desmond, signed by the Willard Alexander agency, is currently being booked on a one-niter tour through the midwest.

The Claude Thornhill was also recently added to the Alexander roster of attractions and is now playing eastern dates.

1955 Harvest Moon Ball Hooferama Another Savvy Daily News Promotion

One of the most savvy institutional and now an annual SRO event is the N.Y. Daily News' Harvest Moon Ball at Madison Sq. Garden whose 21st annual event took place last Wednesday (7). Ed Sullivan emceed again, as he has for 20 of the 21 shindigs and, per always, there are professional opportunities for the winnahs. In former years it was a week at Loew's State, the Strand or the Roxy; now it's on Sullivan's top-rated TVer. He credited Mary King for creating the H. M. Ball. The News and its affiliated Chi Trib have two other socko institutionals in the Golden Gloves and the Silver Blades competitions.

Paradoxically no professional has emerged from these Harvest Moons, at least none of any stature, else it would have been publicized as is the case of comparable show biz cradling opportunities, ranging from the old Major Bowes and Horn & Hardart (still going strong, now in its 23d year or so) to the latterday Arthur Godfrey and kindred "opportunity" radio and video shows. Perhaps Barbara Jensen & Don Hurley, one of the 1955 winners (waltz category), may break the ice for they're a personable and personality pair, as are Barbara Branca & John Mansell who got the nod as the all-round champs. Usually the ballroom hounds are proficient technically but lack in personality; and if they try to project they seem to be lacking in charm or basic terp skill. The pairs seems to have a happy blend of components. Mildred Gomek & Jack Kelly are in the same potential.

This year's in-person professional show needed a sock comedy and/or other highlights. The galaxy that participated between the events comprised Jean Carroll, Stella & Jose Reyes, Mimi Benzell, The Mariners, Bill Hayes ("Davy Crockett" bestseller on disks), Jane Russell & Jeanne Crain shilling for their upcoming "Gentlemen Marry Brunettes," and Morty Gunty. Latter, in the next-to-closing spot, was not up to it and, in justice to the completely melting pot cross-section of 20,000, dominantly young folks, they were a well-behaved and courteous group, even when insisting on the glam talent to "turn this way." It evidences the solid good will the News enjoys.

Carroll Standout

Miss Carroll was the standout; Hayes did very well too; and the terping Reyes—relatively new to this observer—loom as a standout pro dance team of stature in future. They're decidedly professional, but seemingly not as w.k. in the Gotham belt. They're finished performers and, despite Mrs. Reyes' perhaps too obviously enciente condition, they did their stuff to socko returns. On the subject of weight, The Mariners need a little training down, particularly one of the white boys and one of the colored lads; male quartet is equally divided and are alumni of the Godfrey "family." Miss Carroll's "didn't she get fat?" took the edge off that; she explained it because of her recent motherhood.

The Hollywood stars lent their chassis and a prerecorded soundtrack to which they mouthed the lyrics, a novel stunt as far as it went, but it didn't go far enough. Was a time when even the Hollywood personalities got the idea that in this showwise day and age, thanks to the tv impact, it's not enough just to make "an appearance"—the customers expect something besides a marquee name.

The classifications of the competitions continue in the orthodox foxtrot, polka, tango, rumba, jitterbug jive, Viennese waltz and all-around champion categories. Maybe next year Sullivan and Bill Fritzinger, prez of the N.Y. Daily News Welfare Assn. Inc., which benefits from the net proceeds, should give a thought to the samba-mamboemeringue classifications. The Harlem youngsters only shine in the jitterbug; and of course the Polish extraction second-generations shine in the polka. The judges are dancing masters and heads of folk dancing groups. Per usual, Noro Morales and Ray Block orchestras do tiptop dansapation chores for the competitive terpers.

Abel.

Jack Arthur's CNE Show Nets Record $350,000; Fair Attendance Dips

Toronto, Sept. 13.

Grossing over $465,000 for 14 night performances at the 77th annual Canadian National Exhibition, Jack Arthur's stage production of "Canadiana" beat all previous records for the 24,000-seater grandstand show, scaled at $3.50 top, by some $25,000. Net was $350,000.

Show was headed by Ed Sullivan, as emcee, and Marilyn Bell, Lake Ontario and English Channel conqueror, for a tank act backed by 60 girls and had some 500 performers, including Lassie, The Four Lads, Will Mahoney, Donna Grescoe, Rosemary Burns, a line of 78 dancers, choral ensemble of 38 and orchestra of 60.

Grandstand show had mostly complete sellouts for the 14 performances. CNE attendance for fortnight was 2,809,500 as against last year's 2,820,000, but grandstand attendance showed hefty increase.

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Thank you, ever so much, Eartha Kitt.
You, too, L.S., S.G. and E.R.
danii and genii prior
Direction: William Morris Agcy. Mgt.: Sol Tepper

WONDERFUL SMITH
Riverside 9-3500

Copacabana, N. Y.

Jules Podell presentation of Douglas Coudy production starring Joe E. Lewis with Julie Wilson, Billy Ward & Dominoes (5), Tony Foster, Fran Leslie, Meri Miller & Jimmy Sisco, Michael Durso and Frank Marti bands; songs, Michael Durso, Mel Mitchell & Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); orchestrations, Deac Eberhard; $5 minimum.

By now the Copa is not only a Gotham institution but one of the top niteries in the land, Las Vegas included. So when boniface Jules Podell went on the nut for a new facelift it's big news. When Joe E. Lewis is the reopening headliner it's more so. And when the imp of the bistros celebrates the event in song, with the lyrical burthen, "Where Did Podell Put The Poles?," it practically glorifies the event for posterity.

The preem had multiple corollary excitements, such as Julie Wilson's return to the scene of her show biz cradle days when she was the vocal number-leader some 11 years ago, first introducing "Lots of Coffee In Brazil," following which she graduated to such class hostels as the St. Regis, New York, and leads in "Kiss Me Kate," "South Pacific" and "Kismet," here and in London's West End.

The Copa's new look, in the main, vies with Lewis' 16th year at this caravansary. The pillars sustaining the 14 East 60th St. Hotel have been an institutional problem from the days when Don Dickerman first brought Rudy Vallee uptown to his selfsame basement bistro and called it the Heigh Ho, and later Villa Vallee. Where there's a pole there are always disgruntled customers, not to mention lost capacity. The architecture has been skillful and the result, apart from adding 22 capacity, has achieved the prime objective of spaciousness and a clarified atmosphere so that virtually all of the room is affords an improved vantage point.

Still another new facet is maestro Mike Durso's return. He's been on leave for a year, because of illness, and while his band has continued under his billing, albeit sans his personal baton, the return has been marked by a dual fillip. The other is the fact he collabed with Mel Mitchell and Marvin Kahn on the show's tunes of which "Centre of Attraction," "Once Upon A Dream" and "Saturday Night At The Taj Mahal" are very listenable.

Per usual it's a well-dressed show but not, per usual, the 10 Copagirls aren't exactly the top lookers seen at this spot. Maybe it's that ole debbil Las Vegas competition. Incidentally, one Vegas operator got himself a nice institutional plug with a floral horseshoe to Joe E., adorned by a bottle of Scotch and another of milk, obvious prescriptions for the headliner's predilections and ulcers to match.

A jury-is-still-out perspective also obtains as regards Julie Wilson. She has completely restyled her trademarked severe upsweep coiff. Whether the sleek brunette style of yore, or the softer chestnut-brown, half-and-half hairdo of now is the difference, is fielder's choice. Then, too, there is the element of this larger room against the politer environs of the class hostelries which heretofore were her metier.

A striking beauty, Miss Wilson is still an authoritative worker. She has a good coach in colored pianist-arranger Phil Moore accompanying her. But she brooks comparison with fast company when she essays pops like "Heart" and "It's All Right With Me" (Lena Horne's smash version is now almost already a trademarked identification with her, so comparisons are inevitable), and when she recourses to "Da-Da-Daddy," "New York's My Town" and "Bad Woman-Good Company" she's back in the hotel idiom. Incidentally, she lives dangerously when segueing away from the mike as she does with "New York". While nobody will get mad at casing the glamorous Miss Wilson and her tres chic haut couture, as she perambulates the floor, the size of the room compels microphonic amplification. Anyway, Miss Wilson flashes a nifty gown and a classy wagon to match.

The mike appeared a hazard also for headliner Lewis who was openly vexed at its vagaries. But the peripatetic pixie progenitor of paprika puns projected as punchily as ever. His accent was on his recent encounters with the medicos—Mt. Sinai Hospital gave him a 50-50 chance but when Harkness Pavilion said he had an 8/5 chance to recover he went there because "they were better odds." Tidbits like "they found blood in my alcoholic stream" and "the AK groom who died of a new disease, ecstacy—it took Campbell's three days to wipe the smile off his face" spiced the new ditties. Per usual, Eli Basse did a good scripting job with the special saucy material, interlarded with parodies and paraphrases. "Peacetime Atomic energy," "Best Supported Actress Of The Year," "Oldest Profession In The World" ("What's My Line?," with a "cleaned-up" snapper), "That's What Show Business Means To Me," "That's What Little Girls Are Made Of," etc., add up to more spice than sugar. But it's good sugarcoated spice for the Lewis clientele. The opening night demand looked like he took Podell off the nut in one day.

Billy Ward and His Dominoes are a rhythm & blues quintet that adds a guitaring specialist for the "Rose Room" arrangement and who continues as instrumental support as Ward pianologs, in standing position, while the whitecoated male quartet indulges in the r&b arrangements. They're a good sight and sounding act, on a little too long.

Of the other specialists, Austin Mack as Lewis' accompanist is more than a comedic foil; he's solid ballast on the routinings and straight lines. "I'm giving him a loyalty test," is Lewis' fitting rejoinder in such interludes as the star continues his now trademarked cadging of Scotch from the ringside tables—incidentally a perhaps not wise "bit" if the MD's are serious about the star's ulcers. And Joe E. should be also, although they do tell he's over 21 now and should know what he's doing along those lines. However, it's a moot point how "occupational disease" this bit can be construed, for Joe E. doesn't need it.

Tony Foster and Fran Leslie are the vocal number-leaders and Meri Miller & Jimmy Sisco the terp specialists. The Billy Livingston costumes are attractive and imaginative although not particularly helped by the somewhat unspirited Copa line. Could it be too much rehearsals that gave 'em that tired first-show look? *Abel.*

Chez Paree, Chi

Chicago, Sept. 7.

The Vagabonds (4), Maria Neglia, Chaz Chase, Condos & Brandow, Brian Farnon Orch; $1.50 *cover,* $3.75 *minimum.*

This package signals the end of the summer slump at the Chez. Opening night crowds marked the return to hefty biz sure to accompany this nitery's potent fall lineup.

The Vagabonds emcee and generally dominate this offering with their instrumental-comedy turn. They open as well as close the show. Group gets things started straight with a medley from "the hit parade of 1919," and soon gives way to Condos & Brandow, male hoofers. Returning later, the Vagabonds get into the meat of their act, a well-balanced blend of music and tasteful humor. Their "Salt" number is a nifty example of what talent can do with what is, fundamentally, a two line joke.

Group uses props but does not depend on them alone for yocks; imaginative bits such as their drawbridge routine cause loud laughs. The deadpan accordionist wins lusty laughs with his pantomine malaprops.

Using two guitars, a bass and accordion for backing, the Vagabonds display tuneful pipes as well as humor. Following such spec numbers as the Italianate "Mariana's Band," the foursome wins guffaws with a series of teevee spoofs for the wrapup. The Vagabonds go off to sustained salvos.

Maria Neglia retails some fancy fiddling, livened up with broad mugging and fresh arrangements of standard violin novelty numbers. Sureness of tone, nimble fingers and superior timing indicate a talent of concert hall calibre. Repertory includes "Pizzicato Waltz," "Plink, Plank, Plunk," and "The Hot Canary." Gal bows off to a hefty mitt.

Chaz Chase does a pantomine bit reminiscent of earlier, baggy pants days for nifty returns. High spots of Chase's turn are his omnivorous eating of burning matches and matchbook, his dickey and boutonniere. His "Take It off" takeoff on strippers hits strong for the windup.

Condos & Brandow open the show with a versatile display of terping, singing and piano-playing, with an impression or two thrown in. The dancing is flashy and skillful, easily their forte; the rest is not standout, but serves to get the guys out of the straight hoofing class. The crowd likes it.

The Brian Farnon orch obliges with the usual musicianly backing, under the baton of Joe Rinelli, the Vagabonds' arranger. *Gabe.*

Hotel St. Regis, N. Y.

Connie Moore with Milt Shaw and Ray Bari orchs; $1.50 *and* $2.50 *cover.*

The St. Regis' Maisonette was one of the rash of class bistro reopenings for the fall season last week and, along with Joe E. Lewis at the Copa, El Morocco's new facelift, and the Oldest Profession In The World" ("What's My Line?," with a "cleaned-up" snapper), "That's What Show Business Means To Me," "That's What Little Girls Are Made Of," etc., add up to more spice than sugar. But it's good sugarcoated spice for the Lewis clientele. The opening night demand looked like he took Podell off the nut in one day.

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The St. Regis' Maisonette was one of the rash of class bistro reopenings for the fall season last week and, along with Joe E. Lewis at the Copa, El Morocco's new facelift, and the Hotel Ambassador's Embassy Club and Knight Box preems, it was a busy gadabout week. Connie Moore, who is ideal for this plush room, was in a measure bucking another St. Regis alumna in that Julie Wilson was subfeatured with Lewis at the Copacabana.

As regards the Maisonette and, for that matter, the entire Pierre Bultinck operation of Vincent Astor's hostelry, the St. Regis is complete evidence of the difference between chain operation and owner-management. The hotel is almost the last of the Mohicans in the best tradition; everything about its public rooms bespeak a successfully conceived and executed pattern of what we are now compelled to call "the old manner and style of service and general catering." It's not for nought that this hotel garners more than its share of the socialite events.

This is a bit of a segue from a review of a class nitery, but maitre d' August and his veteran team, who have long since become "part of the family" of a certain group of goer-outers, give full evidence of this every time.

The Maisonette remains one of the nicest rooms extant. Its aura and atmosphere make it an ideal setting for personalities like Miss Moore or Fernanda Montel or, as in former season, Julie Wilson. (Who, it might be interpolated here, seems a shade out of her element in the brasher and brassier Copa; see separate review).

Tony saloons like the Maisonette have a new pretty well-defined pattern about them. The divertissement, usually the one act, of the "chantoosey" genre, is as slick and sleek as the customers. The latter are as polite in inverse ratio to the sly double-entendre lyrical interpretations which, if done broader, might be called "singing French postcards," but patterned in polysyllabic pentameters comes off as "sophistication," hence acceptable. This is not to give any impression that former filmster Constance (now billed as Connie) Moore is a polite road company of Dickie Wells or even Nan Blakstone. But the s.a. leer in the lyrics is there, and the $1.50 and $2.50 couvert charge trade laps it up.

Miss Moore is a much improved songstress, by the way. Her change of pace is good, her interpretations knowledgeable, and her customer approach on the right rapport—not too eager-beaver yet warm. Her sartorial accoutrement is in the top-drawer fancy raiment league and after "Why Shouldn't I?" and "My Sin Is Loving You" she gets into the saucier wordage. In between is a nice tongue-in-cheek version dedicated to her native state, "Last Time I Saw Texas"; a good version of Dietz-Schartz's "I Never Kissed A Man," which gives her beaucoup lyrical mileage; a pop medley which she gives a nice kidding approach, "so all right, it's medley time"; a Portuguese lingo attempt with "Bahia"; and old Gershwin, "Do It Again," which sounds more like Cole Porter; the rhythmic "40 Cups of Coffee."

Per usual maestro Milt Shaw gives her strong pizzicato support with his violin-conducting, and the alternate Ray Bari Ensemble with Shaw, keep the customers hoofing generously. *Abel.*

El Rancho, Las Vegas

Las Vegas, Sept. 4.

Lili St. Cyr, Myron Cohen, Helen Grayco, Billy Daniel, Nancy Lee, Mona Knox, El Rancho Girls (10), Ted Fio Rito Orch (14); $2 *minimum.*

Three weeks of sock song, comedy and sex is the offering at this spa. Awarded top billing is Lili St. Cyr, but her act is neatly supported by Myron Cohen and Helen Grayco who flank the peeler at either end of this opus. Miss St. Cyr's turn here is a sensously contoured interpretation of Sadie Thompson that retains her familiar format, i.e. an attempt at framing a story within the realm of the strip.

She does a kidding runway strut while pitching laced, scanties to ringsiding males. To Ravel's "Bolero," Miss St. Cyr does her bath routine, then she slinks to the boudoir for a few gyrations amidst the four posters.

Cohen leaves no question as to why he's regarded one of the bizness' finest story tellers. His dialect stuff is a yock-filled kick that wraps up this revue. The former silk salesman points up the grins that underline everyday life. Sole deviation from his familiar Yiddish dialect is a breezy yarn anent two Irishmen which is solid.

At the topend is Miss Grayco who commands plenty of attention, despite that fact that there's a strong Lena Horne quality to her act. Miss Grayco (Spike Jones' wife) is a looker with vocal range. Act is little changed since recent appearance at the Riviera, with songclogy unfolding w.k. pops. Lushest of all is "Bewitched, Bothered and Bewildered."

Billed in the production efforts of the El Rancho Girls are Billy Daniel, Nancy Lee and Mona Knox. Led by Daniel, the trio add brightness to a pair of productions. Ted Fio Rito lays solid musical foundation to show which ought to keep biz at a merry clip throughout its run. *Alan.*

Hotel Roosevelt, N. O.

New Orleans, Aug. 28.

Hal McIntyre Orch (13), Guy Cherney, Fay DeWitt, Yvonne, Clavel & Farrar, Jeanne McManus; $2.50 *minimum.*

There's a pleasant hour to be passed at this hostelry's swank Blue Room. On view in the new show are three acts that provide better than average entertainment. For the ankle-benders there's enough music to please. All the show needs is a bit of tightening.

Hal McIntyre and his crew play listenable and danceable music. It's a well-integrated outfit that delivers with impact. McIntyre has put the crew together with an eye as well as an ear to showmanship values.

Guy Cherney, playing his first engagement here in several years, shows such a definite improvement as a singer and such maturity as a performer that this should prove to be his most successful stand here. The personable baritone handles himself in an easy, assured manner and generates enthusiasm with his fine piping. He belts out tunes like "Anything Goes," "I've Never Been In Love Before" and his latest Mercury recording, "The Kentuckian Song," for top returns. Had to beg off at show caught.

The laughs are in the capable hands of Fay DeWitt. Slick material bulwarks her turn and its delivered with a sense of comedy for peak results. Act uses a blend of satire, double entendre and song, plus some risque bits that could stand pruning, especially during the dinner show. Faye does some walloping takeoffs of Edith Piaf and Yma Sumac to net heavy palm-pounding.

Yvonne, Clavel & Farrar demonstrate skill, grace and charm in ballroom terping. Turn features two shapely lookers who perform with male partner, and garner nice hand.

McIntyre spotlights trumpeter Joe DeGerolamo in a socko rendition of "Pete Kelly's Blues." Band vocals are handled by Jeanne McManus. *Liuz.*

Hotel Radisson, Mpls.

Minneapolis, Sept. 3.

Charles Carts, Helene Aimee, Don McGuire Orch (8); $2.50 *minimum.*

On his third time around Charles Carts repeats his previous successes that bring him back once more to this swank Flame Room. He's one of two acts, instead of the customary single, that comprise the current layout. It makes for quiet entertainment suitable for the genteel atmosphere here. He wins favor with his familiar but always adroit, mystifying and attention-engaging card tricks. And once more his witty running line of patter, kidding his performance and the guests whom he enlists as participants, generates chuckles.

The introduction to sultry voiced Helen Aimee, bowing in Minneapolis, proves interesting. In subdued fashion the chirper adheres to a routine of mostly Latin romantic numbers, well rendered partly in French and Spanish as well as in English.

Miss Aimee's spurning of the conventional undoubtedly has some advantage. But she has imposed a difficult task on herself inasmuch as there are the limited audience appeal of her type of selections and lack of change of pace and variety in the subdued routining.

Her repertory includes "La Seine," "Autumn Leaves," "Anna," "Johnny Guitar," during which she accompanied herself on the guitar, "Gay Ranchero" and "Chi Chi." Her voice impresses, but a little more restaint in her dramatics might be in order at times.

This show affords completely acceptable diversion and it's helped by the presence of Don McGrane and his crack orchestra that do the usual fine job. But plenty of empty tables at supper performance caught. *Rees.*

Hotel Statler, N. Y.

Les Elgart Orch with Larry Elgart, Don Forbes, Carol Collier; $1.50-$2 *covers.*

The Hotel Statler's Cafe Rouge, which once was a mecca for the top name bands during the swing era, is now the sole remaining New York showcase for travelling bands. That perhaps is the clearest tipoff on the state of the band biz today as compared with 15 or even 10 years ago when there were a couple of other hotels featuring traveling bands and at least two or three theatres on Broadway where the top musical crews were regularly booked.

Les Elgart's crew, a comparatively young aggregation, gets the new season off to a pleasant start. The band's book is designed strictly for dancing and although the beat may at times sound a bit too heavy, it at least is always there so that the customer hoofers can pick 'em up and lay 'em down with confidence.

Elgart's band (which incidentally features more goateed sidemen than any other musicrew this side of Birdland) also manages to generate some unusual sounds while hewing to the dance beat. While not quite out on the far end of a progressive limb, there is some interesting experimentation going on in the interplay of the various sections. The result is an overall fresh approach in a conventional dance band format.

The band's layout consists of six on brass, plus the batoner's trumpet; five reeds and three sidemen in a rhythm section that omits a piano. It's a nice-looking outfit that plays with precision. Les Elgart has a good, though not standout horn, in the trumpet section while brother Larry is featured on sax, although other reed players also get solo chances.

The band is excellent in the vocal department. Don Forbes is a skillful crooner who has learned some things from Frank Sinatra. The similarity is obviously there but Forbes registers strongly with his smooth vocalizing. Carol Collier also registers nicely with a cute piping style that could stand somewhat more forcefulness. *Herm.*

Eddys', K. C.

Kansas City, Sept. 9.

Don Cornell (with Jerry Carreita), Lester Harding Orch (8); $1 *cover.*

Current two-week bill has Don Cornell back after a year and a half for his second stand in this restaurant. House was full with the ropes up for the opener, and reservations are good for the balance. Recent record hits evidently are helping at the gate, and Cornell's earlier date here was a favorable one all around.

The forte, of course, is Cornell's baritone pipings, and he sprinkles them generously through the 50-minute route. There are some other embellishments. Harding calls out a Dixieland combo from the orch for a lively opener, and pianist-accompanist Jerry Carreita fingering his own "Caprice" midway. And Cornell invites Lester Harding to warble "Night and Day" in his own baritone while Cornell thumps the string bass an inning that scores with the customers.

The songsmith gets heavy mitting for his established faves such as "I'm Yours," "Hold My Hand," and the newer "Bible Tells Me So," his current Coral platter nearing the 800,000 mark. Others along the way likewise are well received and the long show comes off well throughout. *Quin.*

Seven Seas, Omaha

Omaha, Sept. 6.

Marsh & Adams, Al Lamm Trio; no cover or minimum.

Lou Marsh and Tony Adams are a couple of promising young fellows, who are teamed only five months and are badly in need of fresh material. But they show plenty of talent and versatility.

All their items have been seen and heard in this room before. But the boys are so hard working they still manage to hold the audience at all times. Marsh has a good set of pipes and clicks on imitations of Cornell, Ray, Fisher, Eckstine, Monroe, Laine, etc. Adams has a pliable mugg which he uses to advantage and gets off clever takeoffs on Lanza, Liberace, Sullivan, Godfrey and Sinatra. Boys have a fine opener in "Who Ever Heard of Us" and score with their trumpet work. A good tap dance finale showcases more all-around talent.

Al Lamm's trio cuts another fine show. Biz just fair as two-week stint got under way Tuesday (6). *Trump.*

La Vie, N. Y.

Henny Youngman, Diahann Carroll, Carribbeans, Nejla Ates, Van Smith Orch; $5 minimum.

Monte Proser started his fall season with a show that should up his summer business level considerably. He's brought Henny Youngman in for the first time in the Hotel Shelton spot and has returned Diahann Carroll to the room. In this duo, he has sufficient entertainment to carry. For extras, the room has the Carribbeans for the early display and Nejla Ates doubling from the legiter, "Fanny," for the latter show.

Youngman is essentially a clever guy and carries a good repertory of lines. He is one comic that continues to refurbish his catalog periodically and comes in with gags that generally hit attention. Youngman, on his preem show (8) started out with a batch of new material, but gradually lapsed into his familiar lines.

Youngman sometimes runs away from a pitched battle with the audiences. If the crowd is cold, as it was on his preem since many of them comprised, as he put it, "Joe E. Lewis losers," he ditches the new material and goes into his reliables. He erred in this respect since there's a lot of solid stuff in his freshly quarried verbiage. As a matter of fact, it should pay a lot of comics to attend La Vie with pencil and notebook. Youngman made the crowd the hard way. He is a very funny guy who provides a rewarding session.

Miss Carroll, who worked this room a comparatively short time ago, is one of the finds of the year. A "Chance of a Lifetime" winner, she served as the ingenue lead in "House of Flowers" and in her café work reveals herself to be a singer of sensitivity and charm. She has a delicacy of expression and a lot of warmth. Hits a stride in both ballads and rhythm tunes. Walks off a pronounced winner.

The Caribbeans comprising two boys and a girl, express their dance messages in a highly dramatic manner, but, unfortunately, rarely make clear what they are trying to say. Result is a lot of well-disciplined and frequently interesting movement without a punchline. Its a matter of some minor reroutining to give the trio some force and direction that would inevitably lead to better understanding of their work.

Proser is starting something new in his cafe with a set of strolling fiddles at the dinner sessions. It provides for pleasurable listening. Van Smith does showbacking competently. *Jose.*

Bradford Hotel, Boston

Boston, Sept. 9.

Johnny Howard, Pat O'Day, Rudolfo & Juanita, Moe Solomon Orch (5), Versitones (3); $2-$3 minimum.

Reopening of Al Taxier's refurbished roof, resplendent in white, lavender and burgundy with floral patterned drapes, augurs well for the coming season with a capacity and jamming the 400-seater. Current layout, typical of Boniface Taxier's presentations, fits like a glove with Johnny Howard, in his 30th appearance in 10 years, having a ball with the customers in a show running an hour and 50 minutes.

Howard, with raft of new material, emcees also, and for the first half hour intermingles with the aud with plenty of fast ad libs, his specialty. He hokes up a "South Pacific" medley for good comedy effects, whistles classical numbers and winds up with a surefire bit singing request numbers in 11 different languages.

Pat O'Day, local thrush, also scores with her chirping. Tall blonde in arresting attire, gets a rousing reception with "Ooh, What You Do to Me," "Red Red Robin," "You Made Me Love You," "Ain't Misbehavin'," "Soldier Boy" and "Looh Lomond" for bowoff. For encore, chirp has flipped skirt of original dress, returning in black and pink lace sheath and does terrif job on "My Bill." She follows with "Rusty Old Halo," finishing with "Just One of Those Things."

Rudolfo & Juanita get the show off to a fast start with their flamenco dancing. Moe Solomon cuts a slick show and Versitones please in interludes. *Guy.*

Gatineau, Ottawa

Ottawa, Sept. 10.

Alan Dale, Johnny Verdi & Treasure, Stanley Burns, Viviane & Tassi, Gatineau Lovelies, Harry Pozy Orch (8); $1 admission.

Gatineau Club's current offering is a class show, topped by chanter Alan Dale whose preem (9) got solid mitting. Dale shows quality piping all the way, showcasing his versatility in standout handling of such diverse items as "Laugh, Clown, Laugh," a dixieland "Darktown Strutter's Ball," and disclick "Cherry Pink." Soft, smooth pipes is strongly backed by top staging, band and arrangements. Dale also includes a "Marilyn Monroe Symphony" to cue a series of clicko impressions on w.k. chanters.

Stanley Burns, socko ventriloquist, uses several acceptably fresh ideas in his stint, such as having his dummy operate a smaller dummy, with Burns manipulating and voicing simultaneously, and later in the act using a doll that moves eyes, mouth and head with no one near it. Timing and routining are solid mitt-getters and material is bright and firm.

Viviane & Tassi work a fast-paced juggling stanza to good impact, male and femme dividing chores with boxes, balls, clubs and rings equally between them, Tassi adding bits of acro at intervals to good effect and plenty palmslaps.

Held over are Johnny Verdi & Treasure (New Acts) in a neat comedy-chirps session. Verdi also emcees in top form. Gatineau Lovelies, preem in this room with two well-trained, colorfully-costumed routines. *Gorm.*

Sahara, Las Vegas

Las Vegas, Sept. 6.

Jose Greco & His Spanish Ballet (19), Cee Davidson Orch (22); $2 minimum.

A dazzling display of Spanish folklore is revealed in the Congo Room by Jose Greco whose company of Latin terpers enhance this nitery belt with a concert touch. The question is whether there'll be a sufficient number of devotees of this offbeat bistro fare to sustain a full house during the current post holiday season. It will be answered when Greco closes a month from now. But, biz not withstanding, Greco's deft interpretation of the flamenco, bolero, jota, masaico and various other dances native to Spain can not be denied.

During a 60-minute turn, Greco is framed within a diagram of pulsating choreography. Bright costuming and definitive music of Spain, provided by 14 symphony men augmented to the house orch of Cee Davidson, effectively brace the company's flawless terping. The Greco program is swiftly launched by a series of period dances which employ the entire cast, featuring the star and his featured toer. Lola Deranda. Next is a strong flamenco by Pepita Sevilla and Gitanillo Heredia. Powerfully poignant is Greco's standard "Ravel's Bolero."

Soprano Norina unfolds "Las Senoritas de Cadiz," "La Virgen de la Macarena" and "You And The Night And The Music." Girl had difficulty commanding audience at show caught (6) and solution might lie in backing her with dancers throughout her song fest to add the lacking punch needed here.

Miss Deronda, Anita Ramos and Greco return in a quaint provincial peasant number from Castille, which is solid. Mario Escadero's improvisions on the guitar in solo slot are good, and lead up to Greco's fiery "Cortijo." Sevilla and Heredia are back in droll interp of the bulerias, an otherwise legit piece of Spanish terpsichore. Paul Haakon nimbly toes and castinets a classic bolero which gets good mitt. Kicker is a colorfully designed festive number called "Valencianos," bringing back entire cast. *Alan.*

Statler Hotel, L. A.

Los Angeles, Aug. 25.

Wally Griffin, Eddie & Lucille Roberts, Dee & Vince Abbott, Al Donahue Orch (8) with the Bel-Aire Trio; $2-$2.50 cover.

Topped by Wally Griffin, the Statler Terrace Room offers a well-rounded variety show that makes for 66 minutes of pleasant entertainment. Griffin, billed as a singing humorist, makes good on both claims. He has a rich baritone, engaging personality and knows how to punch over a tune. His humor is on the subtle side, his gags coming in from left field to get laughs that build slowly but are all the bigger for the slow takes. High spots are a clever parody on singing commercials, his musical take-offs on "Dragnet" and Calypso tunes, and a sock delivery of "All of You."

In the middle spot are Eddie & Lucille Roberts, a couple of "mentalists" who put on a topflight mind-reading act. Whatever their gimmick is they keep it well concealed, drawing complete astonishment from the audience. They also keep up an amusing chatter good for continuous chuckles.

Dee & Vince Abbott open the show with a neat display of adagio, ballroom and the Charleston of the mid-20's. *Milt.*

Embassy Club, London

London, Sept. 9.

Gipsy Markoff, Franklin Bennett, Frank & Maisie Mumford, Len Martin, Line (6), Billy Sproud and Don Ricardo Orchs; $2.80 cover.

Since switching its policy recently from single acts to a full-length hour shows, the Embassy Club has frequently forsaken quality, but the change has paid off and capacity biz is a regular feature of this Bond Street nitery.

The current layout, headlined by Gipsy Markoff, is a shade above average and is sufficiently varied to satisfy most tastes. Miss Markoff, an experienced entertainer, who sings as well as playing the accordion, has a good lineup of songs which she delivers in several languages, and manipulates the ivories with remarkable skill in a swing version of Chopin's "Fantasy Impromptu." An attractive dual-purpose gown, which allows for a quick costume change in full view of the audience, is another plus feature of the presentation. The main weakness of her routine is her tendency to hug the microphone; she's almost motionless throughout the act.

Frank & Maisie Mumford have a standard puppet act, but after manipulating their dolls on a miniature stage, move freely among the ringsiders; and that's the sort of participation the late night audience appreciates.

Franklin Bennett is an offbeat comedian, with a slightly blue patter, who uses an oar with considerable ingenuity to obtain special effects. Les Martin emcees adequately with a flow of vintage gab.

The resident line of six dancers fill a couple of spots admirably. In one they illustrate the changing styles in femme costumes from the days of the crinoline and the bustle to the present time. Billy Sproud's combo does a quality backgrounding job and the Don Ricardo aggregation take good care of the rhythm sessions. *Myro.*

Bellevue Casino, Mont'l

Montreal, Aug. 27.

D'Arco & Gee, Raywins (2), Mariette, Charles Danford, Nancy & Michael Mann, Casino Lovelies (10), Bix Belair Orch (11), Stan Sperber Trio; $1 admission.

A break in the summer-long heatwave, plus an okay showease, brings biz back to par these nights at the Bellevue Casino. The curfew hassle, the charges and counter-charges and various rhubarbs that beset the operators throughout the past months seem to be forgotten and what is left of Montreal's night life is back in the normal groove.

Surefire faves around this lofty room are Johnny D'Arco and Parker Gee who headline current package and duo are as fresh and lively as ever. General buffoonery between strawhatted Gee and his partner clicks neatly with Casino patrons and boys could've done another five minutes on night caught. Hoofers Nancy & Michael Mann, last seen here several years ago at any uptown spot, impress with their ballet interps during solo spot and later with the production numbers. Team convey solid ballet training but keep routines broad enough to please all comers.

Songstress Mariette exhibits okay range and confidence in this big room. Bilingual chirper scores right from her first appearance with the pony line and also displays a trim figure to boot. Later session on her own is received with better than usual payee attention. Songs are in both English and French and a half-and-half arrangement of "Can't Say No" from "Oklahoma!" is standout.

The Raywins, with their slow-motion balancing, present a socko offering that draws hefty reception. Producer Jeanette Hackett, who has taken over from Natalie Komarova, introduces several new girls to the line and three numbers that will probably improve as she becomes accustomed to the room and it's requirements. The Belair band cuts a fine show with singer Charles Danford doubling as emcee. The new Sperber trio for interlude music is fair. *Newt.*

New Frontier, Las Vegas

Las Vegas, Sept. 5.

Billy Eckstine, Shecky Green, The Lancers (4), Dorothy Dorben Dancers (23), Garwood Van Orch (16); $2 minimum.

Billy Eckstine's marquee merit and his solid tuneology that unfolds the Venus Room should assure this hospice its share of the post-holiday biz during the current four frames. Mr. B. swings into his slot with a zippy "It's Wonderful," then works his bary pipes neatly to turn an upbeat "In The Still Of The Night" and a convincing "Love Is A Many Splendored Thing."

He touches upon rhythm & blues in "Kokomo." It adds little to his repertoire which is better grooved with "More Than You Know," "Don't Tell Me" and a salvo soaring "Laugh, Clown, Laugh." He parodies "A Little Bit Of Ireland," then kids the recent dip in sales of his own disks via mimes of Vaughn Monroe, Sammy Davis Jr. and Louis Armstrong. During impressions, he tunes up a good trumpet to an orchestration by his conductor-arranger, Bobby Tucker. Eckstine begs off here.

Shecky Green glibly flips out a potpourri of oneliners, stories and song mimes for solid reception. He bites overworked tv commercials and ribs gimmicks used by singers. Latter is done through light-hearted aping of Frankie Laine and Dean Martin. Unusual high ranged voice is revealed in satire of opera singers. Yocks are long and loud for his ex-fighter routine, capped by an impression of a French singer. Mimes of Danny Thomas and Sophie Tucker are his begoffs.

The Lancers cut slick harmony at the top, opening with "Red, Red Robin" and "Rock Island Line," which lead to mimes of w.k. male quartets. "Tweedle Dee" is good, so is soulful "Burro's Lullabye." Kickers are "It Takes a Heap Of Living" and "So High You Can't Get Over It."

Dorothy Dorben Dancers are torrid in the curtain raiser, "Heat Wave." Garwood Van taps an excellent baton throughout and launches the show with a zingy musical salute to Broadway's "Damn Yankees." *Alan.*

Rice Hotel, Houston

Houston, Sept. 8.

Hank Fort, Pierson Thal Orch; cover $1-$2.

Dixie - type singer - composer ("Save Your Confederate Money, Boys") Hank Fort is a life-of-the-party performer who depends on material and audience rapport to carry on from where her meagre vocal equipment leaves off. She travels quite a way with her talent in the Empire Room of the Rice Hotel here.

Her bag of tricks contains everything from stage winks to growls on "I'm a No a-Spring Chick-un," to forthright pleas to audience to "make believe your favorite singer is singing this song since the songs I like best I can't sing very well."

She also fakes nasal twang on another original "Put Your Shoes on Lucy (You're a Big Gal Now)."

Gal's material generally stays south of the Mason-Dixon line. One venture up north, a quavering "In Old Connecticut," froze proceedings temporarily. A Washington, D. C., tv product, Miss Fort has penned many Dorothy Shay numbers. Her own approach, however, is closer to Nashville than to Park Avenue.

Pierson Thal orch plays for dancing. *Bode.*

Bon Soir, N. Y.

Jimmie Daniels, Mae Barnes, Tony & Eddie, Portia Nelson, Three Flames; $5 minimum.

The Bon Soir, reopening in Greenwich Village after a short summer layoff, isn't taking a chance on any format changes. The stock company roster is back and the various acts create an atmosphere in which the customer has a lot of fun. Most of the entertainment is uninhibited and at times rowdy, and sometimes the proceedings reach a point where even very slight gestures get yocks.

But despite the very slight change in the show, the crowds seem to be coming from different directions. The boys at the bar are lined up about four deep and they are held in that area by a wrought-iron gate that keeps them from spilling over into the tableholders' laps. However, those at the table are rarely Greenwich Village characters. In fact, bulk seem fairly respectable gentry drawing from the midtown eastside. But as far as audience returns are concerned, each act attains the maximum.

A major factor in the Bon Soir unit is Mae Barnes, who belts out a tune for very hearty response. Miss Barnes is a robust singer who delivers with a deadpan expression and gets the mob howling sometimes with very thin material, and other times with touches of indigo.

Another regular turn is Tony & Eddie who played this spot for a six month term last season before moving uptown and to Las Vegas, and are back with new material. This record-pantomime turn, per usual, hits jackpots with their delineations which sometime take on the proportions of a production. Much of their work is clever, but their interpretation of "Medic" to the recording to "Blue Star" seemed too grisly and in bad taste otherwise they provide the audience with a lot of fun.

Portia Nelson, from the uptown intimeries, provides the sole serious note on the show and is able to get rapt attention with torchers as well as tunes with a gentle vein of comedy. She was able to hold the room without benefit of mike for a high mitting level.

Three Flames similarly dole out a lot of comedy, in their own turn as well as showbacking competently, comprising piano, guitar and bass, they have a strong set of comedy tunes which contributes to the general run of hilarity.

Host-conferencier Jimmie Daniels opens the proceedings and he sets a mood with well-chosen set of vocals that winds up with a good calypso selection.

The Bon Soir on its preem night had the rope up at the late hours. Currently, it's the major goldmine in this area. *Jose.*

U Claims

Continued from page 7

India, Egypt, Israel and some European countries on the way home. He said that, in the Far East, U was increasing the number of deals under which a house takes the company's full output. He noted that in many of the Far Eastern countries, theatre construction was at a new high. In Bangkok, for instance, four new houses are going up.

Local pix offer competition to the American product in some places, but—on the whole—"the Hollywood films are the backbone of exhibition in all countries," Cohn related. "In Japan, the domestic product is doing great, but then so are our films. In other places, where producers have tried to copy Hollywood, the public seems to be getting tired of the local output."

As for India, where American films generally play in no more than 600 houses, Cohn said virtually the only way of breaking down the natural barriers of language and taste would be to produce pictures suitable for the country. Dubbing might help, Cohn opined (U isn't doing any of it though), but on the whole the answer for the moment probably is aggressive merchandising. He noted, too, that 20th-Fox operated theatres in India and was doing well with them.

As for the Russians, they do dub their features in the various Indian dialects, but they aren't successful. "The subject matter of their films isn't close to the people," Cohn commented.

Mixed-Up Screen

Continued from page 3

pete with Cinerama and Todd-AO, the film companies will have to operate in a similar manner—that is, rent, renovate and run the theatres on their own. Of course, Dept. of Justice permission will be required by the companies which are subject to Federal consent decree restrictions.

Strange aspect of the industry's plunge to new types of presentations is the fact that in June of this year the International Standards Organization, meeting in Stockholm, set standards for all 35m film, including CinemaScope. It didn't get around to VistaVision because the Paramount double-frame process was just about being unveiled at that time with "Strategic Air Command." The ISO sets standards in all fields on an international basis.

Since the U. S. is the leader in motion pictures, the American Standards Assn., of which the Society of Motion Picture and Television Engineers is a member, has been given the secretariat in this field. Two SMPTE members hold the top posts on the motion picture standards committee. Axel G. Jensen, director of tv research for the Bell Telephone Laboratories, is international chairman, and Boyce Nemec, SMPTE exec secretary, is international secretary.

Although the next conclave of the International Standards Organization will be in 1958 in London, work on establishing standards in the various fields, including motion pictures, continues between the meetings. If there is any serious reason to do so, the motion picture committee can meet at any time should it be necessary to revise or set new standards.

VARIETY BILLS

WEEK OF SEPTEMBER 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 15
Rockettes
Corps de Ballet
Ramer & Eileen
David Powell
Sym Orc

Palace (R) 16
Edwards Bros.
Mickey Deems
4 Diamonds
Stan & Parks
Estrellita Raul
Sibyl Bowan
Doc Marcus
Elimar

AUSTRALIA

AUCKLAND
St. James (T) 12
Winifred Atwell
Canfield Smith
Eddie Vitch
Joe Church
Hellos
Romaine & Claire
Johnnie Bord
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson

MELBOURNE
Tivoli (T) Aug. 12
Wiere Bros.
Gypsy 3
Alain Diagora
Upshaw & Cooper
Red Moore
Keen Littlewood
Robin Hood 4
June Barton
Jo McCormack

SYDNEY
Tivoli (T) 12
Norma Miller Dncrs.
Michael Bentine
B. Howell & F. Radcliffe
D Neal & P Newton
Gorla Pasha
Virginia Parls
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

ASTON
Hippodrome (I) 12
Cyril Dowler
Bobby Handers
Eddie Vitch
Frances Langford Co

BIRMINGHAM
Hippodrome (M) 12
B & B Admas
Richlardl Jr.
K. & A. Alexis
Latona
Graham & Chadell
Nino
M. & B. West
George Meaton

BLACKPOOL
Opera House (I) 12
Jimmy Jewel
Ben Wariss
Janet Grey
4 Hurricanes
Odette Crystal
6 Flying de Pauls
Tiller Girls
8 Singing Debutantes
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampler
Barbara Evans
Natalie Balne

Palace (I) 12
George Pierce
Cherry Walner
R. & J. Jover
Joan Hinde
Tattersall Co.
Rih-Aruso
Reg Russell Co.
Sylvia & Audrey

BLACKPOOL
Tower Circus (I) 12
Charlie Calroll & Co.
Harry Belll Co.
Armand Guerre's Co.
Sciplinl Co.
Trampo-Tempo
5 Amandis
Wenzel Garland Horses
Cuban Boys
2 Berty Borrest
Pot Pourri
Alcetty
3 Orfatis
Douglas Kossmay
Frances Duncan
Tower Circuesettes
Jimmy Scott
Little Jimmy

Winter Gard. (I) 12
David Whitfield
Dagenham Girl Pipers
Bill Waddington
Colville & Gordon
Beau Belles
Norma Lowden
Billy de Haven
Jane Kimm

BOSCOMBE
Hippodrome (I) 12
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony
Sherman Fisher Co.

BRADFORD
Alhambra (M) 12
Lita Roza
Kizma & Karen
Fayne & Evans
Vogbein's Bears
M. & B. Winters
Henry Vadden Co.
Don Phillipe & M
Griff Kendall

BRISTOL
Hippodrome (S) 12
Eddie Calvert
Jimmy James
Eddie Parker
Jeffrey Lenner
6 Royal Co
Hans Bela & M
Paul Howard

BRIXTON
Empress (I) 12
Dennis Burrows
Beatrice Bowey
Johnny Ramsell
Beverley & Nicholls
Pat McKay
Tom O'Neill
Betty Jones
Muriel Brunwell
Dancing Glamourettes

CARDIFF
New. (S) 12
Shirley Bassey
Johnny Mack
Shek Ben Ali
Hollander & Hart
Buckmaster Puppets
Bunty St. Clair
Les Rayner & B

SHEFFIELD
Empire (M) 12
David Hughes
Shane & Lamar
Chic Murray & M
Angelos
Audrey Jeans
Marvellos
Kirby & Hayes
Tex McLeod

SOUTHAMTON
Grand (I) 12
Howard Arundal
Glyn Edwards
Yootha Joyce
Ivor Slater

SWANSEA
Empire (M) 12
Issy Bonn
Carozells
Jone & Arnold
Cynthia & Gladys
S & M Harrison
Patsy Sylvia
Dick Calkln

SUNDERLAND
Empire (M) 12
Josef Locke
Morgan & Gray
Benson Dulay Co
2 Phillys
Irls Sadler
Frank Preston
Sunny Rogers

WOLVERHAMTON
Hippodrome (I) 12
Denise Vane
Dick Montague
French Mamzelles

YORK
Empire (I) 12
Jimmy Malborn
Lillian Pearson
Dave Starr
Babette
Shirley Jevrons
Len Cole
Ray Gordon
Dorothy Howe
5 Lyricals
Audrlana

Cabaret Bills

NEW YORK CITY

Basin St
Geo. Shearing
Birdland
Al Hibbler
Bon Soir
Portla Nelson
Tony & Eddie
Jimmie Daniels
Mae Barnes
3 Flames
Cafe Society
Steve Gibson
Redcaps
Chateau Madrid
Hermanos Munoz
Judy Foster
Cha-Cha-Cha D'crs
Oscar Calvet Orc
Hando Rodrigues Orc
Copacabana
Joe E. Lewis
Julle Wilson
Dominoes
Downbeat
Cy Coleman
Ralph Sharon
Embers
Dorothy Donegan
No. Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Hotel Ambassador
Chauncey Gray Orc
Jan Savitt
Quintero Orc
Hotel Plaza
Gilbert Becaud
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Miml Benzell
Stanley Melba Orc
Dornan Bros.
Hotel Roosevelt
Alan Holmes Orc
Hotel Statler
Les Elgart Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Alan King
Treniers
Luclenne & Ashour
Nicoli & Knight
Lynn Christie
Jo Lombardi Orc
Patti Russell
B Harlowe Orc
Le Ruban Bleu
Jones Boys
Don Adams
Rae Harrison
Bob Mayberry
Norman Paris 3
La Vie
Henny Youngman
Diahann Carroll
Nejla Ates
Carrie Deans
Van Smith Orc
Le Cupidon
Jimmy Komack
Freddie Stewart
Ira Brandt Orc
Armando Federico
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Dorothy Sarfaton
Irving Fields
Eddie Layton
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Pollansky Orc
Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Monica Boyar
Sigrid
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Ronnie Hayden
Pamela Dennis
Jim Lowe
Geo. Hopkins
D. Davis Orc
Waldorf-Astoria
Xavier Cugat Orc
Bobby Ramos
Nellie Castel
Bobby Winters
Garcias
Mischa Borr
Village Vanguard
Enid Mosier
Ruth Price
Sidell Trio
G Williams Trio

CHICAGO

Black Orchid
Della Reese
Jimmy Ames
Rolly Rolls
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivl Velasco
Blue Note
Roy Hamilton
J. Smith Quartet
Chez Paree
The Vagabonds
Maria Negila
Chaz Chase
Condos & Brandow
Brian Farnon Orc
Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hilschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc
Palmer House
"Boast of the Town"
Will Jordan
Arthur Worsley
Augie & Margo
Gillian Grey
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Ted Lewis Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Skeets Minton
Kitt Carson
Mack Twins
Beverly Hilton
Marion Marlowe
Mata & Hari
Bernard Hilda Orch (16)
Micha Novy Orc (8)
Biltmore Hotel
Pete Marshall-Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppl
Jimmy Grier Orc
Cire's
Mary Kaye Trio
Gail-Gail
Hal Loman
Gerl Gallan Orc
Dick Stabile Orc
B Ramos Rhumba B
Mocamba
Mary McCarty
Paul Hebert Orc.
Marco Rizo Rhumba Orc
Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-Margot Brander
Statler Hotel
Wally Griffin
Eddie & Lucille Roberts
Dee & Vince Abbott
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Robert Merrill
Danny Thomas
Al Bernie
Jay Rubanoff Orc
Flamingo
Mills Bros.
Archie Robbins
Golan Farley
Houcs
Flamingo Starlets
Teddy Phillips Orc
Sands
Peggy Lee
Joey Bishop
Copa Girls
Antonio Morrelli Orc
Harvey Allen
Desert Inn
Johnnie Ray
Jack Durant
Don Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Skylarks
Venus Vamps
Garwood Van Orc
Thunderbird
Johnny Desmond
Piero Bros
Al Jahns Orc
El Rancho Vegas
Lill St. Cyr
Myron Cohen
Helen Grayco
Mona Knox
Billy Daniel
Nancy Lee
Ted Flo Rito Orc
Sahara
Jose Greco Co
Cee Davidson Orc
Moulin Rouge
Dinah Washington
Zephyrs
Jimmy Smith
Willy Louis
Moullnettes
Benny Carter Orc
Riviera
Billy Daniels
Marx Bros.
Hal Belfer Dncrs
Ray Sinatra Orc
Showboat
Charlie Carlisle
Zabuda
Rene Puppets
Carr Nelson
Showboat Girls
Woody Woodbury
Carsonls
Skippers Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Gorgeous George
Arlene
Cliff Ferre
Sparky Kaye
Denise Bennett
Jimmy Cavanaugh
George Redman Orc
El Cortez
Four Tunes
Sonny Mars
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Novelaires
Vera Roberts
Patti Lynn
Elleen McLalne
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Paco Michel
Bert Stone
Milt Ross
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Ava Willlams
Peter Mack
Fontainebleau
Sonny Howard
Joyce Aimee
Little Buck
Sacasas Orc
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parislan Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Savoy Hotel
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
500 Club
Preacher Rollo 5
Sid Kamen
Vanity Fair
Pat Morrissey
Sammy Walsh
Mandy Vizoso Orc
Newcomers (3)
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Bill Harris Quintet
Andy Martin Quartet
Roney Plaza
Juan & Jose Cortez Orc
Place Pigalle
Hilda Fabiola
Red Thornton
Gerri Barton
Fausto Curbelo Orc
Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

HAVANA

Tropicana
Olga Guillot
Felo Bergaza
Juan B. Tarraza
Gina Martin
Nelson Pinedo
Rufino Q
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Delia Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Vic Damone
Skylets
Eddie Fitzpatrick
New Golden
Ford & Reynolds
Laurie Sisters
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Ted Lewis Rev
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Ben Blue
Helene Hughes dcrs
Dick Foy orc
Biltmore
Marguerite Piazza
Donn Arden Dcrs
Del Courtney Orc
Cal-Neva
Ritz Bros.
Cal Nevettes
Matty Malneck Orc
Colonial
Goofers
Mickey Katz
Ziggy Elman
Cal Tjaader
Harrahs Club
Goofers
Mickey Katz
Ziggy Elmon
Cal Tjader
Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Orc
Wagon Wheel
Pied Pipers
Eastman Trio

Zenith Asks

Continued from page 3

Hospital, and East Orange, N. J. VA Hospital. J-A. which sparked the idea, worked out the arrangements with TNT and IBC.)

In a letter to TNT prexy Nathan L. Halpern, Zenith's Ted Leitzell asked that the closed-circuit bout be relayed to vet hospitals "who are dependent upon tv for so much of their entertainment."

(Ironically, it's the proponents of pay-tv who have in the past been accused of wanting to deprive hospitalized vets of their "free" tv shows.)

Leitzell said TNT couldn't be criticized for tying up the fight and it was "obvious that tv advertising sponsors can't bid successfully against the theatre for good boxoffice events." And then he got in a final crack: "While it is unfortunate that this fight should be blacked out for everybody except the small minority that can pay $3 to $5 admission at the theatre, it is equally obvious that televising the fight into the home would wreck your theatre boxoffice."

Toll-tv proponents have long held that, in arranging closed-circuit tv events and bidding them away from home video, exhibs (who oppose pay-as-you-see as unfair to the public) are in actuality guilty of the very thing of which they accuse Zenith, Skiatron and Telemeter.

Yank Pix at Venice

Continued from page 2

(UA) a choice and the Grand Prize winner. But it fell back into the old rut here. A good festival film, it's contended, should be unusual in subject, treatment and attitudes —and usually not of the mass type. This year, "The Kentuckian" (UA) was officially picked and this proved unfortunate for it here. It was found to be "dull," "naive" and "unbearable" by foreign crix. An example of solid commercial types which are not amiss at a fest is "To Catch a Thief" (Par) which shaped as a pleasant entry for entertainment purposes.

Russians Shape Better

Russia's entries were surprising and denoted a new attitude, perhaps in keeping with the new political face it is unveiling. A return to proven values, such as the adaptation of an Anton Tchechov story in "La Chicala" (The Grasshopper), led to a film sans propaganda. An out-and-out propaganda opus, "To Another Shore," which depicted how Russia liberated Latvia to something they wanted, though obvious, had a humorous treatment of its characters. The winding with a competent filming of an opera in "Boris Goudonov" showed that Russia still has the seeds of solid filmmaking. Ironically enough despite Metro's stand on "Jungle," it had not thought of entering this pic in the film fest but had chosen "Interrupted Melody." The fest invited "Jungle" which led to the ban. This year England made the big pitch with star ferrying to make a solid publicity splash if not in film choice. "John and Julie" and "Doctor at Sea" were pleasant and "Deep Blue Sea" (20th) of deeper interest, with fine acting involved.

The Japanese, who have copped top prizes since their advent on the international film scene, have now let down somewhat. The two pix here, "Shuzenji Monogatari" (Mask and Destiny) and "Yohiki," both had superb color and high interest in clannish feuds and tragic loves but not likely as b.o. in the western world.

Italy in Comeback

Italy, on the other hand, showed a return to proven values with four films, each of interest and quality, that gave it one of the best all-around selections at the fest. It denoted a resumption of Italo interest in important, timely problems. The coming of age among adolescents is treated in "Gli Sbandati" (The Strayed One), a relationship between two teenage boys in "Amici Per La Pelle" (Friends Under the Skin); the drifting smugness of the young class in "Le Amiche," and the life of a swindler in "Il Bidone."

France went in for timely themes but they were buried in pretention and artiness in "Les Mauvaise Rencontres" (The Bad Liaisons) and in bad taste in "Les Heros Sont Fatigues" (Heros Are Tired).

Germany, with "The Devil's General," sent a stolidly-made film and showed the preoccupation with war guilt and wrongs Germany did to itself and the world. Pic benefitted from superb acting by Curt Jergen. Holland had a well-made story of a young delinquent and his regeneration in "Siske De Rat," directed by German filmmaker Wolfgang Staudte. Though conventional it was neatly acted and well received. Denmark marked the return of the noted director Carl Dreyer to the scene with his massive and monumental, "Ordet" (The Word). This mystical opus of a miracle benefitted from Dreyer's brilliance but emerged as a slow if powerful story of faith.

Latin-American Mellers

Latin America continued in the use of gory melodramas, done with a craftsmanlike precision in Argentina, Mexico and Brazil. Indie sent a Technicolor musical, "The Dance of Shiva." Satellites sent ordinary films with Bulgaria offering "A Man Decides"; Poland a passable story of mountaineers in "The Men of the Blue Cross" and Czechoslovakia a biography in "Smetana" after its first entry, "Jan Huss," was yanked as being too violently anti-Catholic.

Spain Quits Fest

To balance this, Spain's "El Canto Del Gallo" (The Cock's Crow) was pulled as possibly being too derogatory towards the Russians in this story of a priest in a totalitarian country. Spain then pulled out of the fest altogether and withdrew her remaining entry "Orgullo" (Pride). Yugoslav's "Time of Decision" was a wellmade story of a doctor's moral and spiritual decision during the war.

Morris Engel's and Ruth Orkin's "Lovers and Lollipops" was shown out of competition for good results. This unpretentious little film was greatly liked by crix.

Festival drew such people as Joe DiMaggio, Gloria Swanson, Hedy Lamarr, Jean Arthur, Linda Christian, Edmond Purdom, Dianna Dors, Jack Hawkins and Katy Jurado among others.

Many distribs from over the world also showed as well as production personalities such as Mo Rotheman and Charles Smadja of UA, Dave Lewis of Metro, John Nathan of Paramount and Bob Cohn and Ed Kingsley of Columbia.

To mark the lack of personalities even the usual group of starlets waiting for the big discovery was small. Mike Todd had blown in to find a femme lead for his Todd-AO film, "Around World in 80 Days," but found none. Ilya Lopert received an Italo government decoration for his contributions to cinema. His "Summertime" (UA) was shown to a limited aud here, and all were impressed by its visual interpretation of Venice.

Film Honors Split

Venice, Sept. 10.

The Danes have emerged as the somewhat surprise winners of this politics-ridden Venice film fest. Their entry, "Ordet," carrying the directorial hallmark of the vet Carl Theodor Dreyer, captured the Grand Prize Gold Lion award and their "Mountains Float" ended up as the top documentary.

("Ordet" print has been kicking around N. Y. for some time with no takers, even though the film has been recognized as an artistic triumph.)

Ever diplomatic, the Venice jury handed four Silver Lions to Russia for its "The Cricket"; the U. S. for "The Big Knife" (an indie production and invitational entry); Italy for "Le Amiche" (The Friends), and Holland for "Ciske De Rat" (Ratface).

Neither the four French entries, nor the two official American ones, rated a mention in the top awards group. Spain, in one of the several rows rocking the festival, never got to compete, since its delegation pulled out over the festival committee's refusal to show "El Canto Del Gallo" (The Cry of the Cock). The committee held the pic would be offensive to "certain countries," (i.e., Russia and the satellites). Earlier, the Czechs weren't allowed to show their "John Hus" because of its tendency to offend Catholics. They pulled it and substituted another film.

Special Medals

While the festival couldn't agree on handing out an award to a top actress, it split the male acting trophies between the German Kurt Juergens (for the German "The Devil's General" and the French "The Heroes Are Tired") and Britain's Kenneth Moore (for "The Deep Blue Sea.")

Special medals were handed out to young directors, France's Alexandre Astruc ("Poor Encounters"); Britain's W. Fairchild ("John and Julie"); Italy's Francesco Maselli ("Gli Sbandati"); Poland's Andrej Munk ("Men of the Blue Cross") and Czechoslovakia's Vaclav Krska ("Smetana," which replaced "Hus").

The Italian critics' prize for the best foreign film went to the Russian "Cricket," whereas the Catholic prize was awarded to the Italian "Amici Per La Pelle" (Friends for Life), with a mention to the Dutch "Ratface."

To help accent the note of discord at this year's fest, which was jolted by the yanking of "Blackboard Jungle" at the behest of U. S. Ambassador Clare Boothe Luce, festival director Ottavio Croze disclosed that he would probably resign his post unless the fest next year was allowed to operate without governmental and other outside interference.

WM. CASTLE TO ZIV-TV

Hollywood, Sept. 13.

As part of the Ziv-TV Programs' campaign to strengthen video production, motion pix director William Castle has been signed to a term contract as a producer-director.

House Reviews

Palace, N. Y.

Mac & Lorraine, Pat Hill & Larry Delma, Arnold Dover, Sondra, Cy Reeves, Floyd & Marianna, Gus Van, The Whirlwinds (4), Michael Loran Orch; "The Warriors" (AA).

If the Palace this week is filled with men and women in their 60's and 70's, as it probably will be, they'll be coming to relive their youth and to pay homage to a vaudeville great of their generation. Topliner this current session is Gus Van, the remaining member of that famous comedy team of the Palace's vaude heyday, Van & Schenck. Van, with top hat and cane, still has a great appeal. Handicapped by a bad cold, he nevertheless won the audience with his nostalgic songs, patter, and dialect.

"That's all I came here for," said an oldtimer sitting next to this reviewer. It was obvious that he was reliving the years when Broadway was Broadway and not Nedick's Boulevard, as expressed by Van. "Those old songs are still better than the new ones," said the oldtimer as he listened to Van and joined him in singing "Josephine," "Oh You Beautiful Doll," "Carolina In The Morning," and other pre-World War I Tin Pan Alley offerings. Van opens with a specialty extolling the vaude days of yore, segues into "MacNamara's Band," which gives him a chance to do dialects in Irish, Swedish, Negro, and Yiddish, and then tackles the oldies, succeeding in getting the aud to join in. Closes to a hefty mitting.

To back up Van in his return to the Palace, the house gave him some fine supporting acts, many of them youngsters on the way up. Foremost in this category is a young ballroom dance team of Floyd & Marianna. Pair have an engaging quality that seems to attract immediately, not the least of the appeal being their good looks. Their dancing is fresh, smooth, and unpretentious, with the lifts and twirls being executed with consummate ease. They rate as a good bet for legit, nitery and tv dates.

Mac & Lorraine, another pair of dancing youngsters, show ability in the tap department. They rely on straight tapology, eschewing acrobatics, and concentrating on a soft shoe style that clicks with the pewholders. Pat Hill & Larry Delma are experienced puppeteers, showing standout dexterity in their string movements and voice backing, scoring especially with a puppet takeoff of Jack Webb.

The comedy stanza this session is handled separately by Arnold Dover, a Negro mimic, and Cy Reeves, a soft-spoken standup comic. Dover runs the gamut of show biz personalities, effectively carbonning Rochester Eckstine, Jerry Lewis, Godfrey, Jimmy Stewart, Johnnie Ray, and Ed Sullivan, clicking particularly with the latter. Reeves opens slowly, featuring stories rather than one-liners. His material is not in the yok classification, but it's nonetheless pleasant and easy to take. His manner is relaxed and he never gives the impression of pushing. He knows how to make use of a single, noticeable laugher without antagonizing the rest of the aud.

Sondra, a femme magician, combines her feats of prestidigitation with ballet-like dance movements. It appears to satisfy the audience, although it seems somewhat pretentious. The Whirlwinds, a remarkable roller skating act, close the show with a flourish. The two guys and two gals perform unusual stunts on a raised platform. It's hair-raising stuff at times as the skaters go round faster than a whirling dervish and one of the femmes holds with one foot on the neck of a twirling partner. *Holl.*

Empire, Glasgow

Glasgow, Sept. 8.

Senor Wences, Dennis Hale (Con Bernard at piano), Trio Espagnol, Graham Bros. (4), Andy Stewart, Bert Bendon, Morlands (2), Kizma & Karen, Bobby Dowds Orch.

Senor Wences, international ventriloquist, is current headliner, thus breaking near-continuous line of vocalizing tops. His artistic and skilful novelty of using fingers and wig to create a dummy, allied to use of five different voices, gives solid satisfaction to customers.

Humorous slant to act also pleases, mainly when his finger-dummy gabs back and wins through having the final word. He also makes it smoke and sing a Spanish song. Wences shows more skill in a telephone conversation between his dummy and an unseen character, and completes his act with juggling.

Kizma & Karen, two gals, open the layout with rhythmic terping, and the Morlands, a mixed duo, register well with acro-balance and grace, an easy-on-the-eye act of beauty and physique.

The Four Graham Bros., Dennis Hale and the Trio Espagnol are reviewed in New Acts. Andy Stewart, another Scot comedian, is a newcomer from the legit side with a composite of many other comedians, including a Joe E. Brown mouth linked to a cheeky Mickey Rooney-ish attack. He should guard against using tired jokes, and should eliminate a local tune, which hits a new low in humor. He has talent as an impressionist.

Bert Bendon, Glasgow vet comedian, scored strongly with local yocks at show caught. Bobby Dowds orch showbacks. *Gord.*

Apollo, N. Y.

Eartha Kitt (4) with Phillips-Fort Dancers (5), Lucky Millinder Orch (15), Four Guys, Franklyn D'Amore Jr. (2), George Kirby; "Broken Lance" (20th).

No matter how high they go and N.Y.'s Copacabana is considered pretty high in show biz circles, the Negro performers always manage to reserve an open week for a fling at this Harlem flagship. In the Copa-Apollo axis have been such top marquee names as Nat (King) Cole and Sammy Davis Jr. Eartha Kitt, who's also racked up some Broadway legit credits along the way, can now be added to the list.

Miss Kitt, however, is more at home in the class nitery groove than in this nabe vaudery. She's plenty arty but not too crafty in her songalog selection this time out. She goes overboard on the francais bit, which doesn't seem to register and it's only when she pours on the sex, and it's not too hard in that tight-fitter she wore opening day, via some electric body movements and a come-hither vocal tone, that she gets her message across.

She works with a four-piece rhythm combo on such trademarked items as "I Wanna Be Evil," "Let's Do It" and "C'est Si Bon," For a closer, she brings on the Phillips-Fort Dancers, five strapping males, for some elaborate choreographic work set to "The Heel."

Rest of the bill is standard Apollo stuff loaded with familiar faces. Only exception is Franklyn D'Amore Jr., an ofay acro team (he works with a girl aide) who took the "A" train uptown after closing at the Palace the preceding day (Thurs.). It's turn's first time here and from aud reaction they look set for plenty of repeats. It's a novelty acro turn that offers a good helping of lifting and balancing feats.

The Four Guys, one-half of which is ofay, is a lively group with a neat harmony technique. They mix up their repertoire cleverly with rhythm and ballad items and send each one across with assurance. The songbag includes "Hot Barcarolle," "I Believe," "Strings of My Heart" and "Ebb Tide."

George Kirby hasn't changed his act much since his last time here, but he doesn't have to. His mimicry is still tops and he continues to keep 'em happy with the familiar carbons of Al Hibbler, Ella Fitzgerald, Pearl Bailey and Duke Ellington among others.

Lucky Millinder's crew (three rhythm, six brass and five reed) backs suitably and shines when it gets a chance to go it alone. Millinder emcees in an amiable manner. *Gros.*

Barbara Scott Can't Get Started With Icer

Quebec, Sept. 13.

Difficulty of starting a new ice show is seen by the fact that Barbara Ann Scott, making her bow as a frappe impresario, has been forced to halt plans to tour her own show in an area where she is regarded as important boxoffice.

Just why the show has to be called off isn't known as yet, but it is known that several arenas in major Canadian cities refused to book the layout.

Miss Scott, a Canadian, and former Olympic champ, had toured with the Hollywood Ice Revue for several seasons since turning professional.

A.C. Beauty Pageant

Since its inception sometime in the early '20s, the Miss America Pageant has grown into the most imposing attraction of this resort's season, bringing to the city girls, 49 this time, from all sections of the country in quest of the Miss America crown, plus the approximate $100,000 worth of contracts during her reign.

This is far from a beauty contest in the sense of who looks best in a swim suit. Through the years its operators, a group of resort business men who form the corporation operating the Pageant, have seen to it that the bathing suit is but a small part of the thing needed to win the title. Others are ability to wear evening clothes, and well, and to have a talent in the field of music, dramatics, etc. Most girls are backed by civic bodies, such as Junior Chamber of Commerces, and their hope is to win scholarship money ($25,000 is distributed each year) to continue their educations.

As usual this year the spectacle was lavishly displayed on the huge stage, almost a city block wide, in Convention Hall, with approximately 38,000 people viewing it the four nights it was given. Of this total, some 17,000, a capacity house, watched the finals Saturday (10) while it was televised over 122 stations from 10:30 until 12:00 over the ABC web with Philco Corp. the sponsor. This is the second year Philco has bankrolled the show, and it seemed to help lure them in tonight. It was one of the largest crowds to view the spectacle.

Twenty judges, including experts in the fields of music, theatre, motion pictures, etc., had narrowed the field down to 10 finalists shortly after the Pageant opened tonight. By 10:30 it was down to five, and finally Miss Colorado, Sharon Kay Ritchie, was named as the Miss America of 1956. Selection was a surprise and not too popular with either the big crowd at the hall or the 100 news and photo people covering. She had failed to place in any of the preliminary talent or swim suit events, but had scored in the evening gown category, where the judges' points are not announced. Her talent stint was an effective three-minute reading of "Murder of Lidice" by Edna St. Vincent Millet.

Behind her in second spot was Miss Oregon, Dorothy Mae Johnson, who also offered a dramatic reading from Shakespeare's tragedy "Macbeth." This was another surprise for neither had Miss Johnson placed in preliminary judging. Miss Chicago, Florence Gallagher, placed third. Her talent stint was a popular number "Love is Where You Find It," beautifully offered in a full soprano voice. She was one of the favorites to win the title even though she too failed to win in the preliminaries.

Miss North Carolina, Clara Faye Arnold, took fourth place. She had placed in the preliminary judging Friday night in the swim suit division. For talent she offered a dramatic reading, an excerpt from "Sabrina Fair." Last in the final five was Miss Oklahoma, Ann Campbell, who had won in the Thursday night swim suit preliminary. For talent she offered a talk on industrial designing. All get scholarships ranging from $3,500 to $1,500.

Overlooked by the judges but not by the crowd, was Miss Florida, Sandra Wirth, whose baton twirling act had copped for her the talent honors Thursday night. In the final ten tonight, she was not picked for the final group, and the crowd let the judges know about it.

Another favorite and also overlooked was Miss Hawaii, Barbara Mamo Vieira, who won the "Miss Congeniality" award which goes to the popular "Miss," with the girls doing the voting. She may have started a new trend in talent offerings for she brought a singer and a guitar and vibraharp duo on stage to help with her hula dance, something new in Pageants. If judges don't rule on this before next year a girl could bring in enough support to far outclass her rivals, appearing as singles. She had copped the swim suit award the night the Pageant opened.

Bert Parks proved himself well worth the confidence of the directors who had selected him. The popular television figure had the big show in hand at all times, covered well when things went amiss, and was popular with the big crowd from the first night.

Imported to help as professional entertainers were Walter Cassel on Friday night and Eddie Fisher on Wednesday, Fisher replacing Gordon MacRae, who begged out of his contract because of film commitments. *Walk.*

Miss America Pageant

Atlantic City, Sept. 10.

Bert Parks, emcee; Glenn Osser, musical conductor; produced by George Buzby; Lenora S. Slaughter, executive director; at Convention Hall, A.C., Sept. 7-10, '55.

New Acts

DEE CAMERON
Songs
15 Mins.
Le Cupidon, N. Y.

Dee Cameron, making her N.Y. bow, seems to be an ambitious youngster, who with more straightforward direction, would attain desired results. Miss Cameron is apparently aiming at being a discuse, and the combination of unfamiliar and often difficult tunes seems a little too much for her at this point.

Should Miss Cameron decide on following a straight line, it would relieve her of the responsibility of working in a difficult field. Sustaining a dramatic mien frequently puts an uncven texture in her voice. The quality of her pipes is good and she frequently indicates that she put a lot of work into their development. Simplification of her turn seems to be her prime need. *Jose.*

JOHNNY VERDI & TREASURE
Comedy, Songs
27 Mins.
Gatineau, Ottawa

Comedy-chant twosome Johnny Verdi & Treasure (Ford) have a pleasant stanza of nicely balanced gab and chirps with more attention to gab than songs. Song bits get strong returns every time and should be increased for better effect. Both male and femme have socko pipes and use them to good impact. Verdi is on most of the stint, with Treasure capable blonde and a looker, used far too little in view of her potential value to the act.

Verdi smoothly handles comedy, including mimicry, bringing Treasure on for only one laugh chore, a gag impression of a parlor script between Cary Grant and Sarah Churchill. It's solid for niterics. *Gorm.*

SUZUKI
Songs
25 Mins.
Claremont Hotel, Seattle

Pat Suzuki, young Nisei girl from California who hit Seattle in a walk-on role in road company of "Teahouse of the August Moon," stayed on to take first job as nitery singer at Norm Bobrow's Colony Club and has proven a definite personality, with voice and appearance that will make her a good bet on the intime nitery circuit.

Suzuki—she drops the "Pat" for billing—has easy delivery with plenty of poise and can belt out torchers as well as handle ballads. Usual sets include both, and night caught she did equally fine job with "Lady Is a Tramp" and "Over the Rainbow."

Impresario-musician Bobrow has a find in Suzuki, with Colony steadily increasing in popularity. Spot is becoming a favorite both for press and sporting crowd and local society. *Reed.*

DENNIS HALE
Songs
20 Mins.
Empire, Glasgow

Dennis Hale, young singer who has just parted with the Jack Parnell orch, has impressive pipes and uses 'em to utmost in pleasing act that will develop in time.

Opens with "All of Me," which he paraphrases to introduce his pianist Con Bernard and himself, then into "Place Your Hand in Mine, My Love." Segues into current hit "Unchained Melody" and follows with his Decca waxing of "Sweet and Gentle," and then takes a hand-microphone to introduce romantic oldies on basis of the pop tune "That's How a Love Song Was Born." Roves through the years from "Any Old Iron" to "She's My Lady Love," etc. bringing stubholders into choruses with him. For a closer there's "In the Beginning," religioso tune, with which he hushes the outfronters. *Gord.*

TRIO ESPAGNOL
Dance
12 Mins.
Empire, Glasgow

Trio Espagnol, European threesome of two males and one distaffer, have stylish turn in the Spanish dancing genre. Garbed in native dance costume, they create vivid and colorful groupings in stylish routines.

Act is worked out to accompaniment of typically Spanish orchestral backing, and garners warm mitting via its gay and vivid atmosphere. Gaucho hats and bright costuming add to overall effect, and footwork generally is nifty. *Gord.*

TEDDY SINCLAIR
Piano-Singing
15 Mins.
The Pilot, Frankfurt

A sprightly wit and a musical vocabulary that ranges from the longest-haired classics to the tops on the U.S. hit parade are the outstanding attributes of pianist-singer Teddy Sinclair. His puckish humor and expertly styled pacing make his piano and sing-song chatter a hit with visiting Americans. It's SRO on weekend nights, and a heavy mitt for the offbeat renditions accompanied with a speakeasy voice that talks a tune rather than sings it.

This German-born music stylist is a top hit with the GIs and tourists, and would be a sure bet for an intimate bar or club with American patronage, anywhere in the world. *Haze.*

GRAHAM BROS. (4)
Comedy
12 Mins.
Empire, Glasgow

Foursome indulge in generous quota of knockabout and spoofing, with zany comedy business aplenty, but lack necessary speed. Too many silences mar the act, which requires greater use of musical effects.

Act spares no energy in aiming at yocks, with props falling from ceiling, tearing-off of clothing, and even use of a pooch with dummy head on tail. Loony atmosphere is valiantly strived after, but at show caught much of comedy misfired. Wind with the tune "Who's Sorry Now?" *Gord.*

Unit Review

Queen's Surf Luau

Honolulu, Sept. 6.

Nona Beamer, Mahi Beamer, Leinaala Haila, dancers (7), Kaupena, Musicians (3); producer, Nona Beamer; assistant producer, G. Carter; Waikiki Beach, Honolulu, Sunday nights.

With the Island's tourist upbeat zooming to new highs and with the Island's planning for 155,000 mainlanders next year, Island customs are continuing to attract hefty dollar business. One of the top attractions in the Luau, native feast, Sunday nights at the Queen's Surf on Waikiki Beach. Once the meal is served, replete with baked pig, salmon, chicken, poi, sea salt, butter fish, bananas, yams, pineapple, etc., the attending 700 guests at $7.50 per, are treated to more than an hour of native entertainment that eases any gastric reaction remaining from the pig bake.

With producer Nona Beamer doing the narrating, as well as handling the mezzo soprano chores, the cast rolls through 14 skits depicting Hawaiian lore. As narrator-singer-hostess, Nona not only exudes charm, but carries off her singing chores with professional know-how. Almost a show stealer, though, is Mahi Beamer, whose freshness and ability to carry his tenor tunes should certainly attract Hollywood or New York attention. His "Missionary Minuet" with Nona, a musical takeoff of the days when the missionaries were most active, was a scintilating tidbit. Mahi also teams up with Leinaala Haila, lyric soprano, in the traditional "Wedding Song" in a show stopper.

The program's skits are carefully woven together with a neat bit of theatrics and costuming that help give this all-native cast a socko production. Particularly effective are the dancing routines of Aneeani, Leialoha, Ponimo, Kimo, Kilo, Kahekili and Kailikai, while Kaupena, as high priest, lends an authorative touch. Musicians Andy Cummings, guitar; Gabby Patinui, steel guitar; and Joe Diamond, bass, round out the participants who make the Queen's Surf Luaus a must on the Island's tourist parade. *Markey.*

Lou Walters to Europe

Lou Walters is taking off for a three-week tour of Europe starting Sept. 30. He'll visit France, England and other countries in a talent eyeing expedition.

Walters, operator of the Latin Quarter in New York and Miami Beach, is a prolific talent importer.

Shows On Broadway

Catch a Star!

Sy Kleinman presentation of Ray Golden production of revue in two acts (22 scenes). Features Pat Carroll, David Burns, Elaine Dunn, Jack Wakefield, Helen Halpin, Marc Breaux, Undine Forrest, Sonny Sparks, Wayne Sherwood, Kay Malone, Denny Desmond, Calvin Holt, Trude Adams. Lyrics, Paul Webster, Ray Golden; music, Sammy Fain, Phil Charig; sketches, Danny and Neil Simon; additional songwriters, Bud Burtson, Hal Borne, Dave Ormont, Sy Kleinman, Danny Shapiro, Milton Pascal, Jerry Bock, Larry Holofcener, Bernie Wayne, Lee Morris, I. A. L. Diamond, Jay Navarre, Norman Martin; additional sketch, Mike Stewart. Dances and musical numbers staged by Lee Sherman; settings, Ralph Alswang; costumes, Thomas Becher; sketches staged by Danny Simon; orchestrations and musical direction, Milton Greene; revue co-ordinated by Robert Nesbitt. At Plymouth, N.Y., Sept. 6, '55; $5.75 top weeknights, $3.90 weekends.

Cast also includes Rhoda Kerns, Carl Jeffrey, Mickey Clin, Lillian D'Honau, Sigrn. Louise Golden, Kay Kingston, Carol Field, Lynne Bretonn,

Songs: "Catch a Star!" "Everybody Wants to Be in Show Business," "A Little Traveling Music," "One Hour Ahead of the Posse," "Las Vegas," "To Be or Not to Be in Love," "The Story of Alice," "What a Song Can Do," "Carnival in Court," "Twist My Arm," "New Hollywood Plots," "Foreign Cars," "Gruntled," "Fly Little Heart," "Bachelor Hoedown," "Boffola."

It's a hallowed Broadway custom for the first new show of the fall season to be a minor disaster. On that basis, last week's "Catch a Star!" at the Plymouth is exceptional. It's only mediocre.

"Catch a Star" (hereafter, that hopeful exclamation point in the title will be discarded) is one of those modest, intimate revues whose sponsors believe will be able to substitute youthful enthusiasm and "freshness" for professional talent. In auditions or on the strawhat trail such efforts often delude the gullible, but on Broadway they are almost always inadequate.

Ray Golden, a veteran in this field, is the producer of this year's greeting to the back-to-work first-nighters. He has gathered an assortment of music and sketches, mostly on the lightweight side, and a bevy of eager performers, including two interesting newcomers. The show isn't likely to go far, but the two recruits have possibilities.

To stress the positive, the two revue rookies are Pat Carroll, a character comedienne with a Shirley Boothesque combination of drollness and pathos, and Trude Adams, a singer. Miss Carroll, a minor television and cabaret name, may have the stuff of stardom, if she continues to develop and possesses the stamina and personal drive to match her talent. She appears advantageously in several sketches and numbers, and provides a genuinely memorable finale with a routine she's used in niteries, "Gift of the Magi," a funny-and-poignant treatment by Mike Stewart, from the O. Henry short story classic.

Miss Adams, also from the cafe field, is an attractive girl with the beginnings of a subtle style and an arresting quality of repose. She has two songs, "To Be or Not To Be in Love," the nearest thing to a pop tune in the show, and "European Cars," which doesn't do justice to its amusing idea. But although her numbers are rather ordinary, Miss Adams has promise, particularly if she can acquire more simplicity and economy of style.

Otherwise, "Catch a Star" offers David Burns, an old hand at bombastic, grimacing comedy, and such relative tyros as singers Wayne Sherwood and Helen Halpin, and dancers Elaine Dunn and Marc Breaux. Among the few flickers of imagination and/or humor are "The Story of Alice," a satire of feline politeness; "Room for Rent," a spoof of Tennessee Williams dramas, and "Gruntled," a laughable song in which Miss Halpin portrays a disheartened, disillusioned and disgruntled dame who does a mood switch because her creepy looking lover is ept, couth and kempt.

Besides having generally humdrum material, "Catch a Star" is indifferently staged and obviously reflects budgetitis. The scenery tends to be skimpy and the costumes lack flare (in one instance, Miss Carroll wears a white gown that makes her look downright drab. But it's not a terrible show as fall openers go—just a sort of innocuous time-waster.

On top of its other limitations, the Sy Kleinmamn presentation has only an interim booking of the Plymouth Theatre, and a similar temporary deal for the Barrymore, where it'll be transferred—if it can hold on that long. *Hobe.*

Carl Fisher, general manager of "Pajama Game" and "Damn Yankees," due back this week from the Coast, where he worked out plans for further road dates for the touring company of the former musical

Othello

N. Y. City Center Theatre Co. presentation of Brattle Shakespeare Players revival of drama in three acts (11 scenes), by William Shakespeare. Features William Marshall, Jerome Kilty, Jan Farrand, Cavada Humphrey, Paul Sparer, Michael Wager. Staged by John Stix; setting, Robert O'Hearn; costumes, Robert Fletcher. At City Center, N.Y., Sept. 7, '55; $3.60 top.

Roderigo ..... Michael Wager
Iago ..... Jerome Kilty
Brabantio ..... Thayer David
Othello ..... William Marshall
Cassio ..... Paul Sparer
Officer ..... John Harkins
Duke of Venice ..... Arthur Malet
Gratiano ..... Larkin Ford
Lodovico ..... Lester Rawlins
Desdemona ..... Jan Farrand
Montano ..... Pernell Roberts
Sailor ..... William Landis
Officer ..... Stanley Jay
Emilia ..... Cavada Humphrey
Bianca ..... Peggy Cass
Others: David Anthony, Laurinda Barrett, Epy Baca, Joseph Everingham, Henry Holt, Joseph Mitchell, Charles Nelson, Art Ostrin, Ken Reisdorff, Ted Roberts and George Ziboran.

The Brattle Shakespeare Players of Cambridge, Mass., most of them Harvard alumni, are a professional group. There's little of the academic, amateur or little theatre about them. And this revival of "Othello," which will be followed in two weeks by "Henry IV, Part One," is a professional production, commanding respect.

"Othello," which bowed at the City Center last Wednesday (7), may not be a distinguished production, or a completely satisfying one. Under John Stix's direction, it is frequently high-pitched and high-strung, nervous and noisy. It drags in spots and is stilted in others. Individual acting styles are too varied.

And yet, overall, this "Othello" is a commendable one, frequently appealing. It's handsomely costumed, and the single set (with scenery shifted in view of audience and curtains aiding in the camouflage) is impressive.

Title role is played by William Marshall, previously seen on Broadway as De Lawd in the 1951 revival of "Green Pastures." Tall, sonorous of voice, he looks every bit the noble Moor. He's very effective in the third-act death scene, but at other times is somewhat subdued, both in voice and manner, to be toweringly commanding, as he should be.

Jerome Kilty makes a neurotic rather than cunning, devilish Iago, and some of his force is lost. Jan Farrand is a sweet, appealing Desdemona, and Cavada Humphrey, especially in the final scene, a vivid rather than obscure Emilia. Paul Sparer lends a good deal of character and conviction to his Cassio role, and Michael Wagner is a good, sound Roderigo. Thayer David brings depth to his brief role as Brabantio. *Bron.*

Seattle's Hugh Beckett Invades Portland Legit

Portland, Sept. 13.

Hugh Beckett, who operates the Moore Theatre, Seattle, is invading Portland with a series of four legit bookings at the Civic Auditorium. However, William Duggan, established local management, will continue to present regular touring shows at the same house.

Beckett has set up the Portland Forum for the sponsorship of Coast productions of "Lunatics and Lovers," tomorrow (Wed.) and Thursday (15); "Desperate Hours," Sept. 27-28; "Tender Trap," Oct. 12-13, and an unspecified play in November. The setup is part of a regional booking circuit including the Carthay Circle, Hollywood; the Alcazar, San Francisco, and Beckett's Moore, Seattle.

Also getting into the local legit picture is Phil Hart, manager of the Portland Symphony Orchestra, with the booking of the touring company of "Plain and Fancy" into the Auditorium, Nov. 11-26.

Toledo's Little Theatre Sponsors N.Y. Show Train

Toledo, Sept. 13.

Toledo's first show train to New York is being sponsored by the Repertoire Little Theatre. Taking 100 legit addicts, it will leave here Sunday evening, Oct. 30, and return Saturday morning, Nov. 5.

The shows to be seen are "Witness for the Prosecution," "Inherit the Wind," "Teahouse of the August Moon," "Pajama Game" and "Plain and Fancy." The all-expense trip will include virtually everything but meals, with tickets to several radio and tv programs, a visit to Radio City Music Hall, and four nights at the Victoria Hotel, N. Y.

Dressing the Part

James E. Stroock, president of Brooks Costume Co., has become a barometer of the stature of Broadway openings.

After the "Catch a Star" preem last week, a Sardi's bar quipster remarked, "It couldn't have been an important opening—Jimmy Stroock is wearing a gray suit."

Legit Bits

Joe Roth is going out as company manager of the touring "King and I," succeeding **Abe Bernstein**, who is taking an extended European vacation . . . **Walter Neal**, who recently stage-managed Civic Light Opera productions in Los Angeles and San Francisco, has a similar assignment with **Kermit Bloomgarden's** presentation of "The Diary of Anne Frank."

Richard Watts Jr., drama critic of the N.Y. Post, wrote last week, "One of the stubbornly surviving myths of the theatre is the legend that I invariably praise anything Irish." Not long ago he sought to dispel the commonly held illusion that he always gives favorable notices to pretty actresses. How did anyone ever get such notions about Watts?

Henry Staudigl is stage manager, **Wade Cagle** assistant and **Sandra Stone** general understudy for the Coast production of "Tender Trap," which began a four week engagement last Monday (12) in Los Angeles, prior to playing Tacoma, Seattle, Portland and San Francisco . . . **W. B. Yeats'** "Hour Glass" will be presented for 10 Sundays from Oct. 9-Dec. 18 by the Broadway Chapel Players at Broadway Congregational Church, N. Y. . . . **Robert Marquardt** will be associate producer with **Robert Kaufman** on the **Jack Coleman & Irving Mandell** presentation of "Four Letter Word," skedded for a Broadway preem in November.

Phyllis Hill will appear opposite **Leif Erickson** in "Anniversary Waltz" for the tour beginning Sept. 26. . . . **Jean Simmons** is announced as star and **Joseph L. Mankiewicz** as stager of **Paul Osborn's** untitled play to be produced this season by **David Merrick** in association with Figaro, Inc., Mankiewicz's own firm.

Rex Harrison will withdraw Dec. 3 as costar of the London company of "Bell, Book and Candle" to appear in the **Herman Levin** musical production of "Pygmalion," slated for Broadway the week of March 12 . . . **Cheryl Crawford** has added **N. Richard Nash's** "Girls of Summer" to her production sked . . . **Patrick Dennis** is adapting his own novel, "Auntie Mame," for producers **Robert Fryer & Lawrence Carr**, who contemplate a Broadway presentation next season, with **Rosalind Russell** starred . . . **Carson McCuller's** "Square Root of Wonderful" is to be produced by Saint Subber.

Chandos Sweet will be company manager for a "Roomful of Roses" . . . **Roger L. Stevens** has optioned "Ponder Heart," the **Jerome Chodorov-Joseph Fields** dramatization of **Eudora Welty's** novel, previously held by **David Merrick** . . . **Burgess Meredith** has purchased the rights to John Vari's "Farewell, Farewell," which was tried out this summer at the Margo Jones Theatre '55, Dallas.

Road Shows

(*Sept.* 12-25)

Bus Stop (2d Co.)—Huntington Hartford, L. A. (12-24) (Reviewed in VARIETY this week).

Can-Can—Shubert, Chi (12-25).

Chalk Garden (tryout) (Gladys Cooper, Siobhan McKenna)—Shubert, New Haven (21-24).

Day By the Sea (tryout) (Jessica Tandy, Hume Cronyn, Dennis King)—Geary, S. F. (12-17) (Reviewed in VARIETY, Aug. 24, '55).

Desk Set (tryout) (Shirley Booth)—Plymouth, Boston (13-24) (Reviewed in VARIETY this week).

Diary of Anne Frank (tryout) (Joseph Schildkraut)—Walnut, Philly (15-24).

D'Oyly Carte—Blackstone, Chi (13-25).

Heavenly Twins (tryout) (Faye Emerson, Jean Pierre Aumont)—Playhouse, Wilmington (15-17); National, Wash. (19-24).

King and I (Patricia Morison)—Nixon, Pitt (12-17); Aud., Rochester (19-24).

Paisana Gamba (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (12-24).

Plain and Fancy (2d Co.)—Philharmonic Aud., L. A. (12-24).

Roomful of Roses (tryout) (Patricia Neal)—McCarter, Princeton (23-24).

Solid Gold Cadillac—Aud., Rochester (12-17); Erlanger, Buffalo (19-24).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (12-24).

View From the Bridge (tryout) (Van Heflin, J. Carroll Naish)—Colonial, Bost. (12-24) (Reviewed in VARIETY, Aug. 31, '55).

Will Success Spoil Rock Hunter? (tryout)—Forrest, Philly (12-24) (Reviewed in VARIETY this week).

Wooden Dish (tryout) (Louis Calhern)—American, St. L. (19-24).

Young and Beautiful (tryout)—Wilbur, Boston (14-24).

Inside Stuff—Legit

Although Mary Martin reportedly would like to make an annual project of "Peter Pan" as a Christmas holiday revival on Broadway, the prospect is apparently remote. The economics of such a venture are too tough. Even if the $100,000 or so required for a revival were available, there's a serious question whether a suitable theatre could be booked. The theatre shortage on Broadway has been growing steadily worse in recent years and is now acute, particularly for musical shows. There's little chance that a house might be made available for a limited-run revival if regular commercial productions lacked bookings.

Some of the scenery and costumes for last season's "Peter Pan" have been kept in storage, but it's figured that even if a suitable cast could be signed for a revival (the principal problem would be a successor for the roles of Capt. Hook and Mr. Darling, assuming Cyril Ritchland were not available), rehearsals and other expenses would probably run the cost to nearly the $100,000 figure.

NBC-TV, which aired a post-legit run edition of "Peter Pan" last spring with Miss Martin and Ritchard as leads, still figures on repeating it for the Christmas holidays this year and for the next two years with Miss Martin again in the title role. The network paid $100,000 for the right to do so. But unless the same company is willing to finance a retake of the stage engagement, such a project is unlikely. Incidentally, as previously reported, NBC's repeat of the telecast will have to be live, since the fact that Walt Disney owns the film rights prevents the airing of a kinescope of last spring's tv original.

"A Day by the Sea," N. C. Hunter's London drama success currently playing a Coast shakedown tour prior to Broadway, was moved down in a crossfire of critical pans and unprecedented heatwave in Hollywood, but is doing somewhat better in San Francisco. The Huntington Hartford-Stephen Mitchell production started well at Hollywood's Huntington-Hartford theatre, with $10,000 receipts for its first four performances, but then was shriveled by the heat, and drew only $14,800 for the full week. With the temperature soaring to 110 degrees and a severe smog aggravating conditions, the gross was just over $9,000 for the second week in L. A. With better notices and favorable weather last week in Frisco, the show grossed $17,000. The Jessica Tandy-Hume Cronyn-Dennis King costarrer is due Sept. 26 at the ANTA Playhouse, N. Y. It must vacate the theatre Nov. 5 to make way for the previously-booked "Reuben Reuben."

E. V. Durling's N. Y. Journal-American column (Hearst syndicated) has this Q. "Is there a statue erected in the memory of an actor in N. Y. City?" A. "There's one of Edwin Booth as Hamlet in Gramercy Square Park. There should be one of George M. Cohan at 42d St. and Broadway."

This is an idea which Irving Berlin sparked and which Commissioner Robert Moses is said to be following-through on with an eye to that Times Square "island" triangle in front of the Paramount Theatre, at Broadway and 43d-44th St.

Shows Out of Town

Will Success Spoil Rock Hunter?

Philadelphia, Sept. 12.

Jule Styne production of comedy in three acts by George Axelrod. Features Orson Bean, Jayne Mansfield, Walter Matthau, Martin Gabel, Harry Clark. William Phourlby. Staged by the author; scenery and costumes, Oliver Smith; lighting, Peggy Clark. At Forrest, Philadelphia, Sept. 12, '55; $4.20 top.

Walter ..... Pat Chandler
Bellman ..... David Sheiner
Michael Freeman ..... Walter Matthau
Swimmers Tina Louise, Barbara Wilkin
Harry Kaye ..... Harry Clark
George MacCauley ..... Orson Bean
Rita Marlowe ..... Jayne Mansfield
Masseur ..... Lew Gallo
Irving LaSalle ..... Martin Gabel
Bronte Byannigan ..... William Phourlby
Secretary ..... Carol Grace
Cops ..... Pat Chandler, Michael Tolan

This successor to George Axelrod's "Seven Year Itch" impresses as a likely Broadway candidate when its first act has been clipped and sparked and—this is a big if—if audiences will accept the complete change of mood in the third act.

It wouldn't be far wrong to say that "Will Success Spoil Rock Hunter?" (he's a character referred to but never appearing) starts where the Sam and Bella Spewack "Boy Meets Girl" left off. It is present-day Hollywood, presented with vitriolic strokes and introducing such recognizable show biz types as playwrights, agents, producers, temperamental stars and magazine writers, many of whom are sure to be variously tabbed by self-proclaimed in-the-know onlookers.

The components of "Rock Hunter" are not as simple as those of "Seven Year Itch," and it cannot be ticketed that easily. It has plenty of satire on Hollywood and, especially in the second act, quantities of hilarious farce. It also has overtones of fantasy, which may militate against its legit b.o. and screen potential.

Then, in the last act, it introduces straight melodrama, even approaching potential tragedy, as the young hero is being led off to jail and possibly the death cell for a killing he didn't commit, but the flamboyant screen siren did. To make this sudden transition of moods more upsetting, the audience is asked, at the play's very end, to return to the sardonic fantasy involving the agent. Throughout, the dialog is just about the saltiest ever heard here in a comedy.

The agent, Irving La Salle, may become the show's most talked of character. With overtones of Mephistopheles in "Faust" and more than a little flavor of "Mr. Jordan," he is a quaint combination of a lot of traits good and bad, amusing and malevolent. He's very well portrayed by Martin Gabel who stepped in at the last minute, replacing Henry Morgan.

The percenter has the power of granting human wishes, and he's willing to do it, too—always for a price. His first client—or is it victim?—is the young magazine interviewer. La Salle not only makes him wealthy, but grants him a gorgeous mistress, endows him with gifted powers as a writer and finally turns him into a master of Judo.

For each favor, however, he exacts a 10% cut, so that, at the end, when the young man is led off by the police for a murder rap he didn't commit, the agent has about 90% of everything he had. At that point, La Salle is starting out all over on the stage playwright who has known success but is more interested in writing a second good play. It's a rueful and bitter conclusion—powerful and far from the gay mood of the second act.

Orson Bean as the mag writer, Walter Matthau as the playwright, Jayne Mansfield as a Marilyn Monroe-esque actress and, as mentioned, Gabel as the agent, give excellent performances, with Harry Clark and Carol Grace also contributing. The author's direction is firm and purposeful, and Oliver Smith's settings are exciting and brilliantly lighted by Peggy Clark. *Waters.*

The Desk Set

Wilmington, Sept. 8.

Robert Fryer & Lawrence Carr production of comedy in three acts (five scenes), by William Marchant. Stars Shirley Booth. Staged by John Cromwell; acting, lighting and costumes, George Jenkins. At Playhouse, Wilmington, Sept. 8, '55; $4.40 top.

Peg Costello ..... Glenda Farrell
Ruthie Saylor ..... Sally Moffet
Sadel Meyer ..... Clarice Blackburn
Bunny Watson ..... Shirley Booth
Abe Cutler ..... Harvey Stephens
Richard Sumner ..... Byron Sanders
Lady in the Blue Suit ..... Mary Gildea
Man in Shirt Sleeves ..... Harry Ellerbe
Kenny ..... Louis Gossett
Elsa ..... Joyce Van Patten
Miss Warringer ..... Elizabeth Wilson

Shirley Booth is the principal asset of this lightweight comedy by William Marchant. The comedy is burdened by a slow first act and still needs plenty of fixing, but contains enough material, particularly in the funny second and third acts, to evolve into a better than average show.

Scene is a radio-tv network research department. The staff is happy until a stuffy efficiency expert decides to install an "electric brain" to take over office work. Although the plot is slim, the lines and performances are what count. The office Christmas party and the clashes between the staff and efficiency expert are comedy highlights, and there's a sock finale as

(Continued on page 66)

Legit Angeling Now Big Biz Itself; Lotsa Groups Backing B'way Shows

Legit backing has mushroomed into a big business, with corporations, limited partnerships and syndicates bankrolling Broadway shows.

Indicative of this bigtime aspect of legit financing is the recent formation of the Theatrical Investment Plan, a limited partnership with a $70,000 capitalization. Established by legit director John Gerstad, playwright-publisher Ted Ritter ad newspaperman Dennis McDonald, TIP plans to participate in the investment of several shows this season, staking from 10-20% of its capital in an individual production.

A total of 19 backers, including Gerstad, McDonald and Ritter, put up the $70,000 TIP capitalization. Any profits above the $70,000 investment will be split between the backers and the three founders on an 80-20 basis. TIP is also providing investors with a ticket service for a $3.50 fee to cover postage and other expenses.

TIP backers investing $1,000 include Kenneth Banghart, tv announcer-commentator and legit producer; actor Stephen Gray; Jacob W. Greenberg, publisher of Theatre World; actor-playwright Edward Hunt, actor-director-author Elliott Nugent as trustee for his daughters Annable M. (Mrs.) Gerstad and actress Nancy Nugent ($1,000 each) and singer-actress Connie Sawyer. Another investor is actor James T. Trierweiler, professionally known as Jim Wyler, with a $1,500 stake.

Corporations involved in the financing of legit entries include Broadway Angels and Theatre 200. Another outfit, LPS Productions, was formed early this year for the same purpose. Broadway Angels has made widespread investments in Broadway shows, while contributions made by Theatre 200, formed in 1954, include a stake in last season's "Wayward Saint." LPS financed its own off-Broadway production of "Teach Me How to Cry" at the Theatre de Lys earlier this year.

Numerous syndicates, headed by such individuals as bandleader-orchestra contractor Meyer Davis, actress Helen Menken and CBS-TV research head Oscar Katz, pressagent Robert Weiner, actress Mary Patton and League of N.Y. Theatres staffer Ruth Green also are frequent participants in the backing of Broadway shows. Theatre Associates, headed by Donald Coleman, is other bigtime investing outfit having put $24,000 into "House of Flowers" last season. Howard S. Cullman also has what amounts to a syndicate, since a number of his comfortably-heeled friends and relatives regularly follow his lead on legit bankrolling.

New England Had Many Strawhats in Action, But Weather Hurt Biz

Boston, Sept. 13.

New England had a record crop of strawhats in operation this summer, but business was generally disappointing. Only a handful of operations came through with winning grosses.

The hottest summer in regional history took the starch out of the unairconditioned barns, and Hurricane Diane whammed the last few frames of the season when many were hoping to get even. Around the Boston area, the two music circuses, the North Shore at Beverly, and the South Shore, at Cohasset, did nicely with the latter piling up the larger grosses.

Boston Summer Theatre and Marblehead, joint Lee Falk enterprises, were reportedly in the red for more than $20,000 for the season, with the latter spot taking most of the loss. Brattle Theatre, in Cambridge, did well enough, but was hampered in its Shakespeare Festival by a house seating only 325.

At the 1,000-seat Theatre-on-the-Green, Wellesley, where Group 20 held forth, the season opened slick and looked like a big winner, but a midsummer slump arrived with hot weather and the polio epidemic scare. In the hinterlands, several silos suspended unheralded in mid season. Most blamed the weather.

Stevens, Martin Named As League Governors

Roger L. Stevens, Ernest H. Martin, Robert Griffith and T. Edward Hambleton have been nominated for membership on the board of governors of the League of N. Y. Theatres. The annual election will be held Oct. 6.

Incumbent officers named for re-election are Herman Levin, president; Louis A. Lotito, vice-prez; Herman Shumlin, secretary, and Gilbert Miller, treasurer. Board members slated to be returned to office are Mrs. Martin Beck, A. L. Berman, Herman Bernstein, Kermit Bloomgarden, Alexander H. Cohen, Alfred de Liagre Jr., Max Gordon, Lawrence Langner, Ben Marden, Richard Myers, Arthur Schwartz, Mrs. Irene M. Selznick and Robert Whitehead. Incumbent Dorothy Leblang was not nominated.

The nominating committee included Whitehead, de Liagre, Hambleton and Hal Prince.

R&H Use Own Coin for 'Dream'

Rodgers & Hammerstein are supplying their own financing for their new show, "Pipe Dream." They've set up a special bank account for the production, which is expected to cost about $250,000.

In using their own coin for a show, the author-producers are returning to what was standard legit policy of several generations ago, before present setup of investors, limited partnerships and the 50-50 split of profits. With the recent death of John Golden, the only old-timer who still normally finances his own shows is Gilbert Miller. Even he now and takes in backers for occasional productions.

There are a number of factors in the R & H decision to use their own bankroll in producing "Pipe Dream." Perhaps the primary one is the desire not to be answerable to anyone on matters of artistic or business policy. But also there is the matter of subsidiary rights, which has assumed unprecedented importance with the emergence of television and the increased stature of screen, recording, foreign, stock and commercial licensing rights.

As their own "angels," composer Richard Rodgers and lyricist-librettist Oscar Hammerstein 2d will be completely on their own to follow their own convictions or even whims in such artistic matters as script, score, casting, interpretation, etc., and also on all business policy, including closing or running at a loss, sending out a touring company, disposal of subsidiary rights, etc.

R & H aren't too concerned about possible resentment on the part of backers of their previous shows. They freely express gratitude for the confidence of such investors, but feel that whatever obligation they may have had be-

(Continued on page 67)

LONDON STAGE TO GET SEASON'S 'BEST' AWARDS

London, Sept. 13.

The West End is about to emulate Broadway with annual awards for best plays, performances, etc. The London Evening Standard, a Beaverbrook paper that gives special emphasis to show biz news, will sponsor the prizes.

The "best" citations will include new plays, musicals and performances. The play prize will go to the author and the musical award will go to the producer. And independent panel "of high standing" is being set up by the Standard to make the selections. The paper will also make an award for "the most enjoyable evening in the theatre," to be decided by a ballot of playgoers.

There is no counterpart of the Pulitzer Prize or Drama Critics Circle Award for the London stage.

Rathbone Vice Douglas For Helen Gahagan Tour

Basil Rathbone will replace Melvyn Douglas as costar with Helen Gahagan (Douglas) for tour of one-nighters in a program of readings, titled "One Plus One." The first date is Sept. 26 in Omaha. The William Morris agency is booking the trek.

Douglas withdrew from the project in order to take over the starring role in "Inherit the Wind," the Jerome Lawrence-Robert E. Lee drama at the National, N. Y. He succeeds Paul Muni, who withdrew to undergo an operation for the removal of his left eye, because of a tumor.

ATPAM Pact Set; 'New Blood' Rule To End in 1958

The Assn. of Theatrical Press Agents & Managers and the League of N. Y. Theatres have ended their perennial dispute over the "new blood" clause in their basic agreement. The angle will be scrapped in 1958, at the termination of the new three-year pact between the union and the producer-theatre owner organization.

ATPAM has been campaigning for several years for the elimination of the clause, which permits producers to propose a set number of managers for membership in the union during a given period. The union has been pitching for a substitute apprentice plan similar to the pressagent setup.

Under the terms of the new contract, settled earlier this month, producers may propose a maximum of six managers during the three-year period. However, at the end of that time the clause will be scratched from the basic agreement.

Other aspects of the new contract call for ATPAM members to get a 5% salary increase for the first two years and a 10% increase the third year. The union also worked out a somewhat similar percentage increase with the Shuberts, who originally refused to enter into any agreement. The contract with the Shuberts is for only two years and calls for a 5% salary hike. It also covers Blue Cross, HIP or a comparable plan.

The Shuberts broke with the League last year, necessitating the separate negotiations. The "new blood" clause, incidentally, does not apply to the Shuberts, but only to the League.

'CAT' NEAR 100% NET; HAS DISTRIBUTED 36G

"Cat on a Hot Tin Roof" is now nearing the 100% profit mark. The Tennessee Williams drama earned $22,764 net profit for the four weeks ended Aug., bringing the total to $74,552 to date. The Playwrights Co. production represents a $102,000 investment.

The operating profit for the four-week period was $25,220, but there were various expenses, including $557 as the show's share of air conditioning equipment for the dressings rooms backstage at the Morosco Theatre, N. Y., where the play is currently in its 27th week of standee trade.

The distributed profit on "Cat" is $36,000 thus far, and as of Aug. 27 the balance included $15,000 cash reserve, $15,590 in union bonds and $5,362 available for distribution. Future income includes the show's 40% share of the film sale to Metro for $500,000, plus a percentage of the picture gross.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Philly Musicians Picket 'Success'; Say Dispute Nearing Settlement

Philadelphia, Sept. 13.

The local music union situation, already freezing touring song-and-dance shows from Philly, extended to the straight-play field last night (Mon.) when a picket line appeared at the Forrest Theatre for the tryout premiere of "Will Success Spoil Rock Hunter?"

Pickets are also slated to be at opening Thursday night (15) of the tryout of "The Diary of Anne Frank," and presumably will be assigned at all legit shows indefinitely. It is the latest move by Local 77 to force the Shuberts, who operate all local theatres, to meet its demands regarding a new contract.

Prior to last night's opening at "Rock Hunter," efforts were made to have American Federation of Musicians president James C. Petrillo intervene in the situation. Jule Styne, producer of the show and himself an AFM member, had hoped to obtain a month's extension of the old contractual terms. Despite the pickets, however, there was a good house at the "Success" preem, including such Broadway show biz figures as Judy Holliday, Harry Cohn, Denise Darcel, Arlene Francis, Max Gordon, Hildy Parks and Gloria Vanderbilt.

Romeo Cella, president of Local 77, and Louis DiRiego, union executive board member, reportedly almost reached an agreement at a meeting in New York last week with J. J. Shubert, John Shubert and Lawrence Shubert Lawrence. It's understood that terms were settled for a continuation of the old wage scale, and the employment of 20 local men for touring musicals, the latter a ticklish point in Shubert-tooter relations.

However, negotiations stalled on the question of men to be assigned for straight plays. The union demanded a continuation of the present six men and the Shuberts insisted on a reduction to four. The latter proposal was subsequently turned down by the Local 77 board, after which the Shuberts

(Continued on page 66)

'Seed' Closing 8 Weeks; Shoot Film, Then Tour

"Bad Seed" will end its Broadway run Sept. 24, but won't begin until Nov. 24. The road trek was delayed for the eight-week period to permit the play's star, Nancy Kelly, and other members of the cast to go to the Coast to appear in the Warner Bros. film version. It's understood the Playwrights Co. and the film company are working out a financial deal to cover the expenses entailed in shuttering the show, storing the scenery and reopening.

The Maxwell Anderson adaptation of William March's novel will have racked up 42 weeks on Broadway when it closes. The play has been on twofers in recent months. Its initial road engagement will be at the Playhouse, Wilmington.

'King of Hearts' A Delayed Click

"King of Hearts," the Jean Kerr-Eleanor Brooke comedy of 1953-54, now stacks up as a probable delayed hit. On the basis of a recent return of capital, plus future returns from the film sale and stock royalties, the $60,000 investment is likely to be paid off by January, 1957. The return thus far has been $40,200.

The Elaine Perry production represented a $33,424 deficit on its 35-week Broadway run. At the time of the closing, Nov. 27, 1954, the backers had been repaid $24,000. They recently got another $16,200, leaving a balance of $19,800 still in the red.

Coin returned to the backers since the closing includes stock royalties and the show's share of the initial payment on the film scale. Paramount bought the property for $80,000, paying $24,000 as the first installment. On the basis of the regular 60-40 split between author and production, the latter's share of that was $8,640 after deduction of fees and expenses. The production's 40% share of the remaining $54,000 is due in two installments, Jan. 1, of 1956 and 1957.

The production's share of the remaining picture coin is $22,400, less fees and expenses. That, plus future subsidiary royalties should cover the present $19,800 deficit. The celluloid version of the play will star Bob Hope, George Sanders and Eva Marie Saint. Donald Cook and Jackie Cooper starred in the Broadway production.

THEATRE '55 DREW 113G FOR 40-WEEK SEASON

Dallas, Sept. 13.

Margo Jones Theatre '55 ended its 30-week regular season and 10-week summer season with an overall solvent b.o. of $113,000. At the $3 top, the gross figure represents about 80% capacity for the 198-seat arena.

The late Miss Jones preemed seven scripts, revived "As You Like It" and concluded the ninth winter season, Nov. 8-June 4, with three weeks of repertory offerings. Included was "Inherit the Wind," the Lawrence and Lee drama tried out here Jan. 10-29, and now a New York hit production. Each was for a three-week run.

The 10-week summer season included five productions. "Pygmalion" was the opener, and four tryouts filled the June 13-Aug. 20 summer run. Top draw was "Farewell, Farewell, Eugene," comedy by John Vari, presented Aug. 8-20. Burgess Meredith has optioned the Vari piece for a proposed New York production.

New 30-week season, the 12th, opens Nov. 7. New managing director, Ramsey Burch, is in New York to select scripts and engage cast members.

Producer Won't Share In Musical's Profits; He Sez This Is No Gag

George Lewis, head of the National Assn. of Gag Writers, has come up with still another wrinkle in legit show financing. He proposes to take only a salary as producer of his announced revue, "Sketch Parade," and to pay the entire profits to the backers. He's budgeted the production at $50,000.

According to a solicitation sent out last week, the musical must be produced by Nov. 1 of next year or all financing will be returned to the investors. Lewis reveals that Arthur Roberts and Charles Sherman are no longer associated in the venture, but lists pressagent Dick Falk as co-general partner. NAGW members are to be "assessed" for some of the capital, it's stated.

Sketches for the revue have been supplied by George Spear, Phil Green and Stan Dreben, with music and lyrics by Dick Koener. The staging is to be by Bob Melancon, with Harold Oberon designing costumes and Red Benson as m.c.

The show is "tentatively" slated to premiere on Broadway in mid-November of this year.

'Count of Clerambard' Looks Doubtful, London

London, Sept. 13.

Only new show in the West End last week was Jack de Leon's French import, "The Count of Clerambard," by Marcel Ayme, translated by Norman Denny, at the Garrick. Production is a peculiar blending of farce and religion and its marquee attractions are its strongest assets, although mixed press suggests only limited run prospects.

Principal roles are played by Clive Brook, Valerie Taylor, Mai Zetterling and Helen Haye, but the outstanding performance is by Alec McCowen.

Shows Abroad

Mr. Kettle and Mrs. Moon

London, Sept. 2.

Tom Arnold production of comedy in three acts, by J. B. Priestley. Staged by Tony Richardson. At Duchess Theatre, London, Sept. 1, '55; $2.25 top.

George Kettle ..... Clive Morton
Delia Moon ..... Frances Rowe
Monica Twigg ..... Wendy Craig
Mrs. Twigg ..... Phyllis Morris
Alderman Hardacre ... Julian Somers
Henry Moon ..... Raymond Francis
Superintendent Street... Richard Warner
Clinton ..... Beckett Bould
Dr. Grenock ..... John Moffatt

Even if this had been written years ago by a budding Priestley, it would hardly have been taken as the work of a future successful playwright. Billed as "The Scandalous Affair of Mr. Kettle and Mrs. Moon," it is a whimsical diversion from the author's normal "play with a message" type of offering.

The piece seems more like an English attempt at a French farce, providing the situation, if not the sparkle, of that form of entertainment. It won't add to Priestley's laurels, and with a cast of minor importance, is a dubious entry for the fall season, and is unlikely to attract much attention elsewhere.

Set in a dreary provincial town with perpetual rain enhancing the drabness, story depicts the revolt of a bank manager, a pillar of respectability, who quits his unsatisfying job to seek adventure. When he is visited by the frustrated wife of a real estate operator, he seduces her, but fails to persuade her to leave her boring husband. When a head office official calls in a psychiatrist, the manager seems to respond to hypnotic treatment to restore him to his previous hide-bound condition. That so jolts the lady that she is relieved to find he is only pretending, and she packs her traps for their elopment.

Clive Morton does well in the leading role, which will be inevitably compared with Somerset Maugham's character in "The Breadwinner," and is ably partnered in sin by attractive Frances Rowe. Julian Somers, Richard Warner and Raymond Francis run true to form as stereotyped supporting figures and John Moffatt contributes an amusing portrayal of a novitiate mind doctor handling his first patient. Wendy Craig represents sex on an ever freer level as the housekeeper's daughter, with her mother played with casual realism by Phyllis Morris. Play has been staged by Tony Richardson. *Clem.*

The Will and the Way

Dublin, Sept. 6.

National Theatre Society production of comedy in three acts, by M. J. Molloy. Features Maire O'Donnell, Ray McAnally, Edward Golden, Philip Flynn. Staged by Ria Mooney; setting, Michael O'Herlihy. At the Abbey Theatre, Dublin, Sept. 5, '55.

Nick Solan ..... Ray McAnally
Bridie Devoy ..... Angela Newman
Ina Carey ..... Maire O'Donnell
Kieron White ..... T. P. McKenna
Sal Cawley ..... Brid Lynch
Jack Doocey ..... Harry Brogan
Fowler Flynn ..... Edward Golden
Lanty Quinlan ..... Philip Flynn
Peter Solan ..... Geoffrey Golden

M. J. Molloy's earlier contributions to the Abbey Theatre have been drama in a heavier manner, but his comedy about life in one corner of a western Ireland country town broadens at times into riotously funny farce. It leaves the audience with a rather unsatisfied feeling, however, due to a third act in which loose ends have been tucked-in rather tied-off.

Setting is unusual, the back stage area of a hall attached to a shop and bar with buddies mourning the proprietor who has just been buried. The inheritor is a kind enough character, but definite about relinquishing his inheritance to a miserly cousin so he can return to historical studies.

This disaster to the late-lamented's indolent buddies, and employees has to be avoided by country-style plotting, partly by using a well-stacked barmaid to interest the heir in remaining in town. After some of the funniest scenes in recent Abbey history, the final settlement is a bit of a let-down for a comedy which should have good chances outside Ireland.

Standout performances are given by Edward Golden and Philip Flynn as the principal mourners. Brid Lynch and Harry Brogan, as housekeeper and yardman, are legitimate projections of Irish characters. The others give adequate performances in less exacting parts.

Michael O'Herlihy's setting is first class realistic depiction of a hall of this type, and Ria Mooney's direction overcomes the difficulties in the assignment. A little more speed, and some tidying of the last act, should make this an Abbey money-spinner. *Mac.*

Count of Clerambard

London, Sept. 7.

Jack de Leon production of comedy-drama in two acts, by Marcel Ayme, translated from the French by Norman Denny. Stars Clive Brook. Mai Zetterling, Valerie Taylor, Helen Haye. Staged by Murray Macdonald; decor, Hutchinson Scott. At Garrick Theatre, London, Sept. 6, '55; $2.25 top.

Comte de Clerambard ..... Clive Brook
Countess de Clerambard .. Valerie Taylor
Vicomte de Clerambard ... Alec McCowen
Poppy ..... Mai Zetterling
Mme. de Lere ..... Helen Haye
Priest ..... Peter Sallis
Monk ..... F. Michael Partridge
Mme. Galuchon ..... Blanche Fothergill
Evelyne ..... Nicola Delman
Ellennette ..... Leni Freed
Brigitte ..... Sylvia Childs
Maitre Galuchon ..... Wensley Pithey
Doctor ..... Norman Welsh
Dragoons... Alan White, Anthony Burley

An odd mixture, of farce and religioso drama, "The Count of Clerambard" is unlikely to repeat its success of across the channel. The West End public likes its drama served neat and its farce to be unrestrained, and this play isn't likely to satisfy either school.

By the very nature of its construction, the Marcel Aymé play, admirably translated by Norman Denny, is a dubious bet for local consumption. The first act is somewhat sophisticated farce, rich in dialog and situation. Then, almost without warning, the mood and tempo change to serious, but unconvincing drama. There is no apparent attempt to dovetail the changing styles and the audience is faced with a baffling switch.

The Count of Clerambard (confusingly played by Clive Brook) is an impoverished member of the French aristocracy who sets his family to work at knitting machines to earn a few francs while he provides for their meals by killing cats and dogs. His only son gets an offer of marriage, together with a substantial dowry, from a local girl and the family is apparently out of trouble. The count has a "visitation" from St. Francis of Assisi, however, and is determined to dedicate himself and family to service to god, kindness to animals and poverty. He arranges for his son to marry the local prostitute rather than the heiress.

Sudden conversions to religion rarely make good theatre and there is considerable sympathy for the family, who believe the transformation in the count calls for the services of a psychiatrist rather than a priest. The production, however, is largely redeemed by a first-class cast, notably Mai Zetterling as a vivacious prostitute, Helen Haye as a dignified mother-in-law and Alec McCowen as the sensitive son.

Valerie Taylor as the wife and Peter Sallis as a priest lend distinguished support. Murray Macdonald's direction does the best possible with the script and the three sets by Hutchinson Scott are a credit to the production. *Myro.*

Conspirators

Edinburgh, Sept. 9.

Edinburgh Gateway Co. production of drama, in three acts, by Robert Kemp, based on story by Walter Duranty. Staged by Colin Chandler; setting, Peter Norris. At Gateway Theatre, Edinburgh, Sept. 8, '55; $1 top.

Koutin ..... Peter Nichols
Egor Nikich ..... Norman Fraser
Vassia Zubof ..... Tom Flemming
Kyra Nicolaevna ..... Lennox Milne
Tatiana Ivanovna ..... Nell Ballantyne
Dimitri Feodorovich Orol... George Davies
Comrade Galkin ..... Lea Ashton
Guards.. John Mackenzie, Brian Mahoney

This Robert Kemp drama, based on a story by U.S. foreign correspondent Walter Duranty, is anything but a thriller. Set in the chief of police's bureau in an Iron Curtain country, it offers three acts of tedious conversation, but little action.

Tom Fleming plays the lead part of an official of the Collective Farming Institute called on to substitute for the head of secret police. He finds the job contrary to his nature, however, since it requires him to deal harshly with friends of his earlier days.

Two principal femme roles are played by Lennox Milne and Nell Ballantyne. The former is well cast as the hero's former mistress who transpires to be an agent in employ of the secret police. Miss Ballantyne portrays a fussy, angry and talkative character, and her skill redeems the slow second act.

George Davies scores as a drunken peasant, and Peter Nichols clicks as a harassed little clerk, especially in final scene when he hurls files and dossiers over the floor in anger at the Communist-controlled state. Lea Ashton is suitably villainous as the sinister police chief. *Gord.*

CARL BENSEN
HOTEL SUTTON
New York
PLaza 1-1700
44 WEEKS
"Fifth Season"

New Haven Show-Trains To 'Fanny,' 'Plain & Fancy'

The New Haven R. R.'s first show-train of the new season will run Sept. 23, taking patrons from various stops along the right of way to see "Fanny," at the Majestic, N. Y.

The second of the line's monthly legit excursions will run Oct. 21, for "Plain and Fancy," at the Winter Garden, N. Y.

Legit Followups

A View From the Bridge

(SHUBERT, NEW HAVEN)

New Haven, Sept. 10.

After a week's Cape Cod strawhat shakedown, Arthur Miller's duo of one-acters played a three-day stand last Thursday-Saturday (8-10) at the Shubert under a full physical setup of lights and scenery for these two mood pieces. Result is a theatrical bombshell to be reckoned with for season awards.

In this session of varied stage fare (the two plays have no connection beyond their common attitude and locale), the author merely lights the fuse in the first offering, "A Memory of Two Mondays," largely a group of characterizations, pointing up those who defeat circumstances, those whom circumstances defeat and those who simply ride the fence.

It's in the second opus (originally tagged "From Under the Sea" but now changed to "A View from the Bridge") that the real detonation takes place. Miller author has packed tremendous punch into this gripping tale about a Brooklyn longshoreman caught in a web of tragic circumstances resulting from a death-bed promise to raise an orphaned niece as his own daughter.

Expanded physical facilities (including the use of a trapdoor nonexistent in the strawhat workout, also a more pronounced rake in the two major set segments) have been utilized to good advantage, emphasizing deft staging of Martin Ritt. The Boris Aronson sets, Helene Pons costumes and Leland Watson lighting are standout.

Telling performances abound in well-integrated, versatile cast including Van Heflin, J. Carrol Naish, Eileen Heckart, Jack Warden, Russell Collins, Gloria Marlowe, Richard Davalos, Biff McGuire, Leo Penn, Curt Conway, David Clarke, Anthony Vorno, Tom Pedi, Ralph Bell, Anne Driscoll, Milton Carney. (Voice strain knocked Naish out of two local performances of "Bridge." He was capably understudied by Martin Wolfson.)

Bone.

Bus Stop

(HUNTINGTON HARTFORD)

Hollywood, Sept. 9.

"Bus Stop" doesn't look quite the same in this touring edition as in the original. Somewhere between Broadway and California, director Harold Clurman failed to maintain firm control of the performance. Result is a far slower-paced play than seen by New Yorkers. However, the withering L.A. heat may have had a great deal to do with slowing up the performance. Another possible factor is the "green" cast, other than Albert Sami, who transferred from the original company to play the rambunctious cowboy hero.

A good deal of the comedy is missing, with this in part credited to the performance of Peggy Ann Garner, who, at the moment, is too much of an imitation of Kim Stanley. As soon as she finds her own personality in the role, Miss Garner should give a much better account of herself and also help the show's run-off.

Glenn Anders is excellent as the boozing intellectual. Ditto Winifred Ainslee as the amorous owner of the bus stop-diner, Sally Hester as the starry-eyed waitress, Wallace Rooney as the sheriff Jim Nolan as the bus driver and Russell Hardie as cowpoke's gentle, lonely pal.

Salmi is the play's standout here as the impetuous, love-hungry hero. Unlike N.Y., where Kim Stanley gave him a run for audience regard, he has very little competition in this company—at least for the time being. *Scho.*

Where Credit Is Due

With all the press and trade comment about the recent "Salute to France" productions and the continuing international tour of "Porgy and Bess," it's frequently unmentioned that the whole scheme of such projects was initiated by Robert Breen. The current emphasis tends to be on the American National Theatre & Academy and its Government-supported International Exchange Program.

Breen, at that time executive secretary of ANTA (in practical effect he was ANTA, or perhaps more accurately ANTA was Breen), took a production of "Hamlet," with himself in the title role, to Elsinore, Denmark, in the summer of 1949, as the annual foreign presentation at the play's locale. Although he billed it as "sponsored by ANTA," it was his venture, done on his own and without the support of ANTA.

The following summer, Breen persuaded Blevins Davis to underwrite the European tour of the Ballet Theatre, the first U. S. terp troupe to make such a jaunt. It was also billed as "sponsored by ANTA"—strictly as a courtesy.

Before leaving ANTA in June, 1951, Breen arranged for the State Dept. to send productions of "Oklahoma" and "Medea," plus the Hall-Johnson Choir and other entertainment offerings, to that year's Berlin Festival, with ANTA as sponsoring organizations. Then, having exited ANTA, he partnered with Davis in the production of the still-current "Porgy and Bess," and has been the active force in its highly successful engagements in the U. S., throughout Europe, now in Latin America and this fall scheduled for Russia and the Iron Curtain countries.

ANTA has sponsored the "Porgy" tours and has probably given valuable assistance in obtaining U. S. Government support and cooperation. But the "Porgy" success is due to Breen, not ANTA or its International Exchange Program. In fact, the International Exchange Program itself is in effect an elaborate follow-through of an idea originally conceived and launched by Breen.

Shows Out of Town

Continued from page 64

The Desk Set

the femme office manager gets a long awaited proposal via dictaphone.

Miss Booth is a standout in this juicy role, with her familiar blend of warmth and comedy skill. Glenda Farrell is in fine form as a disillusioned pal, especially in a deadpan drunk scene at the office party. Joyce Van Patten is a looker and impresses as an inebriated secretary, and Sally Moffett and Clarice Blackburn share honors as staff researchers.

An excellent comedy bit is contributed by Mary Gildea as a questionable office visitor, Elizabeth Wilson is crisp and annoyingly efficient as custodian of the electric marvel.

Harvey Stephens is good in the innocuous role of a network official, Byron Sanders is believable in his transition from efficiency expert to down-to-earth male, while Harry Ellerbe and Louis Gossett also have their moments in minor parts.

George Jenkins has provided effective setting, lighting and costumes, and John Cromwell's brisk direction sharpens the laugh lines. The show should be a prospect for films. *Klep.*

A Difficult Widow

Philadelphia, Sept. 6.

Hedgerow Theatre production of comedy in three acts, by Conrado Nale Roxlo, translated by Ruth C. Gillespie. Staged by Jasper Deeter; setting, Ronald Bishop; lighting, Margaret Coombs; costumes, Patricia Platt. At Hedgerow Theatre, Moylan-Rose Valley, Pa., Aug. 30, '55; $2.50 top.

Night Watchman ..... Maurice Demar
Guitar Player ..... Leonard Ross
His Friend ..... Louis Lippa
Jovita ..... Gretchen Anton-Smith
Micaela ..... Helen Alexander
Mariquita ..... Kathryn Middleton
Mabel ..... Phyllis Nappe
Don Cosme ..... Grant Code
Gallant ..... Jarden Nolde
Rita ..... Rose Schulman
Pedrito ..... Richard Jacoby
Justina ..... Patricia Platt
Victor ..... George Fisher
Nieves ..... Lynn Milgrim (or Mary-Jo Czarick)
Mariano ..... Ralph Roseman (or Richard Rogers)
Executioner ..... Samuel Howell
Magistrate ..... Richard Brewer
Brother Lucindo ..... Ken Chapin
Don Cosme's Nephew... Richard Brewer

With "A Difficult Widow," Hedgerow has its best asset since its performance of "The Crucible" last fall. This is an American preem of a farce comedy by one of Argentine's leading literary figures. Ruth C. Gillette, a teacher of Spanish in New Haven, has done a corking job with her translation of the play first produced at the Odeon Theatre in Buenos Aires in 1944 and not previously been seen outside of Argentine. Conrado Nale Roxlo, best known as a poet and humorist, has had two other successful plays, "The Mermaid's Tail", a prize-winner, and "Christina's Pact."

"Difficult Widow" has a number of assets. It possesses color, vitality and a sly sense of satire, plus an abundance of clear-cut if sometimes irrelevant characterizations. It's the kind of thing that Hedgerow can do and has done so well in the past.

There are dashes of musical comedy, with both vocal and instrumental interludes, and colorfully-costumed performers storming up and down the aisles to join in the proceedings. In this it resembles Hedgerow's hit of a few years back—"The Man That Corrupted Hadleyburg"—which proved a dud transferred to a commercial stage.

This one's only chance for commercial Broadway would be in a small house and given the intimate flavor and zest it has here. However, it does look like a sound and likely bet for an off-Broadway production. Certainly there's a lot of life and fun in the farcial proceedings, and much credit is due stager Jasper The locale is a silverware shop in colonial Buenos Aires and on the street outside. The period affords an opportunity for colorful, even flamboyant costumes, and the single setting by Ronald Bishop has nigh decor effectiveness of its own.

The title character, disgusted with men in general, agrees to wed a confessed young murderer on the stipulation that the marriage must be in name only. The wedding takes place, the groom's reputation kills whatever is left of the silverware shop's business, the newlyweds fall in love.

When the husband discloses that he is no murderer at all but has claimed killings he didn't commit in order to raise his prestige, the bride is disgusted but finally capitulates when he shows he's a real he-man by getting rid of all her sycophantic admirers.

The individual performances are all tip-top and this play should be a good draw when the repertory company moves into the Academy of Music to for its third winter season. Phyllis Nappe is a delight as the widow, Ralph Roseman is an agreeable "murderer"-husband and Rose Schulman as a gossipy friend and neighbor, looking for a husband herself, does a grand job in a juicy character role.

Waters.

Philly Musicians

Continued from page 65

nixed Cella's request for a month's extension to continue negotiations.

Lawrence had previously filed charges of "unfair labor practice" against Local 77 with the National Labor Relations Board, and is, asking damages of $11,152, plus interest, for losses entailed under the union's regulations.

Musicians Union here just put through a 10% increase affecting 950 members employed in Greater Philadelphia's night spots. Local's jurisdiction covers the Philadelphia area and all of South Jersey, except Atlantic City, Ocean City and Somers Point.

Cella said there has been 95% acceptance of the wage hike by the nitery ops, "although a few grumbled." Cafe owners generally got notification of the increase by letter, although there was bargaining in several instances. Boost was the first for cafe tooters in three years, Cella said.

Niteries are classified by size and the amount of business they do. There are six price grades, ranging from Class AA, at $110 per week, to Class D, at $57.20. Raise also affects hotels, private clubs and musical bars.

Biz Shrinks as L.A. Still Swelters; 'Plain' $59,100, 'Bus' 16G, G&S 22G

Los Angeles, Sept. 13.

The unprecedented heat beat down local legit biz again last week, although a break in weather started patrons at b.o. windows over the weekend: "Tender Trap" started a four-week engagement last night (Mon.) at the Carthay, as the second in the current season of four plays.

Estimates for Last Week

Plain and Fancy, Philharmonic Aud (2d wk) (2,670; $4.90) (Alexis Smith, Craig Stevens). Almost $59,100 (previous week, $59,500).

Lunatics and Lovers, Carthay Circle (4th wk) (1,518; $3,85) (Melville Cooper, Marjorie Lord, Casey Adams, Zero Mostel). Moderate $14,600 (previous week, $13,400).

Bus Stop, Huntington Hartford (1st wk) (1,032; $4.40). About $16,000 on Theatre Guild subscription.

D'Oyly Carte, Biltmore (3d wk) (1,636; $4.40). Acceptable $22,000 on "Mikado" and "Pirates of Penzance" (previous week, $22,500 on "Trial by Jury," "Pinafore" and "Iolanthe").

'BRIDGE' $20,100 FOR 4 IN NEW HAVEN TUNEUP

New Haven, Sept. 13.

From both boxoffice and critical standpoints the 1955-56 season at Shubert got off to a smash start last Thursday-Saturday (8-10). "A View From The Bridge" went clean at all four performances for a great $20,100 gross at a $4.50 top in the 1,657-seat house.

The Shubert is dark currently, then solid bookings start with the preems of "Chalk Garden," Sept. 21-24; "No Time For Sergeants," Sept. 28-Oct. 1 and "Hatful of Rain," Oct. 5-8. Other October bookings include "Delilah" and "Pipe Dream."

'S. P.' Holdover $27,600 Winds Wallingford Season

Wallingford, Conn., Sept. 13.

The Oakdale Musical Theatre topped itself last week on the holdover of "South Pacific." Seven performances pulled a smash $27,600, for a two-week total of $54,300.

That was the season windup, ending 14 weeks of operation.

Current British Shows

LONDON

(Figures denote opening dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Burnt Flower Bed, Arts (9-9-55).
Camille, Duke of York's (9-13-55).
Can-Can, Coliseum (10-14-54).
Count of Clerkenbard, Garrick (9-6-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Happy Returns, New Water (5-19-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambass. (11-25-52).
Mrs. Willie, Globe (8-17-55).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
20 Mins. South, St. Mark (7-13-55).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wind. Gard. (9-31-55).

SCHEDULED OPENINGS

Lucky Strike, Apollo (9-14-55).
Romance in Candlelight, Pic. (9-15-55).

CLOSED LAST WEEK

Intimacy At 8:30, Criterion (4-29-54).
Nina, Haymarket (7-27-55).

TOURING

Anniversary Waltz
Beside the Seaside
Book of the Month
Call of the Flesh
Day By the Sea
First Night
Florodora
Guys and Dolls
Harvey
I Am a Camera
In the Lap of the Gods
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Manor of Northstead
Men and Women
Pardon My Fever
Postman's Knock
Reluctant Heroes
Serious Charge
Small Hotel
South Pacific
Strong Are Lonely
Wedding in Paris

Current Stock Tryouts

(Sept. 12-25)

And the Leaves Cried, by John Stradley—Red Barn, Westboro, Mass. (13-18).
Whatever Happened, musical, with book by Francis Swann, songs by Al Moritz—Hilltop Theatre, Lutherville, Md. (13-25).
Onward Kiss, by Irving W. Phillips—Bucks County Playhouse, New Hope, Pa. (19-24).

'CAINE' $15,600, PHILLY; WINDS TENT'S SEASON

Philadelphia, Sept. 13.

The Playhouse in the Park, Philly's municipally-operated tent theatre in Fairmount Park wound up its fourth summer season last week with a substantial $15,600 for "Caine Mutiny Court Martial," starring Jeffrey Lynn. This figure included a Sunday night (Sept. 4) benefit performance, the first such for the spot.

The 1955 season of the Playhouse in the Park was the biggest to date, according to the management, which will release official figures shortly. Three times this year the Playhouse has cracked previously-existing records. A second tent theatre, located in the northeast section of Fairmount Park, will be in operation next year, probably to present musicals.

Also on the Playhouse in the Park agenda is the possibility of turning it into a permanent operation, with heating and air-cooling. If this were done, the tent effect overhead might be retained for atmosphere and color, although there would be a regular roof under the canvas.

'King' Moderate $34,000 As Pitt Season Opener

Pittsburgh, Sept. 13.

"King and I" launched the local legit season last week at the Nixon with a good enough $34,000 for its first stanza. The Rodgers-Hammerstein should top that figure in its current second and final stanza. The show started slowly Labor Day night (holidays are proverbially off) but finished the week with almost $11,000 for the two Saturday (10) performances. Show is getting a $4.80 top week nights and $5.40 Fridays and Saturdays.

This was the earliest getaway in years for Nixon, and the season is beginning to shape up, with the house going in for number of what ordinarily would be concert bookings to fill the weeks when no legits are available. Fred Waring comes in next Monday (19), James Melton's "Words and Music" follows, also for a week, and "Kismet" is penciled in for a fortnight beginning Oct. 10.

R&H Use Own Coin

Continued from page 65

cause of losses or failures like "Heart of the Matter" and "Burning Bright" has been repaid many times over by the huge profits from "South Pacific," "King and I," "Happy Birthday," "Happy Time" and "Annie Get Your Gun." That goes for RCA-Victor, which made a profit as the only outside backer of "Me and Juliet."

"Pipe Dream," based on the John Steinbeck novel, "Sweet Thursday," and using virtually the same characters as the same author's previous story, "Cannery Row," will play a breakin week starting Oct. 31 at the Shubert, New Haven, then tune up for three weeks beginning Nov. 7 at the Shubert, Boston, and will premiere Nov. 30 at the Shubert, N.Y.

Ingratitude

Rodgers & Hammerstein, who are inaugurating a new policy by putting up their own money to produce their forthcoming musical, "Pipe Dream," can think of at least one former "angel" they won't miss.

Several years ago this character wrote, phoned and tried various personal acquaintance approaches to plead for a chance to invest in their then upcoming show, all on the ground that he loved their musicals so much he just had to be a part of the operation. After R & H had let him invest a nominal amount in a couple of productions, on which he made a profit, he indignantly returned his opening night seats for a third show.

Noting that the locations were at the side of the lower floor, instead of down front, center, he wrote, "Do you think that's any way to treat a backer?"

'Cadillac' So-So $17,700; Starts Toronto Season

Toronto, Sept. 13.

Max Gordon's production of "Solid Gold Cadillac," with Ruth McDevitt, opened the new season last week at the 1,525-seat Royal Alexandra Theatre here with a fair $17,700 gross at $3.90 top.

The early half of the week felt the competition of the Canadian National Exhibition competition, but Friday and Saturday nights sold out.

'Can-Can' $38,700, 'Moon' 22½G, Chi

Chicago, Sept. 13.

Loop biz was strong last week, with "Can-Can" registering a jump and "Teahouse of the August Moon" going clean the opening half-frame as the season's initial Theatre Guild-American Theatre Society subscription entry.

The D'Oyly Carte Opera Co. is the single arrival this week. "Solid Gold Cadillac" comes into the Blackstone Oct. 10 for a run; "Anniversary Waltz," Harris, Oct. 17 on subscription, and "Dark Is Light Enough," Great Northern, Nov. 7.

Estimates for Last Week

Can-Can, Shubert (6th wk) ($5.95; 2,100). Nearly $38,700 (previous week, $35,700).

Teahouse of the August Moon, Erlanger (1st wk) ($5; 1,334). (Burgess Meredith, Scott McKay). Almost $22,500 for a sellout of the first five performances; opened last Wednesday (7) to three rave reviews (Cassidy, Tribune; Kogan, Sun-Times; Dettmer, American); and one favorable notice (Harris, News).

Opening this Week

D'Oyle Carte Opera, Blackstone ($4.50; 1,450). Arrives tonight (Tues.) for a two-week stay.

NEW B.O. LOCAL DICKERS FOR L.A. THEATRE PACT

Hollywood, Sept. 13.

Los Angeles boxoffice employees, organized last June into Local 857, Treasurers Ticket Sellers Union, IATSE, are negotiating with local theatres for a contract. In talks with major reserved-seat houses, the spokesman for the b.o. workers has been Carl G. Cooper, Los Angeles v.p. and biz agent for Stagehands Local 33.

Local 857 was formed reportedly to prevent AFL Outdoor Ticket Sellers from moving into L. A. boxoffice union picture, unorganized since former L. A. Box Office Treasurers Club lapsed into inactivity some years back. Theatres affected include Biltmore, Philharmonic, Huntington Hartford, Carthay Circle and Warners Hollywood (last showing "Cinerama").

Union demands include eight-hour day, six-day week and wage hikes to $100 weekly for b.o. assistants and $125 for treasurers. It's understood that the original position excluding women has softened somewhat with the admission of Charlotte Lowry, of Cinerama. Another knotty problem, the admission of ticket contractees who are sometime producers, was resolved by granting membership to John Hayman and Fred Moss of the Philharmonic and other assorted enterprises.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Henry IV, City Center (9-21).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-1).
Tiger at Gates, Plymouth (10-3).
Island of Goats, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Wooden Dish, Booth (10-6).
Joyce Grenfel, Bijou (10-10).
Success Rock Hunter, Belasco (10-12.)
Desk Set, Broadhurst (10-13).
Roomful of Roses, Playhouse (10-17).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-23).
Chalk Garden, Barrymore (10-26).
Deadfall, Holiday (10-27).
Reuben Reuben, ANTA (11-8).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (11-17).
Janus, Plymouth (11-24).
Matchmaker, Royale (12-1).
Pygmalion (wk 3-12).

OFF-BROADWAY

Marcel Marceau, Phoenix (9-20).
Threepenny Opera, de Lys (9-20).
Highway Robbery, Pres. (10-7).
Last Minute, Finch Coll. (10-10).
Carefree Tree, Phoenix (10-11).
Cherry Orchard, 4th St. (10-17).
Macbeth, Jan Hus Aud. (10-18).
Marching Song, Phoenix (?8).

B'way Biz in Usual Fall Pickup; 'Star' $18,300, 'Othello' Fair $20,300, 'Game' 50½G, 'P&F' $40,100, 'Bus' 24G

Business was generally up on Broadway last week. A few shows registered substantial increases over the previous frame, and others climbed slightly. Receipts at only three entries dropped below the prior stanza.

There were no closings last week, but a mass exodus of shows this month and next begins next Saturday (17), with the shuttering of "Ankles Aweigh." Preems last week were "Catch a Star" and the two-week City Center production of "Othello." There are no openings this week.

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (32d wk; 254; $5.75-$4.60; 995) (Viveca Lindfors, Cathleen Nesbitt). Just under $14,300 (previous week, $12,600); closes Sept. 24, to tour; Dolly Haas succeeds Miss Lindfors as costar next Monday (19).

Ankles Aweigh, Hellinger (MC) (21st wk; 168; $6.90; 1,513; $55,900). Nearly $15,700 (previous week, $15,100); closes next Saturday (17).

Anniversary Waltz, Booth (C) (75th wk; 595; $4.60; 766; $20,000). Over $12,500 on twofers (previous week, $11,800); closes Sept. 24, to tour.

Bad Seed, Coronet (D) (40th wk; 317; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Almost $15,300 on twofers (previous week, $15,500); closes Sept. 24, begins touring Nov. 24.

Boy Friend, Royale (MC) (50th wk; 395; $6.90; 1,050; $38,200). Nearly $25,800 (previous week, $23,600); closes Nov. 26, to tour.

Bus Stop, Music Box (CD) (28th wk; 222; $5.75-$4.60; 1,010; $27,811). Just $24,000 (previous week, $24,500).

Cat On A Hot Tin Roof, Morosco (D) (25th wk; 196; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 (previous week, $31,600).

Catch A Star, Plymouth (R) (1st wk; 7; $6.90-$5.75; 1,107; $38,400). Opened Sept. 6 to three mildly favorable reviews (Chapman, News; Kerr, Herald Tribune; Watts, Post) and four mild pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; McClain, Journal-American); Over $18,300 for first seven performances and one preview.

Damn Yankees, 46th St. (MC) (19th wk; 148; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, nearly $50,800 (previous week, $50,800).

Fanny, Majestic (MD) (45th wk; 356; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Nearly $54,600 (previous week, $52.600).

Lunatics & Lovers, Broadhurst (C) (39th wk; 312; $5.75-$4.60; 1,182; $29,500). Almost $13,000 on twofers (previous week, $13,300); announced to close Oct. 8.

Othello, City Center (D) (1st wk; 8; $3.60; 3,090; $50,160). Opened last Wednesday (7) to four affirmate reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American), two negative (Hawkins, World-Telegram; Kerr, Herald Tribune) and one inconclusive (Watts, Post); nearly $20.300 for first eight performances.

Pajama Game, St. James (MC) (70th wk; 556; $6.90; 1,615; $52.118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Almost $50,500 (previous week, $51.500).

Plain and Fancy, Winter Garden (MC) (33d wk; 260; $6.90; 1,494; $55,672). Nearly $40,100 (previous week, $38,800).

Silk Stockings, Imperial (MC) (29th wk; 228; $7.50; 1.427; $57,800) (Hildegarde Neff, Don Ameche). Almost $48,800 (previous week, $45,500).

Teahouse of the August Moon, Beck (C) (100th wk; 805; $6.22-$4.60; 1.214; $33,608) (Eli Wallach, John Beal). Over $29.500 (previous week, $31,600).

Witness for the Prosecution, Miller (D) (39th wk; 308; $5.75-$4.60; 946; $23,248). New record for the house, $25.586 for nine performances (previous week, $23.200).

Reopening This Week

Inherit the Wind, National (D) (20th wk; 156; $5.75-$4.60; 1,162; $31,300) (Melvyn Douglas). Laid off last week to allow fulltime rehearsals with Douglas who succeeds the ailing Paul Muni as star when the play resumes next Saturday (17).

OFF BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55).

Shaw Festival, G'n'w'ch Mews (7-21-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'Pajama' $49,500, 'Day' 17G, Frisco

San Francisco, Sept. 13.

Things were slightly tough all over last week on the local legit front. Managers and b.o. men attributed the tapering-off to post-Labor Day and the usual complaints about the weather.

Estimates For Last Week

Day By The Sea, Geary (1st wk) $4.40; 1,550) (Jessica Tandy, Hume Cronyn, Dennis King). Strong name lineup helped this London import at the b.o., but not too much; modest $17,000.

Desperate Hours, Alcazar (2d wk) ($4.40; 1,477) (William Gargan, Nancy Coleman, Richard Jaekel). Improved slightly to $14,000.

Pajama Game, Curran (6th wk) ($4.40; 1,752) (Fran Warren, Larry Douglas, Buster West). Dipped a trifle to $49.500 (previous week was underquoted; correct figure was $52,500).

Indnls. in Boom Summer; Starlight Repays 200G, Avondale in Hot Finish

Indianapolis, Sept. 13.

Click summer of live entertainment ended here last Sunday (4). Two local strawhats, the Avondale Playhouse and Starlight Musicals, reported successful seasons and indicated excellent prospects for next summer.

Starlight, which closed a six-show season Aug. 30 in the new Hilton U. Brown Theatron, at Butler, recouped its $200,000 cost and will return the entire amount to the guarantors, according to general manager Mel Ross.

"Show Boat," the final production, grossed $52,557 in 13 performances. Next biggest grosser was the curtain raiser, "South Pacific," with $50.823 in 10. "Roberta," "Chocolate Soldier," "High Button Shoes" and "Kiss Me, Kate" each ran six nights.

Total ticket sales came to $193,200. Proceeds from the sale of programs and the share of concessions are expected to boost the over-all take well above the $200.000 mark. More than $3,000 in season ticket sales for next year was received before this season closed.

Avondale picked up after a slow start and closed the season with rush, according to Jo Rosner, business manager. Highlight was Ethel Waters in "Member of the Wedding," drawing 4,700 customers in six nights to the tent with a normal 4.200 capacity. Season's finale, "Fourposter," featuring Carol Stone and resident director-leading man William Tregoe, was an extra offering to the original 10-week series to take advantage of momentum. It paid off.

'King' at Karamu, Cleve.

Cleveland, Sept. 13.

The Karamu Theatre here has been given an okay by Rodgers & Hammerstein for the first community repertory production of "King and I." The show will open next Tuesday (20).

It's understood that the author-producers have reduced their royalties for the engagement, as a boost for the 40-year-old group, the oldest settlement playhouse with mixed Negro-white casts.

Yugo, Basque Folk Ballets Due in U.S.; Green Also Sets Graham Orient Trek

Charles E. Green, head of Consolidated Concerts Corp., who recently returned from a trip to the Orient to set up a Martha Graham tour, has also announced two unusual European attractions for their American debuts this season. One is the National Yugoslav Folk Ballet; other is the Etorki, or French Basque Ballet.

Yugo troupe of 50 is due to arrive, according to Green, about Jan. 18 for a 12 to 16-week tour. Yugoslav government, he says, is sponsoring, and paying overseas roundtrip passage, around $60,000. The Basque troupe of 30 dancers and singers will arrive a month later, in February, for a 15-week minimum. French government is paying roundtrip passage, about $30,000.

Troupes are being brought in by Green in association with the International Music Institute, non-profit org devoted to intercultural exchange, of which Hans Rosenwald is prez. Rosenwald is reported to have pacted with the Yugo government for the dance troupe, and to have turned the contract over to Green.

(There is a little confusion in

(Continued on page 69)

Sadler's Ballet in Sock Bow on Gotham Return; Hot $19,995 at Opener

Sadler's Wells Ballet of London, back in N. Y. for its fourth visit, made a resounding artistic as well as b.o. splash with its gala opening at the Met Opera House Sunday night (11) in "Sleeping Beauty." Sellout house with its rows of standees, at an upped $10.80 top (regular run is $6 top), and despite an unusual large first-night press list, grossed $19,995, for the troupe's biggest opening-night take.

Artistic-wise, the performance was a treat. Margot Fonteyn, probably the western world's greatest

(Continued on page 69)

New Directors Board For 2d Symphony of Air Year; Chase Quits Foundation

Symphony of the Air, at a meeting in N. Y. Monday (12), chose a new board of directors for the coming season, its second. Elected were Leon Frengut, Philip Sklar, Edward Vito, Alan Schulman, Paul Clement, David Walters, Arthur Granick, Jascha Rushkin and Paul Gershman. First hour were re-elected.

Herbert Fuchs, acting prez, didn't run again. Board will meet this week to pick new officers and organization.

Norman Chase, N. Y. industrialist who says he was invited by the board of directors of the Symphony of the Air to assume the presidency of the Symphony during a meeting with them in Ellenville, N. Y., Aug. 26, yesterday (Tues.) announced his resignation from the Symphony of the Air Foundation.

Chase, who says he offered to lease the Symphony of the Air nine months ago, stated he quit "in view of the indecisiveness of many members of the board of directors in acting upon their own recommendations."

A former recording executive (vice-president of Urania Records), Chase said he was in negotiation with ABC's recording division (Ampar) regarding a series of Symphony of the Air recording sessions at the time of his resignation.

Marshall W. Turkin, of New York, has been named manager of the Fort Wayne Philharmonic Orchestra, replacing **Helen Riordan,** resigned. Turkin has been with Music Corp. of America in Chicago, and also was formerly a traveling rep for Community Concerts.

The Hard Way

If an artist has been wondering how to hike his fees, here's one way. Buy yourself a concert bureau.

Met Opera basso Luben Vichey has been selling at from $400 to $600 for engagements. Now that Vichey has bought out a major concert bureau in his National Concert & Artists Corp. takeover Oct. 1, his fee has been upped. Local managements recently received a memo that the basso's fee is now $1,350.

Top Indie Mgts. of Allen, Adams in Booking Tieup; Estimated 750G Sales

The two largest indie concert managements in N.Y., Kenneth Allen Associates and Jack Adams & Co., with estimated combined average sales of $750,000 yearly, have formed a booking tieup. Allen will do all the booking and servicing for the combined list of attractions, except in opera. Adams will handle opera dates for both firms, and scout new artists, especially abroad. Two firms, for the present at least, will remain separate. But Leona Feldman, of the Adams office, will join Allen to assist in the increased activity, with Mildred Shagal staying as Allen veepee. Combine was finalized last Friday (9).

With Adams wanting to take it easier, and concentrate on opera bookings, the tieup amounts to Allen taking over the Adams list. They are complementary, Adams having singers and a couple of group attractions, Allen having instrumentalists and groups. Tieup will be similar (though on a smaller scale) to the Sol Hurok-National Concert & Artists Corp. setup.

Adams is retaining an exclusive on the June Taylor Dancers, who're not included in the deal. Artists in the combine comprise singers Jeanette MacDonald, Giulietta Simionato, Lauritz Melchior, Ferruccio Tagliavini, Ramon Vinay, Tito Gobbi and Paul Schoeffler; instrumentalists Oscar Levant, Smeterlin, Appleon & Field, Sylvia Marlowe, and Ricardo Odnoposoff; the Salzburg Mozarteum Orchestra, Columbus Boychoir, Roger Wagner Chorale, Pearl Primus Dance Co., Serge Jaroff's Original Don Cossack Chorus and Dancers, and Salzburg Marionette Theatre. Jerome Hines and Brian Sullivan (for radio-tv) are also on the list.

Red Artists

Continued from page 2

psychologically and politically, to bring both artists in.

Gilels, who preferred a debut with orch to a recital bow, will appear with the Philadelphia Orchestra in four concerts, Oct. 3, 7 and 8 in Philly, and Oct. 4 in N. Y. Then he'll play two N. Y. recitals Oct. 11 and 14, plus appearances in Washington, Boston, Chi., etc., over a five-week period. He's flying in directly from Moscow for the tour.

Tour being negotiated for Oistrakh is for the following month, November. These will be recitals only, the fiddler bringing his own accompanist. Schang says availability of halls (with local managers booked for the season) is his main problem. Schang is offering both artists on straight percentage.

Oistrakh is cancelling some European engagements this fall, in order to move up his visit to the U. S. Both artists, incidentally, were booked by Schang for recitals back in 1939 (when they were young musicians playing at N. Y.'s World's Fair), but political conditions upset tour plans.

Inside Stuff—Concerts

Record Corp. of America (Eli Oberstein) has released a disk of Chopin Waltzes, as performed by (the late) Leopold Godowsky. Now pianist Jacques Abram claims the disk is one he made, and that it is falsely labeled. Seems that Abram recorded some Chopin waltzes five or six years ago for Musicraft. When that firm went into bankruptcy, Allegro bought some of its masters, which Oberstein subsequently acquired when buying up Allegro. Abram, through his attorney, L. Arnold Weissberger, is asking Oberstein for royalties and an accounting of profits.

In commemoration of the 10th anniversary Saturday (16) of the death of John McCormack, RCA Victor is issuing a special 45 rpm disk of the tenor singing two arias from Beethoven's "Mount of Olives" —"Jehovah, Hear Me" and "My Heart Is Sore." Work was recorded in 1930, with an orch conducted by Nathaniel Shilkret, but never before released. Countess McCormack recently discovered a single test pressing of the work in a garage on her son's estate in Ireland. RCA Victor made a tape from it.

In his report to the N. Y. Times on the recently-concluded Bayreuth (Wagnerian) Festival, Paul Moor closed thus: "There is something a little frightening about latter-day Bayreuth—an atmosphere partially generated by the presence of insouciant, champagne-sipping Hjalmar Schacht, being deferred to, fawned upon and photographed, and of Hermann Goering's daughter, Edda, as festival guest of the composer's daughter-in-law. But whatever one's individual sensitivity to such actualities, the music here remains an object of pilgrimage, and one musically well worthwhile."

Robert Irving is conductor of Sadler's Wells Ballet for its current U. S. tour. Anatole Fistoulari and (American) Arthur Lief are guest conductors. Fistoulari, however, returns to Europe in three weeks. Lief, son-in-law to Sadler's U. S. Manager, Sol Hurok, will share podium chores with Irving for the three-month American stay.

Under a plan worked out between Leon Barzin, conductor of the National Orchestral Assn., and Leopold Sachse, stage director of the N. Y. City Opera and head of the American Theatre Wing's Opera Workshop, advanced singers in the workshop will participate in preparation of a series of operatic broadcasts which are to be part of the 1955-56 rehearsal-broadcasts of the NOA. Unique, new collaboration will give pro singers working in opera an opportunity to learn a range of roles with dramatic action set in rehearsal style simultaneously with full orchestral reading and rehearsal, normally prohibitive because of cost.

Concert Bits

William McDermott was recently appointed assistant conductor of the New Orleans Symphony. He was onetime conductor for the Marquis de Cuevas Ballet in Europe.

Jacques Singer, conductor of the Corpus Christi (Tex.) Symphony, will conduct the Guatemala National Symphony for two concerts Sept. 30 and Oct. 7.

Two young American pianists, **Grant Johannesen** and **Byron Janis,** will appear with the N. Y. Philharmonic overseas this month in two of the four concerts in Switzerland.

Eduard van Beinum has turned down an offer to head the L.A. Philharmonic, preferring to stay as conductor of the Amsterdam Concertgebouw. He'll probably return to L. A. next season as a guest maestro, though.

Marge Hartigan, who handled press on the recent Empire State Music Festival at Ellenville, N.Y., joining **Sol Hurok's** publicity staff, under **Martin Feinstein.**

Met Opera general manager **Rudolf Bing** returns to N.Y. next Monday (19) from a summer vacation abroad.

Columbia U. is presenting a concert in honor of **Bela Bartok** at its McMillin Theatre Sept. 26. All-Bartok program will feature the Symphony of the Air under **Tibor Serly;** Robert Shaw Chorale, and **Joseph Szigeti.**

Composer-author **Deems Taylor** and N.Y. Times music ed **Howard Taubman** to speak next Tuesday (20) at Carnegie Hall, N.Y., at a rally of the Committee to Save Carnegie Hall.

The National Orchestral Assn. will give four Tuesday concerts at Carnegie Hall, N. Y., for its 25th anniversary season, on Nov. 8, Jan. 10, March 20 and April 24.

John Hershberger setting up in publicity on his own in N.Y., with Philadelphia Orchestra (for N.Y. and nationally) and Brooklyn Philharmonia as first accounts.

Met Opera assistant conductor **Martin Rich,** who made his debut last season with "Manon," has been engaged by Mexico Opera Stagione to conduct "Manon," Sept. 27; "Boheme," (30); "Faust," Oct. 4, and "Butterfly," (8). Performances take place in the Palacio de Bellas Artes, Mexico City, with Met singers **Victoria de los Angeles, Giuseppe Campora** and **Jerome Hines** participating.

The Philadelphia Orchestra will honor **Jan Sibelius'** 90th birthday next December with a concert conducted by his son-in-law, **Jussi Jalas.** Jalas, head of the Helsinki Opera Orchestra, is scheduled to visit the United States next month under the exchange-of-persons program sponsored by the State Dept.

Longhair Disk Reviews

Brahms: Cello Sonatas (Epic). Cellist Tibor de Machula and pianist Timo Mikkila in sturdy, sure playing of the melodic, lush E Minor and F.

Groven: Ballade & Egge: Piano Concerto (Mercury). Two interesting modern Norwegian works, the choral ballad being gentle, romantic, in folklore vein, the concerto being rugged, modern despite its classical form. Robert Riefling is competent soloist in the latter, the Oslo Philharmonic assisting.

Other disks of interest: Camden's reissue of the delightful **Mozart Sinfonia Concertante** (K. 364), with William Primrose, the late Alfred Spalding and New Friends Orch, backed by the stately but lively **Handel B Minor Concerto** with Primrose; Mercury's **Dances From Tivoli,** comprising Lumbye Danish tunes pre-dating Strauss and just as pleasing and tuneful.

Also: **French & American Military Marches** (Angel), familiar Sousa and unfamiliar Gallic tunes rousingly played by the Garde Republicaine Band for a firstrate disk and wonderful souvenir of their last season's visit; early **Rachmaninoff Pieces** (Westminster), deftly played by Nadia Reisenberg; Villa-Lobos' pastoral **Bachianas Brasileiras No. 8** and pleasant **Momoprecoce** (Angel) by the Radiodiffusion Orch; **Lecuona's Andalucia** and Cuban dances (Westminster), colorfully, skillfully played by pianist Jose Echaniz. *Bron.*

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Literati

Goodman's 35c Swank

Swank, new Martin Goodman publication, is the latest entry in the growing men's magazine field. First issue includes stories by Erskine Caldwell, William Saroyan, Steve Frazee and George Simenon.

Articles are varied, ranging from "How to Behave With a Virgin," by Helen Lawrenson, to a true adventure piece dealing with the Arctic by Peter Freuchen. Cartoons and cheesecake are also part of the format. Swank will be published quarterly at 35c a copy. Bruce J. Friedman is the editor.

A 2 Lb. Paper For 10c

The N.Y. Sunday News of Sept. 11 set a record for size and weight. Including the five regional supplements, for as many countries and outlying districts, the tab's size would have ranged from 236 pages to 352, and its weight would have exceed two pounds in newsprint stock.

Normal edition included a 112-page main section, a 28-page No. 2 section, a 56-page Coloroto magazine and 16 pages of comics, in addition to the aforementioned special sections.

Hearst Shifts

Seymour Berkson, general manager of International News Service, has been named by William Randolph Hearst Jr. to succeed him as publisher of the N.Y. Journal-American on Oct. 3. Hearst is relinquishing the post to devote all his time to his duties as editor-in-chief of all Hearst newspapers.

Joseph Kingsbury Smith, now European manager of INS, succeeds Berkson in his present post. John K. Kerbert, who has been executive publisher of the Journal-American for the last year and a half, will become publisher of The American Weekly and Puck, the comic weekly succeeding Robert D. Levitt, resigned.

Quickie Audition

Don Maxwell, editor-in-chief, Chicago Tribune, set a new record for a quickie tour of the Edinburgh International Festival. In less than nine hours he lunched in the city, visited the historic Edinburgh Castle, inspected the War Memorial and Scottish Crown Jewels, looked in at the Palace of Holyroodhouse and John Knox's House, visited the Braid Hills, saw the interior (at his own request) of a Scottish public-house with sawdust on the floor, called at the Festival Press Bureau, had dinner, and saw the military tattoo. He planed in at 1:50 p.m., left by train at 10:40 p.m.

But the quickie trek must have impressed. Before leaving, he booked a hotel room for a fortnight at the 1956 Festival.

Cunningham's Accolade

Elijah William (Bill) Cunningham, Boston Herald writer and Mutual Broadcasting System news commentator, will receive the fourth annual "Texan of Distinction" award of the State Fair of Texas in Dallas Oct. 11. He'll also be principal speaker at the expo's annual banquet that night.

Cunningham, a Blossom Prairie (Tex.), native, attended Dallas schools and was an all-American gridder at Dartmouth in 1919-20. He began his newspapering as a Dallas Morning News reporter and also had a short stint as head football coach at Southern Methodist U. His quarterback was James H. Stewart, executive veepee-general manager of the Texas expo. Cunningham joined the Boston Post in 1923 and was with the paper 19 years.

Kitty Doner's Autobiog

Vet vaudevillian Kitty Doner, whose specialty was male impersonations, has completed her autobiography which has taken her six years to write.

It's now in the hands of agent Audrey Wood.

Anything For a Laugh

These tense times have produced a flock of anything-for-a-laugh manifestations, from saucy private "gag lists" to cartoon anthologies. Of the latter, "Cartoon Treasury" (Doubleday; $4.95) is just that. It's edited by the husband-wife team of Lucy Black Johnson and Pyke Johnson Jr., who is otherwise publicity manager for Doubleday, writer of the company's "L.L. (double-L; get it?) Day" promotion columns, and the like. It's a giant compendium of worldwide wit, a humor roundup of British, French, German, Australian, Canadian, Danish, Swiss, Swedish, Italian, Austrian, Japanese, Dutch, Belgian and other nationalistic humor periodical excerpts. Some from the lesser countries are surprisingly pungent. Quite obviously the battle of the sexes is the same in any lingo. Only two, have been steeped in the publishing business like the Johnsons, would appreciate the arduous chore a "permissions" editor has, and Mrs. Christine Pollard, one is the "unsung heroes of any publishing house," is saluted for "handling the onerous and vital chore of permissions," i.e. clearances from copyright owners.

George Price's "Characters" (Simon & Shuster; $2.95) is an anthology of over 200 of his best cartoons; and "The Coffee Break" (Dutton; $2.95) is a collection of more cartoons, this time from the Wall Street Journal. Charles Preston, who edited the first WSJ collection, "Hey, Can't You Forget Business?," selected this omnibus poking fun at the American business man. *Abel.*

B'klyn Eagle Reviving?

The defunct Brooklyn Eagle is reportedly planning a comeback as a tabloid under new ownership with a Manhattan, as well as a Brooklyn readership, the objective. Interest headed by Robert W. Farrell, ex-Broadway columnist for the daily, and Wall Street bankroll, were reported near finalizing transfer of ownership from the Schroth family, with a November date set for publishing.

It's further understood that the Eagle, now without a plant of its own, is seeking to use the presses of the Herald-Trib in Manhattan. Louis Ruppel, ex-CBS exec and Coast publisher, currently with Phonevision, was approached to become editor, it was disclosed. Agreement about staff has already been reached, except for an agreement with the Newspaper Guild.

Press Defers To Flood Fund

Employes of the Manchester (N.H.) Union-Leader passed up their annual outing this year in order that the $1,500 usually donated by the newspaper's management for their enjoyment might be turned over to the American Red Cross to aid victims of the flood disaster in Putnam, Conn.

The newspaper employes selected fire and flood-ravaged Putnam to benefit from their generosity because, like Manchester, the Connecticut city is an industrial center and a number of Manchester people at one time lived in Putnam, or vice versa.

Postal Ban on 'Confidential'

Confidential magazine has been barred from the mails. This was disclosed when the publication asked the U. S. District Court for an order requiring the Post Office Dept. to lift the ban.

A suit was filed on behalf of the magazine's president Robert Harrison, who states that the action on the part of the Post Office is "arbitrary and unconstitutional." Postmaster General Arthur E. Summerfield had instructed the postmaster at Mount Morris, Ill., where the publication is printed, to send sample copies of the magazine to Washington "for examination and advice as to their mailability." Later he denied the magazine the right to use the mails. Harrison stated that Summerfield's order was sent out without informing the magazine of its issuance and without giving any grounds for the mailing delay. The Post Office was given five days to answer the magazine's request for an injunction.

Confidential, which publishes every two months, boasts a circulation of 4,500,000 copies an issue. About 1,000,000 copies are distributed by mail, and 2,500,000 more by freight. Truck and express facilities are used for the remaining 1,000,000 copies. Mr. Summerfield's order went out too late to interfere with the mailing of most of the current issue so the remaining copies were allowed to move through the mails without further delay.

CHATTER

Hal Cantor appointed executive editor of Popular Library by Charles N. Heckelmann, V.P. and editor-in-chief.

Simon & Schuster publishing "My Life With the Big Cats," autobiog by Alfred Court, wild animal act impresario.

Louise Boyka, screen and drama critic for the Schenectady Gazette, back after layoff of several months due to a broken leg.

Advance sale on the pocket-size edition of Lillian Roth's "I'll Cry Tomorrow," has already exceeded 200,000 Popular Library 25c reprint edition is scheduled for publication Oct. 4. Print order of 750,000 copies is planned.

Opera Train for Eire

Dublin, Sept. 13.

First show train skedded for this country will operate from here to Wexford during the Wexford Festival next month. Train crew will provide dinner for operagoers on outward journey (90 miles) and supper on way back to this city after the opera.

Two operas are being staged, "Der Freischutz" and "Manon Lescaut."

Yugo, Basque

Continued from page 68

the trade over the Yugo situation, as Sol Hurok also has a National Yugoslav Folk Ballet pacted, for next season, to arrive next October. There are several Yugo folk troupes. The Green troupe is the Tanec dance group from Macedonia. The Hurok outfit is the Kolo troupe, which scored heavily in appearances in western Europe in recent seasons. Trade confusion also resulted from reports abroad that the Yugo government wouldn't let two troupes come to the U.S. in one year).

Green says he'll open both of his groups, since they are new in N.Y. The Yugos will play two to four weeks, depending on the house. Etorki, after its Gotham bow, will jump to the Coast and work back, while the Yugos will be working west. Green plans one-week runs for the Yugoslavs on tour, while the Basques will be booked a la concert, in one-night stands, etc. The Yugos will sell for $3,500 a date, the Basques for $2,500.

Philippe Oyhamburu is director of the Etorki. All are Basque-speaking, with three-fifths from the French side, the balance from Spain.

Savoyards Touring

Green has also booked the Savoyards (Gilbert & Sullivan troupe) for 10 weeks of touring this fall, followed by a 10-week stay in a Florida spot. Fourth summer season at Monmouth, Me., for 1956, has already been booked. Green also had a fall tour booked for Maracci & Co., but the Spanish dancer decided not to go out, and Green had to cancel. He handled Escudero last season, but isn't doing so this year.

As for the Graham tour, which Green set up personally, the modern dancer will take out a troupe of 30 on a 16-week Far East and Orient trek. It's a privately-booked tour, arranged with private local management, although the U.S. State Dept., via its International Exchange Program, is paying transportation and any deficits that may result. Green has received foreign government sponsorship in many places. Sangyo Kiezai, third largest newspaper chain in Japan, is sponsoring the Jap visit.

Troupe will open Oct. 30 in Tokyo for a week, and play Seoul, Manila, Bangkok, Singapore, Jakarta, Rangoon, Calcutta, Madras, Bombay, Colombo, Karachi, Tehran, Abadan and Bagdad, among others. Green is now dickering for an additional five weeks, for Damascus, Beirut, Athens and nearby spots. Craig Barton is in advance of the troupe.

Sadler's

Continued from page 68

ballerina, was superb in the lead role, as actress and stage personality as well as dancer. Surrounding company was on its mettle, and the elaborate fairy tale came off full of gusto as well as charm, despite its stiltedness and corn. Rowena Jackson and Brian Shaw stopped the show with their Bluebird pas de deux, and Beryl Grey shone glamorously as the Lilac Fairy. Frederick Ashton was a homely honey as the Wicked Fairy, Carabosse.

Troupe is stronger than on any previous visit, with a lineup of lead femme dancers in Misses Fonteyn, Grey and Jackson, Violetta Elvin, Nadia Nerina, Elaine Fifield, Pamela May and Svetlana Beriosova, and males in Shaw, Michael Somes, John Field, John Hart, Alexis Rassine, David Blair and Philip Chatfield.

Its current Gotham stay is its longest—five weeks. Troupe is offering 13 ballets, seven of them new. "Firebird" and "Coppelia" are new productions while "Tiresias," "Mme. Chrysantheme," "Lady and the Fool," "Rinaldo and Armida" and "Scenes de Ballet" are American premieres. *Bron.*

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

With tears in my eyes I must tell you, since I can't afford a psychiatrist, about a recurrent dream. Or perhaps it's nearer a vision of this town's future.

It's 100 years from now and I an flying from out of space into the area of Los Angeles. Tanner owns the flying saucers and considering they have a monopoly, the fare isn't too steep. Something like $80 from Venus to Venice between Mondays and Thursdays. Double that over weekends.

Well, anyway, as we glide over L.A., the pilot is saying, "See that Carthagenian ruins down there? That used to be a great city. But long before they could be hit by a Cobalt Bomb, those people down there gassed themselves to death."

He was explaining further that the motion picture industry, which had a priority in the area, had become so cowed by censors of all sorts that they had lost all courage and wouldn't stick up for their own atmospheric rights. Big biz moved in, fouled up the once balmy climate with a new synthetic gas called smog, and in about 10 years had everybody laughing with tears in their eyes.

I remembered the era very well, I told the pilot. I had built a home on a hill above Hollywood and Vine in the days when the place was a sunny place for shady people. Delousing the community of its carpetbagger politicians was expected to fix everything up fine.

But then a war came along, and this time it had to be finished in the Pacific. That meant moving war industries to the Coast. This was convenient but unfortunate. The climate had several peculiarities that made it all right for tourists but all wrong for heavy industries.

From early spring to late fall it did not rain. Instead, a high cloud formation rolled from the ocean to the inland mountains every night and rolled out again about noon every day. This kept the area from getting too hot in summer. In fact, if they had normal early morning sunrises, the place would have been a boiling pot in summer time.

The Sun Also Rises

Usually around September this oddity did show. The sun rose about six in the morning and by noon tycoons were dropping dead from the heat over their Cadillacs. This became a two-way lethal blow in the 1950's when the heat and the smog began working on the peasants and they, having been through too many wars, simply didn't have the oomph to start a revolution against the big shots who were slowly gassing them to death.

Had there been weekly rains in summer these poison gases would have been washed down the drains. But without these baths, which eastern cities having a similar air pollution problem did have, L.A. was really trapped. The gases went up and hit the high fog. They couldn't penetrate it. So they backed down and entered people's eyes, ears, noses and throats instead.

In time this caused committees to be formed, protesting this homeopathic assault on the public health. Naturally, the ones most responsible moved in fast to pack such committees to get the heat off them and on to the innocent. Soon another kind of gas was spreading over the community. They were being told their incinerators and the exhaust of their automobiles were the causes of the health hazard.

Oddly, weekends when everybody burned trash and rode around like mad there was practically no smog. But as soon as the wheels of big biz began turning on Monday morning, the stuff began pouring all over town. It even sought the high places and the passes, presumably seeking fresh air itself. This was the best clue that that stuff was human, or at least human in its origin.

Places like Pasadena, where millionaires built lovely homes to retire, got it worst. They croaked their protests and then croaked. Period.

This Is Where It Came In

It all started in 1942, and I suspect I was the first guy to spot it. I had a friend, a chemical engineer, who rolled up to Bedside Manor, our hilltop home, in a new car. New cars were suspect in those days. He denied it was a new car.

"Just a coat of paint. Wanna new coat of paint for your old crate?"

I asked him what it would cost.

"Nothing," he assured me. "I was down in Southgate giving some big wheels the benefit of my experience and when I came out of their offices the paint was off my car. I went back and asked them what kind of payoff was this? They calmed me. They filled out a blank and asked me to drive down to the other end of the plant and leave my car there for a few days. They would loan me a surplus jeep meanwhile. They had a cost-plus Government contract, so the deal would cost them or me nothing. So if you want a repaint job, I'll take you down there and it won't cost you a dime."

I told him, no thanks, and began thinking that if this stuff, whatever it is, is doing that to cars now, what will it be doing to our lungs in a few years from now? Before I could find out I scrammed for the desert. But not before I had watched the lethal stuff creep forward day by day and week by week from Southgate and downtown L.A. to Hollywood, heading north toward the San Fernando Valley.

It seemed fantastic but in 50 years a group of go-getters had got rich luring people from all over the country to balmy, sunny California as the all-year climate. Then they moved over to the other side of the street and lured big industry to move in to poison the millions they had brought in to the area in the previous 50 years. And that's civilization as Southern Cafeteria knows it.

All the while motion pictures had been minding its own highly prosperous business, never thinking for a moment that big industries belching poison gases could encroach on their own. But in time these gases began to louse up picture production. Not much at first, but as time went by a whole day's shooting would have to be cancelled because the smog had worked its way on a set and had everybody crying when the scene called for high jinks and hilarity.

Scully—Agent Provocateur

Not one to let a sleeping rattler lie, I briefed one studio which had suffered a lot from this interference and urged them to sue the city for having swiped one of the picture industry's principle essentials; namely, nice, clear sunshine. The studio brass thought I was so learned in the historical phase of the case, they asked me would I give them a resume of the depressing picture.

I did. A year went by and things got worse. But the studio, much less the picture industry as a whole, so far has done nothing. I talked the case over with a judge. A very reactionary character, I thought he would be all on the side of "progress" riding roughshod over the rights of little people. After all, he's on the public payroll and might be expected to look unfavorably on a suit against his employers.

He thought my whole case out for several minutes and then said, "That would be a very good suit. The city would be hard put to beat it. Have you filed the action?"

"I'm not a lawyer," I said, ashamed to admit that with such a brilliant legal mind I was just one of the John Does they name when they don't know who they are after.

He could scarcely believe his ears. "Nevertheless," he said, "that's the basis of a good suit. The city would either have to pay big damages or repair the source of the damage."

"You mean they'd have to heave big industry out of the L.A. basin back to the desert where the atmosphere is so clear their gases could go all the way to the Planet Venus?"

That was what he meant, he admitted. I said I thought in that case the Planet Venus might object.

He said he understood they had a cloud formation around their planet that would repel any such invasion.

Broadway

Mantovani flew in from London yesterday (Tues.) for his first concert tour of the U.S.

Michael Redgrave, Jerome Whyte and Maurice Winnick in from Britain yesterday (Tues.) on the Queen Elizabeth.

Woman's Wear Daily nitery editor Ben Schneider making his first bistro belt coverage following gallstone and appendix operations which had him bedded two months.

Insurance specialist Elmer G. Leterman, w.k. in show biz, talking up his new Harper book, "Personal Power Through Creative Selling," which is due off the press in a week.

Florence Henderson, femme lead in "Fanny," engaged to Ira Bernstein, of the Feuer & Martin office, and son of theatrical pressagent Karl Bernstein. They plan a January wedding.

Robert W. Dowling, City Investment Corp. prexy, chairmanning the committee which marks the 10th anni of the United Nations with a dinner at the Hotel Waldorf-Astoria, Sept. 23.

With "Ankles Aweigh" folding this week, coauthor Eddie Davis wants to tabloidize the musical for the Desert Inn, Las Vegas, and has been talking to Joe Glaser and Joe Sully at Associated Booking Corp.

Victor Pons, new headwaiter at the Plaza's Oak Room, was formerly asst. maitre d' at "21." He succeeds Jules Villani, promoted to the top greeting spot at the Persian Room, now that Fred Barbero has retired.

Pelham Grenville Wodehouse, 73, English-born author and playwright but a frequent visitor to the U.S. since 1904 and a Long Island resident for the past eight years, has filed for U.S. citizenship in the Federal district court at Riverhead, L.I.

Terrific heat chased Mrs. Ruby Schinasi back in 24 hours from the Coast, where she has business interests, but when it started climbing over 100 she figured she'd return to her Hotel Pierre igloo here. She's the mother of Bubbles (Mrs. Arthur Hornblow Jr.), w.k. in show biz.

Grim footnote to the career of John H. Teeter, who was long with the American Cancer Society before joining the Damon Runyon Fund as administrator of Walter Winchell's pet charity, is that his 21-year-old daughter has just been stricken with polio. She was an Eastern Airlines hostess.

Pegeen Fitzgerald and Mary Martin are among the show biz artists who'll be "hung" Oct. 1 at the Fairfield County Outdoor Art Show at New Canaan, for benefit of local boosterism. Incidentally, the femme half of the Fitzgeralds had a one-woman show yesterday (Tues.) at Bambergers, Newark, which ties in with her new merchandising and sales promotion program over WRCA.

Perhaps the longest-distanced free meal hop is Rome correspondent Michael Stern's N.Y. to Italy and back over the weekend, in order to make a luncheon this (Wed.) noon which RCA prexy Frank M. Folsom is tendering him and 12 of his Broadway pals. Stern LAI'd to Rome Friday and was back yesterday (Tues.). He had to meet a news contact from Zurich in Italy on a feature he's doing for Look mag.

Zurich

By George Mezoefi

(*Florastrasse* 32; 34-70-32)

"Marty (UA) a hit at the Rex here, now past its third week.

Annual Swiss Radio and TV Exhibition just opened at the Kongresshaus.

Theatre am Central first '55-'56 production will be a revival of A. J. Cronin's "Jupiter Laughs."

Two U.S. singers, Doris Young and Mary Davenport, inked by Stadt-theatre for the new opera season.

Salt Lake Mormon Tabernacle Choir, on its first European tour, gives a single concert at Tonhalle here, Sept. 14.

First appearances of the Peking Opera are sellouts at Stadt-theatres in Basle and here, preceded by huge advance publicity.

Sequel to the biggest German postwar b.o. hit "08/15" is racking up sturdy grosses at the Urban here and at Capitol in Basle.

European tour of the N.Y. Philharmonic, under auspices of the State Dept., will include concerts in Geneva, Basle, Berne and Zurich.

Buenos Aires

"Dial M for Murder" switches to Discepolo Theatre after 5-month run at Grand Splendid.

Advance ticket sale has opened at Opera Theatre for New York Ballet, with $10 top price.

Cesar Jaimes to replace Juan Cirilo Ramirez in charge of Entertainment Board film section.

Juan Carlos Thorry, his wife Analia Gade and Esteban Serrador signed contract for two-year legit tour of Spain opening at Barcelona next Jan. 6.

Luis Sandrini signed Brazilian cinemactress Julie Bardot for his next picture, "The Virgin Man," which starts shooting this month.

Gentilhuomo-Vatteone, a new unit, to spend $450,000 on production of historical film of San Martin's crossing the Andes, called "Under Shadow of the Andes."

Walter Pinto's Brazilian revue company landed here for season at Astral Theatre, using four planes to transport 111 performers plus 78 trunks and other equipment.

Chilean players Malou Gatica and Emilio Gaste opening at Ateneo Theatre in 2-role play by Brazilian author Pedro Bloch, entitled, "Enemies Also Send Flowers."

Delia Garces, long exiled from Argentine screen and legit, opening at Smart Theatre in husband Alberto de Zavalia's play, "Juliet's Balcony," which has toured Continent but only now is being produced locally.

Director Luis Cesar Amadori to visit Spain, France and Italy shortly, and then later U.S. and Mexico. Will select sites in Spain for exterior shooting for "La Gloria de Don Ramiro," which author Enrique Larreta is allowing him to adapt to sceen.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

"The Shrike" (U) opening here with the title "Ange ou Demon" (Angel or Demon).

Grand Ballet of the Marquis De Cuevas will play the Theatre Des Champs-Elysees Oct. 7 Nov. 20.

Colette Mars into nitery Le Carroll's for a stint. U.S. chantoosy Perdita Chandler into Villa D'Este boite.

Bobino is back as a music hall again after a four-month hiatus; Charles Trenet heads the first bill this week.

"Witness for Prosecution" in rehearsal at the Edouard VII Theatre. It will be called "Crime A Londres" here.

For landing of Charles Lindbergh's plane in Paris for "The Spirit of Saint Louis" (WB), Billy Wilder is here for two weeks of shooting.

Michel Simon will probably play the top role in the next remake of "Hunchback of Notre Dame" here. Gina Lollobrigida will have the femme lead.

Haya Harariit, Israeli actress, has top femme role in the Marcel Pagnol legiter, "Judas." She will also be in the film version which Pagnol will make in Israel and France.

Richard Davis and John McCarthy huddling with officials here on presenting the French pic, "French Cancan," of Jean Renoir, at a gala opening at the Metropolitan this fall as part of a French Salute to the U.S.

San Francisco

By Bill Steif

Josh White planning a Sept. 17 departure for Australia.

Fran Warren of "Pajama Game" doubling at the 440 Club.

Bill Fields beating the drums in advance of "Bus Stop."

Pat Stanley back in "Pajama Game" cast after a flu bout.

Harry Belafonte packing 'em into Fairmont's Venetian Room.

Champ Bobo Olson readying a Hawaiian act for a San Jose nitery.

William Gargan and Randolph Hale chewing over idea of a Frisco stock company.

Call-Bulletin's Hubert J. Bernhard winner of $500 first prize in annual contest of the State Bar.

Mort Sahl and bride tooling cross-country in his new Austin-Healy for his Blue Angel opening.

Ken Wong, Chinese Daily World's drama cric, covering the local scene—in racy English slang.

Memphis

By Matty Brescia

Chuck Foster and crew held over for two more weeks at Peabody Hotel's Skyway.

Edward Meeman, Press-Scimitar editor, back here after six-week jaunt to Europe.

Casey Tibbs, cowboy star, and his horse "Midnight" skedded for annual Mid-South Fair here Sept. 23-Oct. 1.

George Sisler, Commercial Appeal feature writer, to Northwestern U on nationwide reporter's promotion campaign.

Early Maxwell, Memphis promoter, to Chicago to line up several personals for his golf client, Dr. Capy Middlecoff.

London

(*Temple Bar* 5041/9952)

Cabaret openings: Lisa Chickering at the Coconut Grove and Genevieve at the Colony.

Michael Abbott, who was associated with the recent Royal Court revue, "From Here to There," returned to N.Y. last week.

London tent of the Variety Club sponsoring the opening gala of the Bertram Mills Circus, at which the Queen and Duke of Edinburgh will be present.

The Rank Organization has added three more theatres to its circuit, one in the Midlands, a second in the north and the third in Scotland.

Actress Joan Miller signed an exclusive 12-month pact with Associated-Rediffusion. Her husband, Peter Cotes, is senior drama producer for the network.

Newcomer Anna Kashfi, signed to play opposite Spencer Tracy in "The Mountain" for Paramount, has left for Chamonix and Hollywood. Deal negotiated by Eric Glass.

The centenary of William Friese-Greene, British inventor of cinematography, was commemorated in Bristol when the Lord Mayor unveiled a plaque on the house where he was born.

Jerome Whyte sailed for N.Y. on the Queen Elizabeth last week, but is coming back a few days ahead of "Pajama Game," opening at the Coliseum next month. Michael Redgrave, who will star in the Broadway production of "Tiger at the Gates," was a fellow passenger.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Jose Suarez in from Mexico for six weeks after which he returns to that country to make a film with Maria Felix.

Robert Rossen arriving with some of his "Alexander the Great" crew the week Sept. 12 for added scenes on that picture.

Marisa de Leza, who plays Philip's (Fredric March) young bride Eurydice in "Alexander," off to London this week for dubbing.

Unitalia's Giovanni Piergili and Brazil's Alberto Ruschel and Marisa Prado, whose starrer "Orgullo" (Pride) will be shown there, also in Venice for the fete.

Antonio Vilar signed a contract for an-as-yet-titled film with actress-producer Silvia Morgan. Pic will roll the end of this month or early in October. Miss Morgan is now attending the Venice film fest.

Portland, Ore.

By Ray Feves

Guy Lombardo orch inked for Jantzen Beach Ballroom this month.

Arthur Lee Simpkins at Amato's Supper Club for three weeks. He starts out fall season of big shows for the plush nitery.

Pamela Britton, Melville Cooper, Marjorie Lord and Rosemarie in "Lunatics and Lovers" into Public Auditorium Sept. 14-15. "The Desperate Hours" inked for Sept. 27-28. Hugh Beckett of Seattle promoting a four-show series.

Helene Hughes had a big stage revue at the Oregon State Fair Sept. 3-11. Bill included Day, Dawn & Dusk; Zippy, Los Gatos Boys, Shepard Bros., Johnny Matson, Pansay Sanborn, Artie James, Mason-Kahn Dancers and Jack Seltenridge orch.

Boston

By Guy Livingston

Johnny Howard current at the Bradford Roof.

Kitty Kallen cancelled out her date at Blinstrub's for Sept. 19 because of film commitments in Hollywood.

Joe Doris, vet hoofer who suffered a broken foot six months ago, trying out a new comic single at the Flamingo Club, Lowell. Doris, who started singing with Gus Edwards and was understudy to Ray Bolger, broke in his act at the Oasis at Salisbury Beach.

Minneapolis

By Les Rees

Frolics has exotic dancers Patti O'Day and Marcelle.

Minneapolis Civic Opera presented "H.M.S. Pinafore."

Old Log strawhatter held over "The Rainmaker," seasons final offering.

Tony Pastor and Tex Beneke played Prom Ballroom one-nighters.

Annual "Jazz at Philharmonie" engagement at Auditorium here scheduled for Sept. 30.

Card trickster Charles Carts and songstress Helene Aimee continuing at Hotel Radisson Flame Room.

Minneapolis Morning Tribune sent its columnist Will Jones to London to observe and write about British tv.

Delay of road tour setting back local Lyceum engagement of "Bad Seed," originally scheduled for Nov. 14-19.

Jimmy Hegg, Starlight night club owner, singlehanded disarmed and captured bandit who attempted bistro's holdup.

Honolulu

Terry Moore arrived for Waikiki vacation.

Seymour Heller in for fall booking tour for Liberace.

Roy Kenny trio opened the new Kona Marlin Club nitery.

Rita Hayworth to arrive shortly for work on "The Revolt of Mamie Stover."

Bill Burrud, Los Angeles tv travelogue producer, scheduled for series of film shots for winter use.

Howard Morris leaving emcee post on S.S. Lurline for lecture beat, and is being replaced (11) by Hiram Naipo.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 64506)

James Cameron's band in from Scotland for terpery tour.

Liam Redmond planed to London to join cast of "Safari" (Col).

Canadian Elgar Choir in for Dublin recital, its first time here.

Radio Eireann Symphony will swing around Irish provinces this fall.

Ireland at Home Festival will be cut to 16-day event next year, starting May 6.

Abbey has added "The Last Move," new piece by Pauline Maguire, to its fall sked.

Cecily Courtneidge and Jack Hulbert on tour with comedy, "Joy of Living," at Olympia, Dublin.

John Ford planed to N.Y. after talks with co-director Lord Killanin on coming lensing of "Three Leaves of a Shamrock" here. Tyrone Power will star.

Vienna

By Emil W. Maass

(*Grosse Schittgasse* 1-A; A 45 0 45)

Priestley's "Take the Fool Away" for early fall date.

Fritz Reiner here to prepare "Meistersinger" in the new State Opera.

Simpl Cabaret to open with sketches by Karl Farkas and Hugo Wiener.

With the state treaty in force, exchange of newsreels with Soviet Union has started.

Big show biz celebration planned for Oct. 22, the official day of ending of occupation.

Burgtheatre Film, "Goetz von Berlichingen," with Ewald Balser starred ,has been completed.

Negotiations are on for Louis Armstrong to play here this fall.

Burg Theatre prepping J. B. E. W. Emo directing "Check Please," a comedy film, with Hans Moser, Paul Hoerbiger and Rudolf Carl starred.

Bregenz festivals will produce as additional attractions next year, Nicolai's "Merry Wives of Windsor" and Burg Theatres' "King-Ottokar." Latter will be at the Burg Theatre opening here Oct. 15.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

"Verlorene Jahre" (Lost Ycar), now in production by Adler Films, on location at Baden-Baden.

DEFA also to film "Zar und Zimmerman" (Czar and Carpenter), after a German opera, as a color film.

Nick Clooney, Rosemary Clooney's younger brother, now doing a half-hour a week disk jockey show at AFN, called "The Cool Castle."

American Forces Net planning special Halloween show, with reporters in England to debunk some of the famous ghosts in old castles.

Helmeth Kautner, w.k. German film director, to direct the play, "Merry-go-round For Sale," on German radio network this week.

NDW Productions just completed a new documentary, "Land des Hoffnung," (Land of Hope), about the new state of Israel, for dates in Germany.

Lilli Palmer out of "Bell, Book and Candle" on the London stage and to Germany for filming of "Teufel in Seide" (Devil in Silk), now shooting here.

"Dorothee," first film by Fehse-Film Productions, now shooting in Frankfurt. Walter Christian did the script and is directing. Erika Schiel and Ralf Schober have the leads.

"Wonderful Town" now in production by U.S. Army's Special Services Division in Heidelberg. Musical will be performed at various bases throughout Germany starting late in September.

Hollywood

George Amy out of danger after emergency surgery.

Paul Douglas in town after making two films abroad.

Milton R. Rackmil in from N.Y. for executive huddles at UI.

Otto Preminger back in town after business huddles in N.Y.

Ginger Rogers moved from William Morris office to the Jaffe agency.

George Gobel returned from a County Fair appearance in DuQuoin, Ill.

Douglas Sirk left for Korea to scout locations for Universal's "Battle Hymn."

Mel Shavelson and Jack Rose checked in at Paramount after a month's tour of Europe.

Stunt man Dick Crow seriously injured when a horse fell on him during filming of "Friendly Persuasion."

Edith Taylor Thompson retired from Motion Picture Relief Fund's staff after 17 years with the organization.

Los Angeles Lodge of the Coloseum of Motion Picture Salesmen will host outfit's national convention Nov. 11-13.

This Friday (16) marks the Golden Anniversary of the Jesse J. Goldburgs. He's a pioneer film producer and distributor, now head of United Screen Associates. He was onetime on the ad staff in the Hollywood office of VARIETY.

Philadelphia

By Jerry Gaghan

Len Lewy, a pianist, and Sheila Marton, femcee, forming orchestra.

Ruth Price, under contract to Kapp Records, is being managed by Jerry Fields.

Charley Ventura nixing road dates for a few months to build up his local music school.

Theodore Feinman, of the defunct Cosmopolitan Opera, formed the Music and Drama League.

Jon Arthurs, former bandleader, has new tune recorded by Joni James, ("Now I Lay Me Down to Sleep").

Henri Elkan, co-sponsor of the Philadelphia Repertory Co., named conductor of the Lansdowne Community Symphony.

George Montenaro, night club vocalist, picked as one of the 12 organizers of the "Italian Hall of Fame," in Philadelphia.

Pittsburgh

By Hal V. Cohen

Playhouse season opens with "Reclining Figure" Oct. 1.

William Wymetal, Civic Light Opera head, convalescing at Moose Lake, N.Y., from summer surgery.

Sammy Walsh up from Miami Beach for a four-week stand at the Colonial Manor.

Best strawhat season in White Barn's history ends Saturday (17) with "Champagne Complex."

SW exec Ben Steerman home after undergoing an operation at the Montefiore Hospital.

Twin sons of John H. Harris and Donna Atwood had tonsils out while "Ice Capades" was in town.

Bette McLaughlin named secretary of the Variety Club, succeeding the late Alice Ziegler.

Tech drama school grad Danny Levin signed for juve lead opposite Susan Strasberg in "Diary of Anne Frank."

Berlin

By Hans Hoehn

(*Lichterfelde W., 9a Tulpenstr.;* 760264)

Still three months off, Berlin Festival reservations are selling at a rapid rate.

All four of West Berlin's U. S. soldier 35m cinemas will soon be equipped to show C'Scope films.

From 1941 to 1954, a total of 73 color features have been produced in Germany. Most of the pix (45) were made in Agfacolor.

Werner Krauss, long absent from the German screen, given a leading role in the new HD production, "Son Without Home."

"Interpol," based on the files of the International Police, is the title of new German C'Scope film being shot in Germany, France, Spain and North Africa.

Athens

By Irene Velissariou

(*Tinou* 44, 614.515)

Actor Mohamer Karatza back to Istambul.

Kostas Moussouris back from his trip to the U.S.

Maria Paulou off to London for some guest appearances there.

Ann Todd, vacationing in Greece, visited many of the islands.

Duo Zanofsky, Jaqueline Jaques and Seven Randolph Girls sharing billing with local talent at the Lido.

OBITUARIES

ALINE BERNSTEIN

Aline Bernstein, 72, a noted Broadway costume and scenic designer for more than 30 years, died Sept. 7 in New York after a lengthy illness. She started her theatrical designing career in the early 20's but her first successful effort was designing the costumes for the Playhouse production of "The Little Clay Cart," in 1924. She went on to greater success with the Theatre Guild, designing for them such productions as "Reunion in Vienna," "Ned McCobbs's Daughter" and "The Game of Love and Death." Max Reinhardt chose her to create costumes for "The Miracle." Also among her credits were "Animal Kingdom," "Cherry Orchard" and "Grand Hotel."

Her more recent contributions to the theatre were the designing of both the costumes and sets for "Regina," "The Happy Time," "An Enemy of the People" and "Mary Rose." Mrs. Bernstein also had the distinction of being the first woman scenic craftsman to be admitted to Local 827 of the United Scenic Art Union, A. F. L. With Lee Simonson and Irene Lewisohn she founded the Museum of Costume Art, which subsequently became the Costume Institute of the Metropolitan Museum of Art.

Surviving are her husband, Theodore Bernstein, a daughter, Mrs. Peter Cusick, and a sister, Miss Ethel Frankau.

HARRY HARTMAN

Harry Hartman, 54, Cincinnati's first baseball announcer and veteran salesman for Scripps-Howard WCPO radio and tv stations, died there Sept. 9 of a heart ailment which hospitalized him for the fifth time in four years.

Hartman was a clothing salesman in 1928 when he manned a WFBE mike for the first time to give a ringside description of a Cincinnati fight. The next year he got permission to air the Cincy Reds' games on WFBE and he did the play-by-play until 1942. During that span the station was taken over by Scripps-Howard and relettered.

He was the originator of the word "socko" in calling home runs and made it his trademark, including it in his telephone listing and on business cards. After illness halted his broadcasting, he stuck to time selling, on which he doubled from his start in radio.

Surviving are his wife, a son, a daughter, three brothers and a sister.

HORACE BRAHAM

Horace Braham, 62, stage, screen, radio and television actor, died Sept. 7 in New York.

He studied for the stage at the Royal Academy of Music and Guildhall School of Music and made his professional debut in 1912 as Biondello in "Taming of the Shrew." He played several other roles in England before making his Broadway debut in "Consequences," in 1914. Among his many Broadway credits are "Androcles and the Lion," "A Midsummer Night's Dream," "The Gold Diggers," "The Merchant of Venice," "The Rat," "The Squall" and more recently "Witness for the Prosecution," having to withdraw from the hit show last May because of illness.

His wife, the former Gladys Feldman of the "Ziegfeld Follies," and a brother, Gerald, residing in London, survive. The Brahams were active in the Ziegfeld Club's charities.

CARLOS A. OLIVARI

Carlos A. Olivari, Argentine stage and screen writer, died recently in Buenos Aires after a long illness. Practically all of his hits were written in collaboration with Sixto Pondal Rios. Their last film was "Mercado de Abasto." Two others, "La Morocha" and "Hombres de Acero," are awaiting release.

Olivari, who began his theatrical career as a sketch writer, later wrote comedies before forming a scripting partnership with Rios. One of their most popular comedies, "Los Martes Orquideas," was acquired for adaptation to the American screen. They also authored vehicles for virtually all top stage and screen stars. During World War II Olivari did radio scripts for the Allied Information Service.

His wife survives.

DAVID M. YOST

David M. Yost, 80, veteran theatrical costumer and operatic promoter, died Sept. 11 in Cleveland. A native of Fostoria, O., he toured with the old Grau and Deshon Opera companies before organizing the National Costumers Assn.

Yost, who was named president of NCA in 1923, also became owner and manager of the Krause Costume Co. the same year. He was a founder of the Cleveland Opera Co. He retired three years ago after disposing of the Krause firm.

Surviving are two nephews, producer Ben Yost, and Ray Groenwald, director of Chicago stock and little theatre groups.

ALFREDO HOLGUIN

Alfredo Holguin, 51, Universal's Mexico City manager for the last five years, died there Sept. 7 of a heart attack. Winner of the Al Daff sales drive last year, he had just returned from a trip to Cuba which was his award.

Holguin, who entered the film industry in 1930 as an accountant in Metro's Mexico City branch, rose to become assistant to manager Carlos Niebla. After leaving Metro in 1946, he joined Pan American Films and for a time was Mexico rep for Selznick Releasing Organization.

Surviving are his wife, two daughters and two sons.

FESTUS PHILLIPS

Festus (Dad) Phillips, 83, pioneer film makeup artist, died Sept. 5 in Hollywood after a long illness. Former restaurant owner on Sunset blvd., he was persuaded to become an actor by David W. Griffith. Later he became a makeup artist and was chief of that department in many of the early film lots.

His first important job was on Cecil B. DeMille's "King of Kings." Phillips was one of the organizers of the Assn. of Makeup Artists & Hair Stylists. He retired in 1951 after a term at Columbia.

Three sons, all makeup artists, and a daughter survive.

CARL FRIEDBERG

Carl Friedberg, 82, concert pianist, died last week at Merano, a resort near Bolzano, Italy. Born in Germany he studied with Clara Schumann, and made his debut with the Vienna Philharmonic Orchestra, in 1892.

He came to the U. S. in 1914 performing with the N.Y. Philharmonic and with the major orchestras in Philadelphia, Boston, Chicago, Cincinnati and San Francisco. He also taught here at the Juilliard School of Music. He was the brother of the late Annie Friedberg, concert manager, who died a few years ago.

FREDERICK E. DAMPIER

Frederick E. Dampier, 71, dramatic director for the Buffalo Broadcasting Co. and station WGR, died last week in Buffalo. A native of Australia, he was the son of performers and took to the stage himself for a long career as an actor.

After leaving the stage, Dampier became a dramatic coach. He entered radio some 25 years ago and at the time of his death was conducting WGR's "Silver Lining."

His wife died several years ago. There are no known survivors.

KAY BOLAND

Mrs. Katherine B. Crotty, 45, actress, painter and writer known professionally as Kay Boland, died Sept. 10 in Framingham, Mass. She appeared in Little Theatre productions and was seen in summer stock. She also was editor of the children's pages of the Boston Sunday Post.

Surviving are her husband, Boston Post writer Kenneth Crotty; two sons, a daughter and two sisters.

RUDOLF KATTNIG

Rudolf Kattnig, 60, well known composer of light music, died Sept. 3 in Klagenfurt, province of Carinthia, where he had spent the last years of his life. Born in Villach, a few miles west of Vienna, Kattnig studied music theory and became a music academy professor.

Much of his light music belongs to the steady repertory of the radio stations. He also produced a few operettas.

WILLIAM SUTTON

William Sutton, 78, stage and screen actor once known as the Great Fontonelle in magician circles, died Sept. 10 in West Los Angeles following a two-year illness. He appeared on the silent screen with Mabel Normand.

His wife survives.

BERNARD GORCEY

Bernard Gorcey, 67, veteran thesp, died Sept. 11 in Hollywood from injuries received in an auto accident on Aug. 31. Before launching his film career, he appeared in many Broadway plays including "Abie's Irish Rose."

He was the father of Leo and David Gorcey, with whom he was seen in nearly 40 "Bowery Boys" comedies for Allied Artists over the past 10 years.

RICHARD D. WALSH

Richard D. Walsh Sr., 58, veteran theatrical publicist, died recently in Buffalo following a three-week illness. For the past 27 years he was associated with the Charles Hayman theatre interests serving for 13 years as advertising manager for the Lafayette Theatre, Buffalo, and since 1943 doing publicity and management for the Hayman Theatres at Niagara Falls.

He leaves his wife and two children.

FRANK C. BADGLEY

Frank C. Badgley, 62, onetime head of the Canadian government motion picture bureau (which became the National Film Board when John Grierson reorganized it in 1939), died Sept. 9 in Ottawa. He once was with D. W. Griffith's scenario department and also did some acting as a heavy in the silent screen days.

His son and a sister survive.

JOSEPH D. BASSON

Joseph D. Basson, 66, an official of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the U. S. and Canada, died Sept. 7 in Forest Hills, N.Y. He also helped organize and became the first president of Moving Picture Machine Operators Local 360 in 1935.

Surviving are his wife and daughter.

FRANKLYN G. WARNER

Franklyn G. Warner, former indie producer, died Sept. 6 in Beverly Hills. He formed Fine Arts Pictures in 1938 to produce films starring former b.o. draws, releasing through Grand National, but ceased operations with the start of World War II.

Surviving are his wife and a brother.

HEINRICH SPOERL

Heinrich Spoerl, 68, German author and dramatist, died Aug. 24 in Rottach-Egern, Germany. Many films had been adapted from his humorous novels, including "When We Were All Angels" and "The Gas Man."

He also authored an original film, "Das Andere Ich" (The Other I).

JAMES W. RICHARDS

James W. (Jimmy) Richards, 47, prexy of Richtone Recording & Publishing Co., Dallas, died Sept. 5 in that city. He was a Coast orch leader and pop composer before forming the indie diskery and music publishing firm in Dallas in 1951.

Survived by his wife, a daughter, mother and two sisters.

GEORGE VINCENT

George Vincent, 35, tenor of the Basle Opera in Switzerland, died Sept. 1 in that city. He was also a member of the chorus in the Broadway production of Rodgers & Hammerstein's "Carousel."

He went to Europe six years ago, and was associated with the Basle Opera for the last four.

LUCIAN M. HARRIS

Lucian M. Harris, 62, former manager for Fox West Coast Theatres, died Sept. 7 in Hollywood. Before his retirement, he managed the Alex Theatre in Glendale, Cal., for more than 20 years.

His wife and two daughters survive.

BERT DUVAL

Bert Duval, 70, vet actor, died at Conventry, Eng., Aug. 28. He had toured extensively in Britain with portable theatres.

Latterly, he was a theatre scenic artist with Charles Denville and Jack Taylor, working at the Royal Astoria Theatre, Darlington.

ROBERT NISENSON

Robert Nisenson, 67, former owner of the Roxy and Jeffries Theatres, Roxborough (Pa.) nabes, died Sept. 8 in Philadelphia. Associated with the motion picture industry for 32 years, he was a brother-in-law of Harry M. Warner.

Surviving are his wife, two daughters and three brothers.

MORTY BERK

Morty Berkowitz, 57, composer known professionally as Morty Berk, died Aug. 4 in West Chester, Pa. He was a member of ASCAP and among his compositions were "Tea Leaves" and "Heartbreaker."

Surviving are wife, son, three brothers and two sisters.

Margaret R. Boyd, 66, executive secretary of Stadium Concerts Inc., died Sept. 10 in N.Y. after a long illness. She had for the last 36 years planned and managed the summer concerts presented at Lewisohn Stadium. Surviving are her sister and brother.

Ernest A. Davies, Jr., 26, dancer known professionally as Barry Shaw, was killed Sept. 11 when struck by a car on an Albany street. His parents and a brother survive.

Mother, 81, of Gus S. Eyssell, board chairman of N.Y. Music Hall and president of Rockefeller Center Inc., died Sept. 11 in New York City. Burial will be in Kansas City, Mo., her former home.

Frank (Cardinal) Gibbons, oldtime theatrical press agent and manager, died of a heart attack Sept. 5 in Hollywood. Semi-retired for the last 15 years, he recently worked at racetracks as a ticket seller.

Henry C. Ruester, 60, onetime drummer who headed Ludwig Music House, dealer in musical instruments and records, died of a heart attack Sept. 5 in St. Louis. His wife and four daughters survive.

Mrs. Bess Lewis, 64, secretary to Mary Pickford for the past 36 years, died Sept. 3 in Hollywood. She was the widow of Roger Lewis, who died 19 years ago, a top war correspondent of World War I and later associate editor of Cosmo mag.

Virgil Henry, 50, member of the Gay Lords, radio and tv quartet, died of a heart ailment Sept. 6 in Toledo. His wife, two sons and a daughter survive.

Father, 80, of Francis J. Murphy, president of the American Federation of Musicians' Albany Local, died Sept. 11 in that city.

S. P. McGinnis, 51, owner of the noted Broadway eatery bearing his name, died Sept. 3 in Hollywood, Fla., after a long illness.

Read B. Simonson, 77, retired assistant treasurer of 20th Century-Fox Film Corp., died Sept. 12 in Elizabeth, N.J.

Friedrich Reidemeister, 90, retired executive of the piano firm, Steinway & Sons, died Sept. 6 in Darien, Conn.

Harry Akerly, 69, veteran Pittsburgh projectionist and father-in-law of Phil D'Ivernois, head of Stanley Warner sound department, died Sept. 7 in that city.

Fred C. Orth, 68, technician at Paramount for 22 years, died Sept. 1 in Hollywood. His wife, daughter and two sons survive.

Father, 88, of Bill Blair, manager of Nixon, Pittsburgh's legit house, died in Cleveland Sept. 1 after a long illness.

Grandfather, 81, of Norman Weitman, Universal - International branch manager in Albany, died Sept. 3 in New York.

Johanna H. Mollenhauer, 92, former concert pianist, died Sept. 12 in N. Y.

Father - in - law of comedian Harold Lloyd died Sept. 11 in Beverly Hills.

Father, 79, of Warner producer David Weisbart, died Sept. 6 in Los Angeles after a long illness.

Widow, 73, of Louis L. Alterman, pioneer picture theatre owner, died Sept. 7 in Long Beach, L. I.

20th's Sales

Continued from page 3

Oct. 1, 20th's domestic billings will be $44,500,000, while the foreign end will come through with billings of $38,800,000. Better domestic showing in the third quarter had been predicted in the light of releases becoming available, with "Love Is a Many Splendored Thing" and "Left Hand of God" making a very strong showing.

20th execs in July explained that the foreign take had surged ahead during the first six months due to the impact of CinemaScope abroad. They said at the time that the ratio would change back to more normal proportions during the third quarter and thereafter. Domestic billings last week ran to a hefty $1,600,000 and, if biz continues at present levels, should amount to between $64,000,000 and $66,000,000 in '55.

MARRIAGES

Deedee Wood to Marc Breaux, New York, Sept. 11. Both are dancers.

Barbara Schatta to James Murray, New York, Sept. 11. He's an MCA agent; bride was his secretary.

Doris Heckler to James Pettyjohn, Northeast, Md., Sept. 3. Bride is WPTZ commercial announcer; he's correlator at same station.

Helen B. Archambault to Romeo C. Paradis, Brookline, N. H., Sept. 3. He's a theatre projectionist.

Myrna L. Leventhal to Robert H. Rubin, New York, Sept. 4. Bride is with Curtis Brown literary agency; he's a production assistant with Mel Gold Productions.

Cait Lanigan to Richard Cooper, Dublin, Aug. 30. Both are singers.

Dorothy Purcell to Bernard S. Johnson, Dublin, Sept. 3. Bride was assistant to Radio Eireann productions director.

Helen Walcott to Elmer E. Decker, Las Vegas, Sept. 3. He's an assistant film director.

Joan Fowler to Gosta Kruse, Southport, Eng., Sept. 3. Both are circus performers.

Obeda Karr Ellison to Eugene De Rue, Whittier, Cal., Sept. 2. He's a supervisor of UI's looping dept.

Sara Kallins to James M. Feldman, Baltimore, Sept. 3. He's the son of Joe Feldman, former WB theatre exec in Pittsburgh and now in ad agency biz there.

Terry Peretic to Jack Hale, Pittsburgh, Sept. 10. He's on Cinerama's boxoffice staff at Warner Theatre, Pitt.

Ingeborg Elmer to Bill Perez, Santa Barbara, Aug. 27. He's financial secretary of Screen Cartoonists Guild.

Anne Schwartz to Arthur E. Toft, New York, Sept. 11. Bride's a publicist for 20th Century-Fox and daughter of ex-N.Y. Supreme Court Justice Arthur H. Schwartz (now with the law firm of Schwartz & Frohlich); groom is an accountant executive with Norman, Craig & Kummel.

Patricia Hamerlee to B. B. Warshauer, New York, Sept. 10. Bride is a musicomedy performer.

BIRTHS

Mr. and Mrs. Bernard Glasser, twin son and daughter, Santa Monica, Sept. 4. Father is Associated Producers Distributing Corp. prexy.

Mr. and Mrs. Sam Rolfe, son, Santa Monica, Cal., Sept. 5. Father is a screen writer.

Mr. and Mrs. Barry Kaye, son, Pittsburgh, Sept. 5. Father's a disk jockey at WJAS.

Mr. and Mrs. Pete Shalonis, son, Pittsburgh, Sept. 5. Father's on WCAE staff.

Mr. and Mrs. James Greenwood, son, Pittsburgh, Sept. 1. Father's chief engineer at WCAE.

Mr. and Mrs. George Stern, daughter, Pittsburgh, Aug. 28. Father's with Associated drive-in circuit.

Mr. and Mrs. H. W. (Hank) Shepard, daughter, Glenn Cove, L.I., Aug. 27. Father is director of radio sales at NBC Spot Sales.

Mr. and Mrs. Olin Tice, son, New York, Aug. 30. Father is a staff announcer at CBS.

Mr. and Mrs. Bruce Huffman, son, Van Nuys, Cal., Sept. 7. Father is sales service coordinator for CBS-TV Pacific network.

Mr. and Mrs. Robert Dulaine, son, Hollywood, Sept. 9. Mother is Carole Conn Dulaine, dancer; father is radio announcer and deejay.

Mr. and Mrs. Jack Dalton, daughter, Rumford, Maine, Sept. 3. Father is a disk jockey on WRUM in that city.

Mr. and Mrs. Sylvan Warshall, son, Washington, recently. Father is partner of Theodore Granik in law and radio-tv shows, "American Forum" and "Youth Wants to Know."

Mr. and Mrs. Armand Lisle, son, Santa Monica, Cal., Sept. 9. Child is the grandson of comedian Joe E. Brown.

Mr. and Mrs. Jay Gordon, daughter, Orange, Cal., Sept. 7. Father is industrial films writer.

Mr. and Mrs. Alan Hale Jr., son, Burbank, Cal., Sept. 8. Father is a screen actor.

Mr. and Mrs. Loring Buzzell, daughter, New York, Sept. 11. Mother is singer Lu Ann Simms; father is a music publisher.

Mr. and Mrs. Omar Elder, son, New York, Sept. 2. Father is assistant secretary and assistant general counsel of ABC network.

Mr. and Mrs. Edward G. Murray, son, Valley Forge, Pa., Aug. 31. Father is WPTZ film buyer.

Mr. and Mrs. Paul Sherman, son, Aug. 28 in New York. Father is announcer and deejay on WINS, N. Y.

It has been
A WONDERFUL SUMMER!
BREAKING RECORDS in EVERY PART of the U. S.

Thanks Op's, D.J.'s, Mercury Promotion Men, and the Press!
Thanks, too, LOOK MAGAZINE for Sept. 6th picture!

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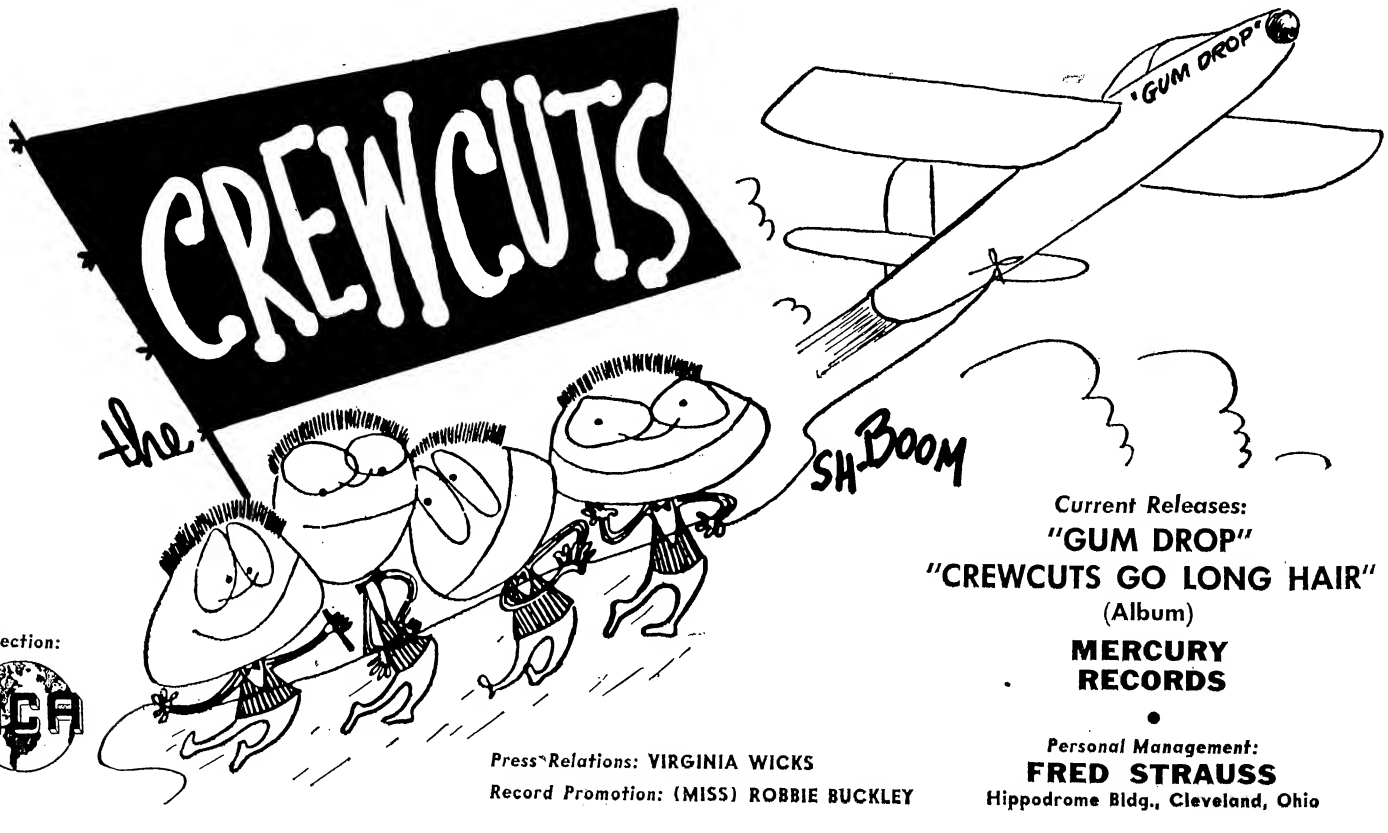

Direction:
MCA

Press Relations: VIRGINIA WICKS
Record Promotion: (MISS) ROBBIE BUCKLEY

Current Releases:
"GUM DROP"
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MERCURY RECORDS

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879
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Vol. 200 No. 3 NEW YORK, WEDNESDAY, SEPTEMBER 21, 1955 PRICE 25 CENTS

TV ON A 21-DAY ULCER KICK

Good Old Days Are Gone for Barns; Rural Legit Now Takes Real Coin

Gone are the days when summer theatre was young and inexpensive. The HCO (high cost of operation) has doomed the former low-budget and shoestring promotion conditions. With substantial financing now required, would-be strawhat impressarios are turning to limited partnerships to raise coin, thereby following the lead of Broadway.

That is illustrated in the capitalization of three new spots this summer. Instead of the old conditions, under which a barn could be converted into a legitery for a relatively few bucks, it now costs about $10,000 to open a regular stock theatre and $60,000 or more to launch a musical tent.

Limited partnerships, by now virtually standard for Broadway production financing, are therefore being used increasingly in the bankrolling of new citronella circuit operations. That is the form used to organize the Flint (Mich.) Musical Tent, the revised-management Cragsmoor (N.Y.) Playhouse and the Montclair (N.J.) Summer Theatre. In the old days, the comparatively modest coin would have been obtained from a few, perhaps individual, "angels."

Financing for the Cragsmoor operation totalled $10,000. The

(Continued on page 75)

'Caine,' Roz-'Town' CBS, NBC Specs

Another ex-Broadway musical hit of recent vintage will get the spec treatment in compatible color via NBC-TV's "Producers Showcase." Network has finalized a deal for a tv production of "Wonderful Town," major click of a couple seasons back, with Rosalind Russell again recruited to star in the 90-minute video version.

It'll be virtually the same as the longrunning stage production except that NBC is negotiating for a film name as the male lead to play opposite Miss Russell.

"Town" will be done probably around the first of the year.

Third in the power string of 90-minute Ford sponsored "Star Jubilee" Saturday colorspecs on CBS-TV will be Herman Wouk's adaptation of his "Caine Mutiny Court Martial," tabloided legit version of his Pulitzerized "Caine Mutiny" novel. Nov. 19 is the date, with reuniting of Broadway cast in Lloyd Nolan, Barry Sullivan, John Hodiak and Russell Hicks. Will originate from Coast.

"Jubilee" opener is this Saturday (24) in a Judy Garland starrer, also from the Coast, and second in the every-four-weeks cluster will be Noel Coward and Mary Martin and "Together With Music" revue emanating from New York.

Sophie Tucker Chair Set for Brandeis U.

Brandeis U., Waltham, Mass., will have a Sophie Tucker chair in the theatre arts department. Chair, according to university prexy Dr. Abram L. Sachar, will be presided over by a member of the faculty still to be selected.

Endowment of the Sophie Tucker Chair was made through the Sophie Tucker Foundation, Inc., set up by the singer to take care of her contributions.

Big Boston Cuts In Arthur Miller's New 2-Play Prod.

Boston, Sept. 20.

City Censor Walter R. Milliken whammed Arthur Miller's new two-play production, "A View From the Bridge," at the Colonial with an order calling for the deletion of profanity, taking away some of J. Carrol Naish's best lines.

"In my opinion, because of the recurrent use of 'God,' 'Jesus,' and 'Christ' in an irreverent manner and because of words which in their context connote immorality, the plays are of doubtful propriety," Milliken said.

The City Censor urged that "the matter be remedied by the following deletions. All irreverent use of 'God,' 'God damn,' 'Jesus,' 'Christ sake,' also 'Cathouse,'

(Continued on page 19)

Europe on the Cuffo To Interview Stars

By-line writers and television characters with a yen to see the world, gratis, might look up Paramount. Film company is underway with a new policy of sending individual press and video people to various spots in the U. S. and Europe where a production unit is on location. Par picks up the check and receives at its payoff the special publicity attention.

Lou Berg, film editor of This Week, is now abroad as Par's guest. His itinerary includes Geneva for interviews with Spencer Tracy and director Edward Dmytryk, who are at work on "The Mount," and Rome to person-to-person with Audrey Hepburn.

Mary Kelly, in behalf of Dave Garroway's "Today" show NBC-TV, went to Rome Saturday (7) to film-interview Miss Hepburn and Mel Ferrer, who are working in "War and Peace."

AWAIT VERDICT ON NEW ENTRIES

By GEORGE ROSEN

The current three-week premiere period adds up to "panic time" in tv. What happens on the new video entries (See Review Pages last week, this week, next week) will determine who comes out of it a bum or a hero, whose job is safe or in jeopardy.

These are the Madison Ave. days of the "morning after" race to the Trendex polls to find out who beat whom on the overnight 15-city tallies and whether that new $3,000,000 video entry has a ghost of a chance—for it's axiomatic that, although it takes some shows months to build, that initial premiere effort pretty well sets the pattern in sizing it up for the future. It only took one airing of "64,000 Question" three months back to clinch its status.

Up and down the ad agency lanes they're battening down the hatches—for this is it! Before the month is out a lot of billings will be in trouble or safely tucked away for another 52-week semester. These three weeks of trotting out the new entries are comparable to a $1,000,000 Stake at the Yonkers Raceway—except that in tv they're running every night at those

(Continued on page 18)

Big Fite Delay As Theatre-TV Hypo?

Early morning rain plus warnings of the approach of Hurricane Ione yesterday (Tues.) prompted James Norris, president of the International Boxing Club, to postpone the Rocky Marciano-Archie Moore heavyweight championship fight to tonight (Wed.). Delay in the bout, originating from the Yankee Stadium, N.Y., is not expected to cause severe complications for the majority of the 128 theatres in 92 cities which are scheduled to carry the Theatre Network Television closed-circuit telecast of the event.

Only situation faced with a serious problem is the Nixon Theatre, 1,710-seat legit house in Pittsburgh. The Nixon, in a unique experiment, offered customers a two-for-one combo of a musical attraction—Fred Waring's "Hear! Hear!"—and the fight telecast for $7.20 for all seats. House was completely

(Continued on page 66)

1 Week in 3 Words

PERON.

IONE.

FLOWN.

Com'l TV Makes Its British Debut Tomorrow (Thurs.); Continent Next?

By HAROLD MYERS

London, Sept. 20.

On D-Day minus two for the inauguration of commercial tv in London, the eyes of most of Europe and many other countries who have modelled their radio and television programming on the BBC pattern of state ownership, are focused on the British experiment. If the project proves successful, there is every likelihood that France, Italy, Germany and the Scandinavian countries will follow suit.

The occasion, too, is of exceptional interest to American webs and programming outfits. For the first time, there is a financially worthwhile outlet for programs and the means for establishing a regular interchange of material. Indicative of this interest is the visit of Pat Weaver, NBC prexy, who is due in on Thursday (22) for the opening ceremonies and will stay on to talk about the intricacies of commercial television to the Incorporated Society of Advertisers. Other NBC execs who will be in town for the launching of the new web include Tom McFadden and Len Allen, while Merle Jones reps CBS.

Among other tv personalities who are converging on London for the occasion are Lew Wasserman, president of the Music Corp. of America, Harry Fox, trustee of the

(Continued on page 32)

Rubber Checks, Broken Pacts: Vegas Op No-No's

It's not generally known but the Nevada joints live in fear of two elements which could mean cancellation of their gambling casino licenses: (1), breach of contract; (2), a bouncing check.

That's part and parcel of the gambling privilege and, obviously, is the acts' and agents' best insurance in talent relations with the hostelries. For, no matter their disgruntlement, the best they can do is negotiate for possible settlement or deferment of their deals, a la the Wally Cox, Hildegarde, Edith Piaf and kindred happenings in recent weeks.

Sarnoff: Place Toll-TV Before American Voters

Washington, Sept. 20.

Since the American family has a "direct stake" in the operations of the radio-tv industry, the issue of free vs. toll-tv should be injected into the 1956 political campaigns and thus "thrown into the hopper of popular discussion," Brig. Gen. David Sarnoff, board chairman of the Radio Corp. of America, told a meeting of the Advertising Club here today (Tues.).

Always a vocal foe of any pay-as-you-see system, Sarnoff likened the importance of the issue to pro-

(Continued on page 75)

ABC Bans 'Man' Disk; NBC May Ditto; Okay at CBS

Hollywood, Sept. 20.

Vocal disk versions of "An Occasional Man," tune penned by Ralph Blane and Hugh Martin for Paramount's "The Girl Rush," has been banned by ABC and web's stations on the grounds it is "too risque." "Man" has been cut by Jeri Southern for Decca and Ella Mae Morse on the Capitol label.

One of the lines that ABC feels is "questionable" is femme chirping of "Our little island was made for pleasure, and in the evening it's a cool treasure, when his hour grows later, what is greater than an occasional man."

According to an NBC spokesman, that network, too, is contemplating nixing "Man" but as yet hasn't reached an official decision on the matter.

CBS, on the other hand, has okayed "Man" disk. Tune is published by Frank Music Co.

M&L Face Suit On '$64,000' Takeoff

Dean Martin and Jerry Lewis may have produced laughs with their "$64,000 Question" lampoon Sunday night (18) on "Colgate Variety Hour," but they also produced a lawsuit. Revlon, sponsor of "$64,000 Question," together with the Norman, Craig & Kummel agency filed suit against the comics, NBC and Colgate yesterday (Tues.), charging plagiarism and dilution of sponsor identification.

Revlon claims the M & L takeoff used the same music, phraseology and treatment as the regu-

(Continued on page 75)

Weaver's Wide World Hop

Pat Weaver, NBC prexy, is expected to hop around the world before returning to his desk. He left last night (Tues.) for London for the opening of the British commercial tv operation tomorrow (Thurs.) and to address Britain's advertisers.

His quickie "wide world" spanning was reportedly a last-minute decision, with stopovers in India and Istanbul on tap.

Life Is Earnest, and Oldsmobile, But It's Mistake to Show Sales Films to Broadway Sophisticates

Broadwayites who attended a special "preview" Sunday night (18) of the new Oldsmobile show at the Ziegfeld Theatre, N. Y., say that it contained the most unintentionally hilarious comedy routine in memory. The interlude was a filmed sales spiel by J. F. Wolfram, General Motors vice-prez and Oldsmobile general manager. The unintentionally uproarious bit drew such audience howls that it had to be discontinued before running full length.

As with previous Oldsmobile shows, this year's is a major production, with original book and musical numbers, fullscale choreography, lavish scenery and costumes and a large company of Equity players. Professionals out front thought it involved an investment comparable to a major Broadway musical production.

The whole imposing production built up to the "commercial," in the form of the color film sales pitch by the motor company exec. Although intended for employees, when viewed by outsiders, the spiel, delivered in obvious earnestness and intended to whip up the Olds dealers and salesmen to a fever heat to put over the new model, was so cliche-loaded, so incredibly corny that it had the sophisticated show biz "courtesy" audience first snickering, then laughing outright and finally in convulsions.

With the huge house in a shambles of uncontrolled mirth, the director of the show at last appeared from the wings, called to the projection booth to halt the film and then reprimanded the audience for its discourtesy. A scheduled followup film by another Oldsmobile exec was cancelled, and the show went right into its big finale, which understandably fell rather flat.

'Federal Theatre' Advisors Include Barney Balaban

Washington, Sept. 20.

Barney Balaban, president of Paramount Pictures, has been appointed a member of a commission established by Congress to plan a cultural and civic center in the Capital which will include an auditorium for Presidential inaugurals, music and fine arts concerts. The commission has until Feb. 1 to submit its recommendations.

Balaban was one of seven members appointed last week by Vice President Richard M. Nixon. Previously, Speaker of the House Sam Rayburn (D-Tex.) named seven members, including Robert W. Dowling, chairman of ANTA, and Barnee Breeskin, local bandleader.

An additional seven members are to be appointed soon by President Eisenhower.

FREE FILM COME-ON FOR CHICAGO GOSPEL TAB

Chicago, Sept 20.

Free religioso pix are being used as a lure to get the faithful into the Chicago Gospel Tabernacle Auditorium on weekends. Starting next Friday (23) with "Martin Luther," to be shown Friday, Saturday and Sunday at no charge, the Auditorium plans to show a cuffo film with a religious theme every Saturday night thereafter.

Ads tout a band and choir as well, though no mention is made of refreshments.

Hemingway Helping On Exterior Pix Shooting Of 'Old Man' in Cuba

Havana, Sept. 20.

Ernest Hemingway, whose novel "The Old Man and the Sea," won the 1954 Nobel Prize, is helping film exteriors for the film version of his book. Every morning for over a week, Hemingway goes out to sea in his yacht, the Pilar, along with five other boats. There are four fishing smacks from the town of Cojimar, manned by real fishermen, in the outfit.

The little flotilla is operating out of Cojimar, the fishing village 10 miles from Havana, which is the site of "Old Man." A 14-man WB team, bossed by unit manager Don Paige, is doing the actual filming.

Whenever a marlin or shark is hooked, a flare gun is shot off and the yachts, carrying the camera crews, come racing to film the fish being boated. The main problems encountered have been a shortage of fish willing to appear in the pic and torrential downpours which have shortened the afternoon shooting.

Hemingway has set out on innumerable fishing expeditions from Cojimar, and this gave "The Old Man and the Sea" its authenticity.

He has lived at his Finca Vigia estate for 15 years. The Hemingways and the cats make their home

(Continued on page 75)

FRANK DE VOL

Currently—Composed and Conducted Music for U.A.'s "The Big Knife." Columbia Album of Music from "THE BIG KNIFE."
Summer Colgate Variety Hour on NBC-TV.
Preparing—for TV—"DO YOU TRUST YOUR WIFE?" starring EDGAR BERGEN, "BETTY WHITE SHOW."
This week on tour visiting the D. J.'s in Milwaukee—St. Louis—Kansas City.

Ayers Cancer Fund As N.Y. Memorial

Mrs. Lemuel Ayers, the former actress Shirley Osborn, is sparking a Lemuel Ayers Cancer Research Fund to be established at N. Y. Hospital, where the stage designer and producer died last August of the disease at the age of 40. It's the first time the cause has been made public, since the widow wanted to ease the news to their two young children.

Rather than any "memorial," the Ayers Cancer Fund is deemed practical by her and some 600 friends and acquaintances, in the Hollywood studios (notably Metro and Paramount, where he was significantly identified) and on Broadway, which has long been his main activity.

Mrs. Ayers suggests that checks to the fund be made payable to the N. Y. Hospital c/o L. G. Payson, treasurer of the hospital, 525 E. 68th St., N. Y.

OUR READERS IN POKEY

For 50 years this trade paper has been very consistent about its circulation—no "free" list. Only cuffos are our accredited correspondents', a hospitalized actor, if and when writing in for same—and any actor, agent, producer, and the like, who might wind up in the clink for any length of time. That's been known to happen—from anything as, relatively, innocuous as Alimony Jail to imprisonment for more serious offenses against society. Under those circumstances VARIETY is dispatched care of the Warden's office, and usally by request of the chaplain of the particular faith of the errant lammister from the Bright Lights.

As result VARIETY is on a most curious "exchange" list—whatever is the magic of the prison grapevine that makes those things tick, the word seemingly has gotten around that this a "right" bunch and many a prison sheet thus comes to the Editor's desk.

One, to hand, The Echo, "published in the Prison Print Shop at Huntsville (Texas) and for the Inmates of the Texas Prison System, under direction of L. R. Tucker, Supt. of Printing," headlines the fact that machine trouble caused suspension of publication for four months—and not because of anything "The Finger" wrote. "The Finger" is a P. 2 Inside Stuff department, apparently a sensitive job, if to be of any fingerpointing value and yet maintain even-keel with the authorities.

The masthead of The Echo, in a boxed position somewhat akin to the N. Y. Times' "all the news that's fit to print" position, indicates that the sheet's "News Sources (are) Penal Press, Grapevine, Wireless News, Service."

That "grapevine" strikes a nerve with any trade newspaperman, especially in the show biz field. How much news does percolate into the trade press via the "grapevine"!

PS—to fully square away the "free list" premise—there is one other exception—a 50% reduction for showfolk in the military service. But must be mailed to an APO number, and the like. During World War I, Sime cuffoed the actors 100%. His successors are a little tougher—only 50% off for Uncle Sam.

9/21

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Release of 'Jungle,' 'Bamboo' Irks Jap Censors; U.S. Distribs Adamant

Tokyo, Sept. 13.

The long dormant matter of censorship by Japanese authorities on U. S. films, imported to this country, has come to a boiling point with the exhibition here of two films which have been the target of criticism from the Japanese press and some exhibitors. The pix are "Blackboard Jungle" (M-G) and "House of Bamboo" (20th), both currently on roadshow release in key cities. Under pressure, most foreign importers except the U. S. majors have submitted their imports to Japanese censorship since the signing of peace. U. S. distributors have adamantly refused to accept what they call "double censorship," pointing out that all their product is checked pre-production in Hollywood.

Unofficially, the Yank distribs point out that Jap producers could use the censorship as a means of fighting the competition from imported pix.

Act Against "Jungle"

Action against "Jungle" so far has included the banning of minors in Kanagawa Prefecture (which includes the large income city of Yokohama) from entering houses showing the film. A label from the Japan Cinema Censorship Board called the picture "a harmful movie." The Chiba Prefecture Assn. of Motion Picture Theatre Owners voted not to show it. Parent-teachers organizations in Fukuoka, Kyushu, and Utsunomiya, north of Tokyo, demanded that it be removed from exhibition in those cities.

The police department in the seaport city of Kobe also has drafted a bill to be submitted to the local assembly asking authority to ban publications and films "harmful to adolescents," citing "Jungle" as typical of what should be banned.

"Bamboo" Rapped By Crix

"House of Bamboo" has been under attack from reviewers of nearly all Japanese language newspapers, including the top three, Yomiuri, Mainichi and Asahi, with a combined circulation of about 10,000,000. Yomiuri editorially urged all Japanese "not to cooperate with any American moviemen in the future if they come here again to make such an insulting picture."

The Mainichi said: "The American film companies have stubbornly refused to cooperate with the Japanese. They will be forced to cooperate now that all enterprising operators have decided to turn their backs on them."

Speaking for the Theater Owners Federation of Japan, President Giichi Kono added, "We expect American movie companies to cooperate with us and enable us to reject undesirable pictures. Otherwise we will consider barring all American pix from Japan."

A spokesman for the Movie Ethics Control Committee announced that a demand would be made early next week to Irving Maas, MPEA veepee for Australasia, asking once more that U. S. films be submitted for censorship.

Maas to Report on Situation

Maas told VARIETY that he has been in constant discussion with Japanese authorities about the matter of censoring U. S. films and that he would make a statement after the most recent stories in the newspapers had been studied.

It was pointed out here that all foreign film importers do not submit their product to censorship. They cite specifically French imports which several times in the past have had their runs interrupted by the police for scissoring of nudity. Several distribs of Gallic product have submitted

(Continued on page 19)

MARGARET COOK SUES MEXICO'S CANTINFLAS

Los Angeles, Sept. 20.

Cantinflas (Mario Moreno), Mexican comedian who is co-starring with David Niven in Mike Todd's "Around the World in 80 Days," is defendant in a $30,000 suit, filed by theatrical agent Margaret Cook, who claims amounts as her commission on picture.

Agent contends that in 1943 she was hired by Cantinflas to develop interest in him in Hollywood, and that a new agreement was reached in 1944 which still is in effect. Actor, complaint states, has refused to comply with agreement on picture for which he is getting $300,000.

School Authorities In Minn. Controversy Nix Murrow's Bid to 'See It'

Minneapolis, Sept. 20.

Because it felt that the tv show might antagonize some voters, the Moorhead, Minn., school board refused to permit Edward R. Murrow to present its present controversy over extension of educational facilities on his CBS network "See It Now" show.

Believing that the matter possessed national significance and would be of general interest, Murrow had made the request.

Much feeling has been stirred in the Moorhead area by proposals to reorganize its school district to include outlying districts in the same county, some of which do not maintain any schools. Several reorganization proposals have been defeated, but another election is pending.

KIT CORNELL OPERATION DUE BEFORE ROAD TOUR

Katharine Cornell will shortly undergo surgery for a long-standing lung ailment. The actress-manager will enter Doctor's Hospital, N. Y., for the operation before going on tour in mid-November in "The Dark Is Light Enough."

It's understood that the star's condition is not a matter of alarm, but something she has had for some years and has repeatedly delayed having attended to. The ailment has gradually become more aggravated, however, and has now reached a state requiring surgery. Miss Cornell reportedly wants to get it over with before starting rehearsals and embarking on a long tour.

The star, who appeared in the Christopher Fry drama on Broadway last season, recently returned to her new home at Sneden's Landing, N. Y., after her summering at her place on Martha's Vineyard, Mass.

Court Rules in Favor Of Buffalo Ed Sullivan

Columnist-emcee Ed Sullivan was denied a temporary injunction to restrain a Buffalo, N.Y., Ed Sullivan from using his name in a radio-tv sales and repair business this week. N. Y. Supreme Court Justice Walter A. Lynch ruled against the injunction, which columnist Sullivan had requested on the basis that the Buffalo Sullivan was seeking to capitalize on his name and fame.

Justice Lynch ruled that while columnist Sullivan had achieved national fame, there was no conflict of interests in the two cases. Though the Buffalo Sullivan's company is named Ed Sullivan Radio & TV Co., it deals strictly in set sales and repairs. "Every man has a right to honestly use his own name," said Justice Lynch, and added that "there were Ed Sullivans long before the plaintiff was born and there will be many bearing that name in the future."

'$64,000 Question' Menu For Hotel New Yorker

Hotel New Yorker has hopped aboard the "$64,000 Question" bandwagon by featuring a menu in its restaurants with the same items correctly identified by $64,000-prize-winner Capt. Richard McCutcheon last week on the CBS-TV show.

Items are the same as those on the Buckingham Palace menu of March 21, 1939—Consomme Quenelle, Filet de Truite Saumonce, Sauce Maltaise, Petit Pois Francaise, Corbeille, Chauteau Yquem and Madeira Sercial—but the tab for the entire dinner is only $2.95.

TO VENICE WITHOUT LOVE

Kingsley's Evaluation of Venice

Venice film festival this year "hit a new low" and almost wasn't worth going to, says Edward L. Kingsley, head of Kingsley International and also topper of Columbia's new foreign film distribution setup.

Kingsley, a regular at both Venice and Cannes, said the trouble in his opinion was the comparatively close spacing of the two events. Since pix entered in one can't compete in the other, "there just isn't enough really top-rate material around," he observed.

"Kentuckian," along with Paramount's "To Catch a Thief," was an "official" entry, picked by the Motion Picture Export Assn. from pix submitted by the companies. Only American Venice winner was "The Big Knife" which rated a Silver Lion award.

Kingsley, who had gone to Europe in the hope of possibly picking up a film, said the Venice choice was so disappointing, and the quality of pix shown was so far below standard, that he didn't acquire anything. Also, he said, even on the mediocre product, producers are still asking ridiculous prices. As for "Ordet," the Danish Venice winner, Kingsley thought it was a fine picture but not a commercial one in the U.S.

"Considering Europe's present output, there just isn't room for more than one big festival a year," the indie distrib opined.

Kingsley's disappointment with Venice has been generally echoed by those who have returned from the fest.

Italians Rap Venice, Too

By ROBERT F. HAWKINS

Rome, Sept. 20.

Sharp criticism of the Venice Film Festival prize awards has been voiced during the past week in a large number of Italian dailies and weeklies, with the top Italian tradepaper, "Araldo dello Spettacolo" headlining a recent issue with "An absurd prize-awarding winds up a grey 16th annual Venice Film Festival." Most sheets agree that the jury this year paid an overly generous tribute to the post-Geneva climate in parceling out kudos on geographical as well as artistic considerations. Especially singled out for criticism were the decisions giving a Silver Lion to the Dutch "Ciske de Rat," and medals to Polish director Andrei Munk for "Men of the Blue Cross" and Czech director Vaclav Criska for his work on "Smetana." The last-minute splitting of the acting prize, almost unanimously voted for Curd Jurgens for the German entry "Des Teufels General" and the French pic, "Les Heros Sont Fatigues," with Kenneth More ("The Deep Blue Sea") was termed an obvious sign of appeasement towards Great Britain, which only collected one other minor award for direction.

Others felt that Alexandre Astruc's direction award for his first feature direction of "Mauvaises Rencontres" should instead have gone to another French entry, "Chiens Pardus Sana Colliers," directed by Jean Delannoy. One of the top Italian weeklies, "Europeo," protested loudly, claiming that the USA indie entry, "The Big Knife" (U-A), was by far the best and most courageous film in Venice, and should have received the Gold Lion of St. Mark. This, however, is the only objection recorded against the generally popular top award to the Danish director, Carl Theodore Dreyer, and to his pic, "Ordet."

Especially (and understandably) in the Italian trade press, but elsewhere as well, there was dismay at the failure to include three of the four Italo entries in the top awards (Italy's "Le Amiche" got a Silver Lion; "Gli Sbandati" won a directors mention for Francesco Maselli; "Amici per la Pelle" won the Catholic award), which it is said must have been due to the inferiority complex felt by the predominantly Italian jury (ratio: five Italo's, four foreign) "ashamed" of voting for the home product, in lieu of the foreign "appeasement."

Further criticism was leveled at the changes the jury made in the structure of the prize awards, practically awarding kudos solely to films or their directors, while omitting the more traditional recognition of the work of writer, cameraman, etc. This, it is said, is another sure sign of the political apportioning required in order to send every nation home happy.

The "Araldo dello Spettacolo," which has a semi-official ANICA-industry status here, winds up its blast at Venice with a warning that unless drastic revisions of the present structure of the Venice event are undertaken at once, the industries of the various countries would probably abstain from further participation, thus dooming Venice, to full advantage of other Festivals or similar manifestations.

'Size' Fades Out, France-Italy Go Back to 'Flavor'

Italian and French producers are gradually turning their back on "size" and are showing signs of returning to making features with the native flavor that sells 'em in the U. S., George Margolin, Continental Motion Pictures Corp. topper, said in N. Y. Monday (19) following his return from a three and a half months stay in Europe.

While on the Continent, Margolin signed with Productions Jacques Roitfeld to rep the French outfit in this country. He's currently nogotiating here in behalf of Roitfeld's "Nana," tinter starring Martine Carol. Margoline also said Roitfeld was planning to roll "Folies Bergere" in January. It'll be in color and CinemaScope.

Apart from Roitfeld, Margolin also reps Minerva Film, Rome, and

(Continued on page 19)

GOOD CATHOLICS OUGHT AVOID B-RATED PIX

Albany, Sept. 20.

"As a general rule, Catholics certainly should try to avoid B Class (Legion of Decency) movies." Thus declared the Rev. John J. Collins, longtime conductor of The Question Box in The Evangelist, official weekly of the Albany Catholic Diocese.

Father Collins replied to the question of an Amsterdam reader whether a "B" classification—"morally objectionable in part for all"—means "Adult Catholics should not see this picture."

"Catholics should try to follow as carefully as they can the ratings of the Legion of Decency," answered Father Collins. "Adult Catholics should restrict themselves to A1 and A11 movies. They should not attend B-Class movies since these are objectionable in part for all. The rating does not necessarily bind under pain of sin, however."

John De Waal Steps Up

John C. De Waal has been named manager of branch operations for RKO, succeeding the late William J. McShea.

DeWaal, who has been with RKO 31 years, joined the branch operations division in 1945.

EACH YEAR IT'S EMBARRASSING

Another Venice Film Festival has come and gone and—as per custom by now—in its wake has followed a wave of griping and grumbling on the part of practically everyone connected with it.

Venice rarely leaves anyone happy, least of all the American companies who feel strongly that the festival inevitably hands them the short end of the bargain. In addition, this year there was the embarrassment of the pressure by Ambassador Clare Boothe Luce which resulted in withdrawal of Metro's "The Blackboard Jungle."

There are two main reasons why, in the opinion of observers in New York, neither Cannes nor Venice will ever add up for the Americans.

(1) *The American industry and the festival really operate at cross-purposes. Hollywood is geared to produce a commercial product. The festival juries look for "art." The two concepts are bound to clash.*

(2) *The system of selection employed in picking the U.S. entries almost invites criticism. Yet, changes are unlikely since the current way of handling the entries serves the fiscal purposes of the individual companies.*

Almost unanimously, American industry execs back from Venice have condemned the American submission of "The Kentuckian" for the competition. "That really gave us a black eye there," commented one.

Cross-Purposes

The embarrassment of cross-purpose swings on the concept of "values." To United Artists, "The Kentuckian" is a money picture. But at the Festival the audience laughed derisively and the judges were vexed. In the context of Venice such a film simply was not prestige for the United States.

(Continued on page 18)

Wyler's First for Allied Looms As Gala NBC Telecast With Up To 15 Minutes of Screen Clips

NBC-TV is working on a deal whereby the network will produce a spectacular around the making of "The Friendly Persuasion," William Wyler's initial entry for Allied Artists. According to tv sources, the show in mind would run an hour and would include excerpts from the film plus up to 15 minutes of coverage of its world premiere. Latter, of course, hasn't been set. "Persuasion" still being in production.

NBC will pay production costs up to $150,000, on the basis of present talks. If the budget goes over that figure, AA will shell out up to the next $50,000 and the network is responsible for anything over $200,000.

If the deal jells, it would represent further evidence of AA's "bigtime" aspirations. As a matter of fact, it's regarded as significant that talks are under way concerning such a spec tv show built about an AA production, since AA heretofore has been strictly a minor league operation in contrast with the "major" studios.

"Persuasion" began rolling Sept. 7 with Gary Cooper and Dorothy McGuire in the leads. Wyler is both producer and director.

RKO Sans All Players

Hollywood, Sept. 20.

Michael St. Angel flapped his wings and soared off the RKO lot, leaving that studio without a single player under exclusive contract. He had been a contractee since 1951.

His last RKO credit was in "French Line."

3d Film in Row Slaps Publicists, Who 'Don't Mind'

Whenever Hollywood looks at itself via its own medium, it often presents many unpleasant aspects of life in the film colony. Producers, performers, directors and publicity chiefs are placed under microscopic inspection. This leads to the usual guessing game in picture circles to determine the real life counterparts of the characters portrayed on the screen. Of course, the foreward to the picture contains the usual disclaimer that all characters shown are fictional, but this has little effect in stopping the intra-trade quiz program.

In general, the publicity toppers appear to be the favorite fall guys of the screen writers. They are presented as sinister, behind-the-scenes yes-men, protecting at all costs the studio boss. In the writer's imagination, they come out

(Continued on page 19)

'CAROUSEL' WILL FINISH IN 4X-55M C'SCOPE

Hollywood, Sept. 20.

Twentieth-Fox, which started "Carousel" with both the 4X-55m CinemaScope cameras and the standard 35m C'Scope lens, thereby cuing Frank Sinatra's walkout, has now dropped the latter process.

According to the studio, execs are so impressed with the clarity and definition of the footage shot by director Henry King on loca-

(Continued on page 18)

National Boxoffice Survey

Weather Hits Biz; 'Holiday' in First, 'Thief' 2d, 'Fair Weather' 3d, 'Hand,' 'McConnell' Next

Return of high temperatures in many sections, unsettled weather in other parts of the nation and the absence of much new, big fare are hurting biz in key cities covered by VARIETY this week. Atlantic seaboard, with such large keys as N.Y., Philly, Washington and Boston had to contend with storm warnings about Hurricane Ione and part of the actual storm.

"Cinerama Holiday" (Indie) is taking over undisputed possession of first place this session. It is playing in 10 big key spots, and in numerous locations picked up its pace. "To Catch Thief" (Par), champ for three weeks in succession, is winding up second mainly because being launched in only a few new keys.

"Always Fair Weather" (M-G) is taking third money by dint of several improved showings and the weight of playdates. It is far from sock in quite a few cities. "Left Hand of God" (20th) again is winding in fourth place, and running into some spotty showings.

"McConnell Story" (WB) is pushing up from far back in the pack to cop fifth position. "Summertime" (UA), also showing in more places, is moving up to sixth place as against eighth a week ago.

"The Shrike" (U) also is cashing in on a batch of new playdates, and climbing to seventh spot. "Love Is Splendored Thing" (20th) is taking eighth. "Pete Kelly's Blues" (WB) is finishing ninth while "Never Too Young" (Par) rounds out the Top 10 list. "We're No Angels" (Par), "Marty" (UA) and "Night of Hunter" (UA) are the runner-up films in that sequence. "Hunter" is quite uneven.

"To Hell and Back" (U) continues mighty on extended-runs in Boston and Philly, and was sock enough in St. Louis to win a second round. Pic, which preems at N.Y. Capitol this week, still is topping "Glenn Miller Story" and "Magnificent Obsession" business by wide margins. It did virtually a week's biz in three days in New Orleans. "African Lion" (BV), also new, set a house record in N. Y.

"I Am a Camera" (DCA), which continues smash in N.Y. and Frisco, hung up a new record opening week in L.A. "Footsteps in Fog" (Col), fine in Philly, looks fair in L.A.

"Night Holds Terror" (Col), fairish in Frisco, is so-so in Providence. "The Outlaw" (RKO), out on some new dates, shapes sock in Cleveland and stout in Cincy.

"Virgin Queen" (20th) is doing better currently, being great in Frisco, hotsy in Chi and good in Minneapolis. "Man From Laramie" (Col), sock in Omaha and Chi, is offish in N.Y.

"One Desire" (U) looms solid in Denver. "Monika" (Indie) is stout in Indianapolis.

"Girl Rush" (Par) shapes smart in Boston. "Female on Beach" (UI) looks fine in Toronto.

(Complete Boxoffice Reports on Pages 6-7)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
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SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 200 No. 3

INDEX

Bills 66
Chatter 74
Concert Ballet 73
Films Reviews 6
House Reviews 67
Ice Show Review 67
Inside Music 54
Inside Pictures 14
Inside Radio-Tv 46
International 15
Legitimate 68
Literati 24
Music 49
New Acts 62
Night Club Reviews 64
Obituaries 75
Pictures 3
Radio-Television 29
Radio Reviews 44
Record Reviews 50
Frank Scully 24
Television Reviews 34
TV Films 41
Vaudeville 60
Wall Street 14

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year $20 Foreign

'NEW FACES' STRONGLY EMPHASIZED AS COMPANIES CITE THEIR YOUNG BLOOD

Hollywood's film producers were given unusually firm assurance this week that any efforts to introduce and build "new faces" on the screen will be supported by at least United Paramount Theatres. At the same time, elaborate plans to launch younger-generation players were revealed by Paramount, Warners, Metro, 20th-Fox and Columbia in reports to UPT.

In reporting on UPT's recent Spring Lake, N. J., convention of the corporation's subsidiary circuit heads, president Leonard Goldenson cited Par's "The Scarlet Hour" as "just a single step in the right direction." This entry, which Michael Curtiz is directing, is significant in that it lacks the "insurance" of at least one big name, the leads being played by newcomers Carol Ohmart and and Tom Tryon.

Said Goldenson: "We who operate the theatres (UPT is the nation's biggest chain, numbering about 650 houses) must be prepared and willing to share with the film producers the responsibility for productions of this calibre. We must be ready to cooperate in launching pictures like 'The Scarlet Hour' if the studios are to take heart and genuinely warm up to the whole idea of new faces before the cameras in vehicles that are not of top quality."

Four-Prong

UPT's 1955 conclave concluded with this four-part resolution:

(1)—All producers be urged to concentrate on the development of new faces.

(2)—That all new and young talent be handled in an intelligent manner by bringing them along gradually in roles best suited for them with the proper attendant publicity and promotion and a constant flow of information for their use.

(3)—That all exhibitors be urged to assure all producers and distributors of their full cooperation in all projects of this kind concerning new faces.

(4)—UPT will continue the various activities already in motion and designed to lure youngsters to the boxoffice.

That last item refers to such UPT gimmicks around the country as the organization of teenage

(Continued on page 19)

'WIRETAPPER' GETS RELIGION

Indie Feature Contracted by Boston's Joe E. Levine

Boston, Sept. 20.

Joseph E. Levine, president of Embassy Pictures Corp., Boston, has returned from the Coast with worldwide distribution rights to "Wiretapper" (Indie) starring Bill Williams and Georgia Lee.

Levine paused only briefly in Boston, then flew back to L.A. to tie up some loose ends and arrange other product deals. Terry Turner will handle exploitation ballyhoo for "Wiretappers" in New England.

The independent production, bought by Levine in Hollywood, is the based-on-truth story of minister's son Jim Vaus, whose skill at wiretapping and electronics was utilized by the Los Angeles underworld character Mickey Cohen. Religious conversion of Jim Vaus by Billy Graham, the evangelist, is reenacted in the film by Graham himself.

Premiere for "Wiretappers" may be in Texas, Levine revealed but final arrangements have not yet been made. It will be released within eight weeks in New England.

Levine also reported he had made a deal with DCA to distribute "I Am A Camera." The film will go into the Kenmore in Boston following "Marty," current.

'Punch-Drunk' Crack Draws 200G Suit From Stillman's Gymnasium

Lou Stillman (of the gymnasium Stillmans) regards his exercise emporium with pardonable pride and when Paramount's "Country Girl" uses the line, "go to Stillman's gym to get a punch-drunk fighter," that's not only a reflection upon his establishment but upon the quality of his clientele as well.

Stillman vented his displeasure last week in a $200,000 damage suit brought in N. Y. Supreme Court against Paramount and Perlberg-Seaton Productions. He asks $100,000 for invasion of his rights of privacy plus another $100,000 balm for alleged libel.

Such an expression as "punch-drunk fighter," the suit charges, is "defamatory, libelous, false and malicious" for the words are synonymous with the terms, "derelict" and "bum." It's also claimed that the line caused Stillman to be held up to "public scorn and ridicule."

Defendants, who asked dismissal of the action, argued that the words aren't libelous per se. Besides Paramount and Perlberg-Seaton, those named also include William Perlberg and George Seaton individually along with Paramount Distributing Corp. and Paramount International.

PAR ACTION SETTLED

Involved Rental Claim Against U.A. in Los Angeles

Suit brought by Paramount Film Distributing Corp. against the United Artists Theatre Circuit in an attempt to recover $7,298 in rental fees allegedly owed Par by the United Artists Theatre, Los Angeles, was settled and discontinued according to papers filed in N.Y. Federal court last week. Action involved exhibition of the distrib's "Sangaree" at the United Artists from June 24, 1954, through July 14.

Under a contract entered into shortly before the film opened at the United Artists, Par charged that the house originally was bound to pay a $17,000 rental but the fee was later reduced to $15,600 by mutual agreement. Of the adjusted sum, the distrib asserted, the theatre paid only $8,301 and refused to pay the balance. Terms of the settlement were undisclosed.

Joe Hyams, Columbia homeoffice publicist since 1947, has resigned to join producers' representative Bernie Kamber in the promotion of Hecht-Lancaster and Samuel Goldwyn Jr. films.

Royal Film Performance

London, Sept. 20.

Paramount's "To Catch A Thief," produced and directed by Alfred Hitchcock with Cary Grant and Grace Kelly in the leads, has been selected for 1955's Royal Film Performance. As per tradition, members of the Royal family and British and foreign notables expectedly will attend the showing, which is set for Oct. 31 at the Odeon Theatre, Leicester Square.

Proceeds will go to the Cinematograph Trade Benevolent Fund, chief charity outlet of the British pic industry.

Sordid Saga Of A Star, 'Big Knife' Stirs Trade Talk

Robert Aldrich's indie production of "The Big Knife" is being given a verbal workout by some tradesters who have caught in at advance screenings in L.A. and N.Y. Cueing pro and con speculation is the film's public relations factors—specifically, whether such a depiction of Hollywood characters might possibly have a downbeat effect.

"Knife" is an adaptation of Clifford Odets' 1949 play. It's central character, played by Jack Palance, is a big-deal actor with an affection for extra-marital blondes and brunets and whose background includes a covered-up hit-and-run homicide. The head of an important studio, Rod Steiger, compels Palance to sign a long-term contract under threat of exposure of

(Continued on page 66)

L. A. to N. Y.

Rita Allen
Maxwell Arnow
Lauren Bacall
Ralph Bellamy
Humphrey Bogart
Nick Dennis
Betty Furness
Roy Gerber
Ann Harding
Don Hartman
Joseph H. Hazen
Charlton Heston
Sid Kuller
Peter Lawford
Perry Lopez
Fred Lloyd
Delbert Mann
Stephen Mitchell
George Murphy
Gregory Peck
George Raft
Maria Riva
Mark Robson
David Rose
Sig Schlager
Red Skelton
Charles E. Skinner
Joseph Szigeti
Milton Weiss
Anna May Wong
Jane Wyman
Philip Yordan

Europe to N. Y.

Rudolf Bing
Claire Bloom
Maurice Chevalier
Lucienne Delyle
Paul Douglas
Norman Evans
Alec Finlay
Rita Finlay
Granger Bros.
Taylor Graves
Jack Hylton
Isaac Jofe
Betty Jumel
Juliana Larson
Goddard Lisberson
John G. McCarthy
Alastair McHarg
Lewis Milestone
Robert Mitchum
Eugene Ormandy
Steven Pallos
Tessie O'Shea
Anthony Quinn
Billy Rose
Bella Spewack
Sam Spewack
Peter Ustinov
John Williams

Magna Sets $500,000-Plus 'Oklahoma' Pre-Sell Budget

Magna Theatre Corp. is planning to spend in excess of $500,000 to presell its "Oklahoma" Todd-AO pic in the 50 top markets where the musical will be roadshown, the Bureau of Advertising estimates.

Film opens in N.Y. at the Rivoli Oct. 13. Saturation advertising totaling 6,000 lines is being run in all N.Y. market papers prior to the opening.

In addition to the $500,000, a hefty budget has been earmarked to plug the Rodgers & Hammerstein pic in Sunday mag sections and also for local merchandising tieins. All ads are being placed via Donahue & Coe. Exhibition policy for "Oklahoma," — two-a-day and reserved seats—is being stressed in all ads.

Italo Features' Reduced Volume, 115 Versus 157

Italian production is cutting down. According to a Rome estimate relayed by Italian Films Export, the total number of Italo pix to be made in 1955 probably will run to about 115 compared with 157 last year.

Produced during the first eight months of 1955 were 90 features, including coproductions. Last year, in that same period, there were 106 pictures made. It's figured that, during the remaining four months of '55, some 25 features should be produced.

New York Sound Track

Motion Picture Export Assn. in N. Y. says it has no knowledge of any "loan" arrangement being worked out in Italy by **Griffith Johnson**, MPEA v.p. According to the association, Johnson is doing nothing more than listening to various Italian complaints and, presumably, to Italian suggestions for remedying them. However, he isn't authorized to conduct any loan negotiations, nor has he reported to his headquarters or to the companies that such a proposal was made to him.

Alex Segal shifts from tv to screen as director of Metro's "Fearful Decision," to be produced by **Nicholas Nayfack** . . . **Onslow Stevens** planed to Switzerland for his role in Metro's "The Mountain" . . . **Robert Bassler** bought screen rights to the British novel, "The Singer, Not the Song," for filming in Mexico under the Libra Productions banner . . . Metro signed **Pamela Brown** as femme lead opposite **Kirk Douglas**, now filming in Europe.

Anthony Quinn enroute to the Coast from Paris where he appeared in location scenes for "Lust for Life," Metro's Van Gogh biopic . . . Warner Bros. actor **Perry Lopez** in to plug "The Steel Jungle" and "The Darkest Hour" . . . **S. Robert Abraham** arrived from Israel to set up distribution plans for the Israeli-made "Hill No. 24 Doesn't Answer" and to fulfill a series of lecture dates . . . **George Kemp** of the Montauk Theatre, Passaic, N. J. is winner of first prize in Stanley Warner's spring festival drive. Entitles him and Mrs. Kemp to two weeks in England with all expenses paid. **Irving Hillman**, of the Roger Sherman Theatre, New Haven, received a $1,500 U. S. Bond as second prize. Third place, a $1,000 Bond, went to **Anthony Collinicini** of the Manos Theatre, Greensburg, Pa. . . . **John Parker** to the Coast on a talent quest for "Panic," the Van Wolf-Parker VistaVision production slated for filming in New York this winter.

One-time radio writer **Ranald MacDougall** now as writer and director on "The Good Shepherd," based on a novel by **C. S. Forester** at Columbia Studio for roles . . . **Howard Welsch** will film **George Bernard Shaw's** "The Millionairess" in London early next year . . . **Jean Peters** suspended by 20th-Fox for turning down the femme lead in "The Wrong Man."

The plot behind Paramount's 300 screenings of "Desperate Hours" around the country: To convince theatremen, bookers, critics, etc., that this is no rehash of the old desperadoes-and-hostages theme . . . **Joseph Hayes** at work on two more novels for Random House, one in collaboration with his wife, Marryann.

'Monitor," weekend-long program on the NBC radio network, had a full dose of Paramount over the past Saturday and Sunday (17-18). Aired were sound track excerpts from "To Catch a Thief" with **Grace Kelly** and **Cary Grant**, "You're Never Too Young" with **Dean Martin** and **Jerry Lewis**, "We're No Angels" with **Humphrey Bogart**, **Peter Ustinov**, **Charlton Heston** and **Aldo Ray** and "Ulysses" with **Kirk Douglas** and **Anna Mangano** . . . Heard via taped interviews were **Shirley MacLaine** and **Alfred Hitchcock** in a discussion of "The Trouble with Harry."

Filming of additional sequences of "The Spirit of St. Louis," the **Leland Hayward** production for Warner Bros., will resume in New York and Hollywood in about 10 days. **James Stewart**, who portrays Charles Lindbergh, returned to the Coast from Paris after completing the Paris sequences. The location company, with **Billy Wilder** directing, has transferred its headquarters to Killarney, Ireland, for shots of the Lindbergh plane over the ocean and the Irish coast. The U. S. shooting on the film will resume when this unit returns.

Times Square's male pedestrians turn red-faced when that statuesque blonde goes by—in sneaking a rear view they realize they've been trapped into reading a placard commercial for "My Sister Eileen." Columbia's cartoon ads for the same pic, incidentally, are a humorous switch from the routine . . . **Steven Pallos** will produce a film in England for United Artists if present talks work out . . . **George J. Schaefer** will rep producer-director-star **Cornel Wilde** on sales of "Storm Fear" . . . UA's **Max Youngstein** shelling out heavily for the "Gentlemen Marry Brunettes" push. The promotion budget, he says, is $500,000.

Harry F. Olson of RCA named recipient of the Society of Motion Picture & TV Engineers' **Samuel L. Warner** Memorial Award for 1955. Olson is being honored for his accomplishments in audio engineering. He is director of RCA's Acoustical and Electro-mechanical research lab in Princeton, N. J.

John G. McCarthy, partner with **Richard Davis** in United Motion Picture Organization, says his outfit has acquired for U. S. distribution the Spanish pic, "Marcellino Pan Y Vino." McCarthy, back from Venice, also reveals his company will distribute the Rene Claire film, "Le Grand Manouvres," in the U. S. He and Davis have discussed participation in European productions, but nothing has jelled to date . . . **Morris Relder**, Universal sales manager in Kansas City, promoted to Kansas City branch manager. He replaces **Jack Langan** who has resigned . . . **Mayor Robert F. Wagner** this week saw a N. Y. international film fest where there was none. He told a luncheon plans for a festival were under way for 1956. Reporters checking around found the Mayor had engaged in a little wishful thinking . . . **Photog Gjon Mili** on route to Durango, Colo., to cover the wild west sequences for "Around the World in 80 Days." Mili's last assignment was "Guys and Dolls," the current Life cover yarn . . . Third "Don Camillo" pic started in Italy. First one never got off the ground in the U. S. and the second one wasn't seen at all . . . "Ratface," the Dutch film that won a prize at Venice, was actually a German co-production. Fact was played down at the fest.

Betty Garrett back to the Coast following bally work on "My Sister Eileen" . . . **Robert Mitchum** winged in Monday (19) from Europe . . . **Myrna Loy**, absent from films three years, off to Paris to star in **Norman Krasna's** "The Ambassador's Daughter." **John Forsythe** preceded her to do the male lead in the same pic.

Metro has prepared a special "slanguage glossary" of **Damon Runyonisms** used in **Samuel Goldwyn's** "Guys and Dolls." Sample definitions include: "A Guy is a male who, no matter how terrible he seems, you can never be sure that some girl won't go for him. A Doll is an unmarried female, pleasing in appearance to one and all. A Marker is a promise to pay. For words such as "healthy," "loaded," and "well-heeled," no word definitions are given, with a picture of a "healthy, loaded, well-heeled" femme adequately conveying the meaning.

Some readers of the N. Y. Daily News took seriously a publicity handout from United Artists which was printed last week by the daily and which deadpanned that **Otto Preminger** was scouting talent for a beer-drinking dog part in his upcoming "Man With the Golden Arm." The News forwarded to UA a number of letters from persons who claimed their canine pets were addicted to the brew.

N. Y. to L. A.

Ernie Anderson
Ralph B. Austrian
Jules Buck
Irwin Corey
Dave Gordon
Stanley Kubrick
Alan Manings
Margaret O'Brien
Bill Todman
Bob Van Scoyk
Peggy Wood

N. Y. to Europe

Betty Brown
A. Burke Crotty
John Forsythe
Danny Kaye
Norman Lobenz
Myrna Loy
Jack Mills
John B. Nathan
Georgie Price
Max E. Youngstein

WHO BLEW THAT 16M WHISTLE?

Yates Explains Republic's 'Consent'

Ought Never Have Been Co-Defendant in U.S. Suit On 16m He Tells E. D. Martin

Hollywood, Sept. 20.

No change in policy is planned as a result of Republic signing the consent decree in the Government's 16m anti-trust suit against film distributors, according to prexy Herbert J. Yates, in reply to a query by E. D. Martin, TOA prexy.

In his wire to Cartin, also dispatched to other exhibitors, Yates pointed out that the action was the only way in which company could get out of the suit, which, Yates added, should never have included Republic. Government's suit charges the withholding of old product from the 16m telemarket.

"Actually, Republic has already released to tv 80% of its old product produced prior to 1948," Yates stated. "Consequently, Republic is not required to release any additional pictures to television at this time or in the immediate future."

Consent decree, in addition to the pre-1948 films which must be made available to tv, requires that Republic open up certain percentages of its product to the same market at stated periods of time in subsequent years.

In his communique to Yates, sent after Rep entered into its consent decree with the Government, Martin said in part: "Inasmuch as your decision will have tremendous influence on the entire industry and exhibition in particular, and because of our vital interest in this case, I would appreciate any and all information concerning your discussions to date."

Justice Dept.'s suit against 10 defendants and seven co-conspirators, who did not follow Republic's action in entering a consent decree, slated to start today before Federal Judge Leon R. Yankwich, has been postponed until Thursday, due to a current criminal trial extending longer than scheduled.

Academy's Oct. 13 Limit

Hollywood, Sept. 20.

Board of governors of the Academy of Motion Picture Arts and Sciences has set Oct. 13 as the deadline for all branches to have their 28th Awards rules ready for review.

Entire board will act as the Awards Rules Committee.

Republic's Decree Empty of Meaning, Sez Abram Myers

Republic's consent decree in the Government's 16m suit is described as a "phony" by Abraham F. Myers, Allied States Assn.'s board chairman and general counsel. Referring to criticism of Republic in some exhibitor quarters for the action, Myers declared in a specially-issued bulletin that "Republic's defection occurred a long time ago and the consent decree accomplishes nothing so far as that company is concerned and serves merely as an occasion for the Dept. of Justice to pin a shoddy feather on its cap."

Myers noted that the decree may not be important in its application to Republic, but that it can lead "to serious consequences" if applied to the other companies. He expressed the belief that the other major film companies named as defendants would fight the case. He said he would relay "the basis of this belief" in a private communication to Allied leaders.

Since tv has been loaded with Rep oldies, Myers said he was curious to know to what extent, if at all, "the decree would affect the company's policy." As evidence that "the decree was academic and the case moot," Myers cited the answer he had received from Rep prexy Herbert J. Yates in reply to his query on the matter.

Pictorial Films Inc. and Films Inc., 16m distributor outlets for 20th-Fox and Warners, respectively, appear set to follow Republic's lead via similar consent judgments to be entered before the hearings open Thursday (22). Other defendants will fight the issue in court, Coast sources said yesterday.

20th Pacts H-63 For N.Y. Staffers

With 20th-Fox signing a new two-year agreement Monday (19), it's five down and four to go for the Homeoffice Employees Union, Local H-63, IATSE in its negotiations with the film companies. Talks will shortly begin with United Artists, Columbia, Republic and Loew's.

The 20th contract is similar to the pacts previously signed with Paramount, Warner Bros., Universal and RKO. It provides for a $4 to $7 wage hike, a similar increase in the hiring scale, three weeks vacation after 15 years, and 12 weeks severance pay.

White collar union has been aiming for one additional fringe benefit at each company. For example, at Warners it obtained for the first time as part of the contract 50% company contribution toward hospitalization. At U, although the company contributed to hospitalization on a 50-50 basis, it was written into the contract for the first time. At RKO, the union succeeded in obtaining a 35-hour week for the period from Memorial Day to Labor Day.

END BOSTON FILM OFFICE

Martha Kenney In Charge, Since '28—No Need Any Longer

Boston, Sept. 20,

The Boston Film Board of Trade, in business since 1923, is shuttering, its activities ended by the end of Sunday censorship in Massachusetts.

Since 1928, the organization, with Martha Ferris Kenney in charge, has been arranging for the screenings for the Dept. of Public Safety censors from an office at 204 Stuart St.

With prior censorship having been found unconstitutional in Massachusetts, the distributors no

(Continued on page 19)

'GUYS' SKULL-WHIP FOR THEATRES' PUB-AD MEN

Metro in conjunction with David Golding, Samuel Goldwyn pub-ad chief, is holding special promotional meetings with theatre pub-ad men of every theatre in which "Guys and Dolls" is being booked. Third in the series of meetings was held Monday (19) with officials of RKO Theatres in connection with the opening of the picture at Keith's, Washington, D.C. on Nov. 16.

M-G pub-ad topper Howard Dietz, Golding, and Metro staffers conferred with Harry Mandell, RKO Theatres pub-ad chief, and Jerome Baker, manager of the Keith Theatre. Previously meetings were held by Dietz and his staff with William K. Hollander, pub-ad topper of the Balaban & Katz Chicago Theatre, Chicago, where "Guys and Dolls" opens Nov. 11, and with Loew's Theatres Ernie Emerling for the Nov. 4 opening at the Capitol on Broadway. Other dates for the picture include Nov. 16 at the Los Angeles Paramount and Nov. 11 for the Astor Theatre in Boston.

EVEN ATTORNEYS CAN'T DOPE IT

By GENE ARNEEL

The United States Government's 16m antitrust suit against various, but not all, American film companies has attorneys not immediately concerned with the action in a professed state of puzzlement. From genesis to current litigation stage, the entire suit is baffling to many disinterested legalistic onlookers.

The first analytical question is how this newest Dept. of Justice maneuver fits in with the long monopoly bout with the major's which led to divorcement of domestic theatres from production companies and radical changes in exhibitor-distributor business conduct. There's not much similarity discernible in the 16m action but considerable peculiarity has been noted.

The old monopoly suit was inspired by independent theatreowners who beefed that they were the victims of discrimination in a variety of forms. The D. of J. thus had an objective—the removal of trade restraints and the opening of competition.

Some lawyers now want to know the inspiration for the 16m complaint. Specifically, who did the complaining that influenced the D. of J. action? There's no evidence of any such goading. The attorneys say they've been unable to trace the suit to any television people or to individuals or companies in the 16m field itself. Yet, the D. of J. usually goes to court only when antitrust squawks are heard and its investigation turns up

(Continued on page 18)

ROBERT EDWARDS NEW PR HEAD AT TITANUS

Robert Gordon Edwards has been named director of Titanus Films' new public relations department in Rome under Goffredo Lombardo, Titanus prexy.

Edwards for the past two years has been in charge of Italian Films Export's publicity operations in the Italian capital. He resigned in August to move over to Titanus last week (16).

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TOA's Los Angeles Meet Looks Big

On the basis of current reservations, attendance at Theatre Owners of America's annual convention in Los Angeles Oct. 6-9 is expected to top the record 1,070 paid registrants of last year's Chicago conclave.

Although the convention officially opens on Thursday, Oct. 6, there will be a series of pre-convention meetings starting Friday, Sept. 30 when the TOA convention chairmen will confer with general counsel Herman M. Levy, field director George Gaughan, and homeoffice supervisor Joseph G. Alterman.. On Monday, Oct. 3 the convention chairman will meet at TOA's headquarters suite at the Biltmore Hotel to map final convention plans. The next day, Oct. 4, TOA's Exhibitors Film Financial Group, the nominating committee, and the finance committee will meet to prepare reports for submission to the convention. On Wednesday, Oct. 5, day prior to the official opening of the conclave, there will be a joint meeting of the executive committee and the board of directors. Registration also starts on this day.

Morning session of first day, Oct. 6, will be devoted to a welcome by prexy E. D. Martin, a keynote address by Mitchell Wolfson, a nominating committee report by Walter Reade Jr., a discussion of the audience awards by Elmer C. Rhoden, and a report on subscription tv by Alfred Starr. A production seminar, with Paramount's Y. Frank Freeman, will be the feature of the afternoon session.

Subjects of Discourse

The Friday, Oct. 7 conclave will discuss such subjects as the joint Allied-TOA committee, arbitration, EFFG, field activities, the 16m case, insurance, COMPO, national legislation, state and local legislation, film reveiwing, labor relations, and building and safety codes. An advertising and promotion seminar will take place in the afternoon with Metro's Frank Whitbeck, Par's Jerry Pickman, Universal's David A. Lipton, Central States Theatres' Frank Rubel, and Fox West Coast's Russ Brown.

Closing day's session, (Saturday, Oct. 8), open to exhibitors only, will be devoted to such subjects as trade practices, film rentals, reports, discussions on operations, concessions, equipment, advertising and promotion. A Sunday session has been penciled in to discuss unfinished business if it is necessary.

In addition to the business meetings, a round of social activities has been set, including luncheons, dinners, cocktail parties, banquets, and a visit to Disneyland.

Franco-Yank Remittance Terms; Same Number of Yearly Permits But Monthly Dollar Take-Out Up

Paris, Sept. 20.

New Franco-American film agreement, involving a hike in remittances from $200,000 to $235,000 a month and the same number of permits as last year (110) has been signed here by Motion Picture Export Assn. prexy Eric Johnston and Jacques Flaud, head of the Centre National de la Cinematographie, repping the Minister of Commerce and Industry.

One year deal, which runs through June, 1956, also allows free remittance of $50,000 on the first returns of any Hollywood films at the Cannes film fest, whether in or out of that competition.

All in all, but not including possible merit visas to be acquired by American distribs for pushing French films abroad, the new arrangement adds up to a $670,000 raise over last year. There is no counterpart payment or subsidy to France this year, and France has already taken last year's payment of 156,000,000 fr. ($468,000) for use in setting up a French film center in N.Y. and also for a fund to make loans to producers against foreign income which takes time in coming in. The new deal was negotiated here with Flaud by Marc

(Continued on page 18)

Cedric Adams Finds Time

Minneapolis, Sept. 20.

Despite his heavy sked of 25-a-week radio and television shows plus his Minneapolis Star column, Cedric Adams is back to giving new films the onceover. He feels the Hollywood product rates more of his attention now because of improved quality.

Adams' plugs are meaningful to distributors and exhibs here because of his sizeable audience influence.

U and Subsids, Net $2,987,521 For 39 Weeks

Universal and its subsid companies last week reported a net of $2,987,521 for the 39 week period ended July 30. After dividends on the preferred stock, that's equivalent to $2.76 per share on the 1,018,664 common shares outstanding July 30.

Earnings for the three quarters are after $3,125,000 in Federal taxes and $250,000 for contingent liabilities. They're also an improvement of $351,106 over the same period in 1954 when U showed a net of $2,636,415, or $2.49 per common share.

WOLFE COHEN EYES WARNERS' LATIN LINKS

Wolfe Cohen, president of Warner Bros. International, left over the weekend for a six-week inspection of the company's offices in Latin America.

He'll visit Cuba, Venezuela, Brazil, Argentina, Chile, Peru, and Mexico. Karl MacDonald, v.p. of the International company, is accompanying Cohen on part of the trip.

20th Strings Along With Roxy in N.Y.

It may be Metro for the Music Hall, but it's solidly 20th-Fox for the Roxy Theatre, N.Y.

Company has booked the house solid until the beginning of February, selling away only two of its forthcoming pix—"Deep Blue Sea" and "The Tall Men." Latter goes into Loew's State.

Roxy currently has "Love Is a Many Splendored Thing." It'll follow that with "The Left Hand of God," "Seven Cities of Gold," "Girl in the Red Velvet Swing," "View from Pompey's Head," "Good Morning, Miss Dove," "The Rains of Ranchipur" (the Christmas pic) and "The Lieutenant Wore Skirts."

Only break in the Roxy 20th-Fox lineup this year came with Columbia's "Three for the Show" and the Disney "Lady and the Tramp."

20th's "going steady" with the Roxy has at times puzzled observers since some pix which, in the minds of its own sales execs, might profitably have played somewhere else. However, 20th execs feel that the Roxy, when handed the right film, can do very well indeed. Furthermore, they are assured of a Broadway outlet and a cooperative attitude re advertising campaigns, etc.

SCHWALBERG'S PRODUCTION

On Coast To Set Filming of Ehrlich's 'Babylon' Novel

A. W. Schwalberg, former Paramount sales chief now engaged in producers' representation on his own, is seguing into production. Exec, whose company is Artists-Producers Associates, this week concluded negotiations for the purchase of screen rights to "The First Train to Babylon," novel by Max Ehrlich, and left N. Y. for the Coast yesterday (Tues.) to arrange for its lensing.

Schwalberg has in mind to set up a production unit in association with an indie producer. While in Hollywood he'll confer with Otto Preminger and other filmmakers aligned with United Artists in the hope of working out the specifics.

"Babylon," a love-suspense story, appeared in condensed form in the Ladies' Home Journal last May. Harper & Bros. has it coming out today (Wed.) between hard covers. It's also a Readers' Digest Book Club selection and a reprint is set by Bantam for 1956.

'NEW FACES' STRONGLY EMPHASIZED AS COMPANIES CITE THEIR YOUNG BLOOD

Hollywood's film producers were given unusually firm assurance this week that any efforts to introduce and build "new faces" on the screen will be supported by at least United Paramount Theatres. At the same time, elaborate plans to launch younger-generation players were revealed by Paramount, Warners, Metro, 20th-Fox and Columbia in reports to UPT.

In reporting on UPT's recent Spring Lake, N. J., convention of the corporation's subsidiary circuit heads, president Leonard Goldenson cited Par's "The Scarlet Hour" as "just a single step in the right direction." This entry, which Michael Curtiz is directing, is significant in that it lacks the "insurance" of at least one big name, the leads being played by newcomers Carol Ohmart and and Tom Tryon.

Said Goldenson: "We who operate the theatres (UPT is the nation's biggest chain, numbering about 650 houses) must be prepared and willing to share with the film producers the responsibility for productions of this calibre. We must be ready to cooperate in launching pictures like 'The Scarlet Hour' if the studios are to take heart and genuinely warm up to the whole idea of new faces before the cameras in vehicles that are not of top quality."

Four-Prong

UPT's 1955 conclave concluded with this four-part resolution:

(1)—All producers be urged to concentrate on the development of new faces.

(2)—That all new and young talent be handled in an intelligent manner by bringing them along gradually in roles best suited for them with the proper attendant publicity and promotion and a constant flow of information for their use.

(3)—That all exhibitors be urged to assure all producers and distributors of their full cooperation in all projects of this kind concerning new faces.

(4)—UPT will continue the various activities already in motion and designed to lure youngsters to the boxoffice.

That last item refers to such UPT gimmicks around the country as the organization of teenage

(Continued on page 19)

'WIRETAPPER' GETS RELIGION

Indie Feature Contracted by Boston's Joe E. Levine

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Lou Stillman (of the gymnasium Stillmans) regards his exercise emporium with pardonable pride and when Paramount's "Country Girl" uses the line, "go to Stillman's gym to get a punch-drunk fighter," that's not only a reflection upon his establishment but upon the quality of his clientele as well.

Stillman vented his displeasure last week in a $200,000 damage suit brought in N. Y. Supreme Court against Paramount and Perlberg-Seaton Productions. He asks $100,000 for invasion of his rights of privacy plus another $100,000 balm for alleged libel.

Such an expression as "punch-drunk fighter," the suit charges, is "defamatory, libelous, false and malicious" for the words are synonymous with the terms, "derelict" and "bum." It's also claimed that the line caused Stillman to be held up to "public scorn and ridicule."

Defendants, who asked dismissal of the action, argued that the words aren't libelous per se. Besides Paramount and Perlberg-Seaton, those named also include William Perlberg and George Seaton individually along with Paramount Distributing Corp. and Paramount International.

PAR ACTION SETTLED

Involved Rental Claim Against U.A. in Los Angeles

Suit brought by Paramount Film Distributing Corp. against the United Artists Theatre Circuit in an attempt to recover $7,298 in rental fees allegedly owed Par by the United Artists Theatre, Los Angeles, was settled and discontinued according to papers filed in N.Y. Federal court last week. Action involved exhibition of the distrib's "Sangaree" at the United Artists from June 24, 1954, through July 14.

Under a contract entered into shortly before the film opened at the United Artists, Par charged that the house originally was bound to pay a $17,000 rental but the fee was later reduced to $15,600 by mutual agreement. Of the adjusted sum, the distrib asserted, the theatre paid only $8,301 and refused to pay the balance. Terms of the settlement were undisclosed.

Joe Hyams, Columbia homeoffice publicist since 1947, has resigned to join producers' representative Bernie Kamber in the promotion of Hecht-Lancaster and Samuel Goldwyn Jr. films.

Royal Film Performance

London, Sept. 20.

Paramount's "To Catch A Thief," produced and directed by Alfred Hitchcock with Cary Grant and Grace Kelly in the leads, has been selected for 1955's Royal Film Performance. As per tradition, members of the Royal family and British and foreign notables expectedly will attend the showing, which is set for Oct. 31 at the Odeon Theatre, Leicester Square.

Proceeds will go to the Cinematograph Trade Benevolent Fund, chief charity outlet of the British pic industry.

Sordid Saga Of A Star, 'Big Knife' Stirs Trade Talk

Robert Aldrich's indie production of "The Big Knife" is being given a verbal workout by some tradesters who have caught in at advance screenings in L.A. and N.Y. Cueing pro and con speculation is the film's public relations factors—specifically, whether such a depiction of Hollywood characters might possibly have a downbeat effect.

"Knife" is an adaptation of Clifford Odets' 1949 play. It's central character, played by Jack Palance, is a big-deal actor with an affection for extra-marital blondes and brunets and whose background includes a covered-up hit-and-run homicide. The head of an important studio, Rod Steiger, compels Palance to sign a long-term contract under threat of exposure of

(Continued on page 66)

L. A. to N. Y.

Rita Allen
Maxwell Arnow
Lauren Bacall
Ralph Bellamy
Humphrey Bogart
Nick Dennis
Betty Furness
Roy Gerber
Ann Harding
Don Hartman
Joseph H. Hazen
Charlton Heston
Sid Kuller
Peter Lawford
Perry Lopez
Fred Lloyd
Delbert Mann
Stephen Mitchell
George Murphy
Gregory Peck
George Raft
Maria Riva
Mark Robson
David Rose
Sig Schlager
Red Skelton
Charles E. Skinner
Joseph Szigeti
Milton Weiss
Anna May Wong
Jane Wyman
Philip Yordan

Europe to N. Y.

Rudolf Bing
Claire Bloom
Maurice Chevalier
Lucienne Delyle
Paul Douglas
Norman Evans
Alec Finlay
Rita Finlay
Granger Bros.
Taylor Graves
Jack Hylton
Isaac Jofe
Betty Jumel
Juliana Larson
Goddard Lisberson
John G. McCarthy
Alastair McHarg
Lewis Milestone
Robert Mitchum
Eugene Ormandy
Steven Pallos
Tessie O'Shea
Anthony Quinn
Billy Rose
Bella Spewack
Sam Spewack
Peter Ustinov
John Williams

Italo Features' Reduced Volume, 115 Versus 157

Italian production is cutting down. According to a Rome estimate relayed by Italian Films Export, the total number of Italo pix to be made in 1955 probably will run to about 115 compared with 157 last year.

Produced during the first eight months of 1955 were 90 features, including coproductions. Last year, in that same period, there were 106 pictures made. It's figured that, during the remaining four months of '55, some 25 features should be produced.

Magna Sets $500,000-Plus 'Oklahoma' Pre-Sell Budget

Magna Theatre Corp. is planning to spend in excess of $500,000 to presell its "Oklahoma" Todd-AO pic in the 50 top markets where the musical will be roadshown, the Bureau of Advertising estimates.

Film opens in N.Y. at the Rivoli Oct. 13. Saturation advertising totaling 6,000 lines is being run in all N.Y. market papers prior to the opening.

In addition to the $500,000, a hefty budget has been earmarked to plug the Rodgers & Hammerstein pic in Sunday mag sections and also for local merchandising tieins. All ads are being placed via Donahue & Coe. Exhibition policy for "Oklahoma," — two-a-day and reserved seats—is being stressed in all ads.

New York Sound Track

Motion Picture Export Assn. in N. Y. says it has no knowledge of any "loan" arrangement being worked out in Italy by **Griffith Johnson,** MPEA v.p. According to the association, Johnson is doing nothing more than listening to various Italian complaints and, presumably, to Italian suggestions for remedying them. However, he isn't authorized to conduct any loan negotiations, nor has he reported to his headquarters or to the companies that such a proposal was made to him.

Alex Segal shifts from tv to screen as director of Metro's "Fearful Decision," to be produced by **Nicholas Nayfack** . . . **Onslow Stevens** planed to Switzerland for his role in Metro's "The Mountain" . . . **Robert Bassler** bought screen rights to the British novel, "The Singer, Not the Song," for filming in Mexico under the Libra Productions banner . . . Metro signed **Pamela Brown** as femme lead opposite **Kirk Douglas,** now filming in Europe.

Anthony Quinn enroute to the Coast from Paris where he appeared in location scenes for "Lust for Life," Metro's Van Gogh biopic . . . Warner Bros. actor **Perry Lopez** in to plug "The Steel Jungle" and "The Darkest Hour" . . . **S. Robert Abraham** arrived from Israel to set up distribution plans for the Israeli-made "Hill No. 24 Doesn't Answer" and to fulfill a series of lecture dates . . . **George Kemp** of the Montauk Theatre, Passaic, N. J. is winner of first prize in Stanley Warner's spring festival drive. Entitles him and Mrs. Kemp to two weeks in England with all expenses paid. **Irving Hillman,** of the Roger Sherman Theatre, New Haven, received a $1,500 U. S. Bond as second prize. Third place, a $1,000 Bond, went to **Anthony Collinicini** of the Manos Theatre, Greensburg, Pa. . . . **John Parker** to the Coast on a talent quest for "Panic," the Van Wolf-Parker VistaVision production slated for filming in New York this winter.

One-time radio writer **Ranald MacDougall** now as writer and director on "The Good Shepherd," based on a novel by **C. S. Forester** at Columbia Studio for roles . . . **Howard Welsch** will film **George Bernard Shaw's** "The Millionairess" in London early next year . . . **Jean Peters** suspended by 20th-Fox for turning down the femme lead in "The Wrong Man."

The plot behind Paramount's 300 screenings of "Desperate Hours" around the country: To convince theatremen, bookers, critics, etc., that this is no rehash of the old desperadoes-and-hostages theme . . . **Joseph Hayes** at work on two more novels for Random House, one in collaboration with his wife, Marryann.

'Monitor," weekend-long program on the NBC radio network, had a full dose of Paramount over the past Saturday and Sunday (17-18). Aired were sound track excerpts from "To Catch a Thief" with **Grace Kelly** and **Cary Grant,** "You're Never Too Young" with **Dean Martin** and **Jerry Lewis,** "We're No Angels" with **Humphrey Bogart, Peter Ustinov, Charlton Heston** and **Aldo Ray** and "Ulysses" with **Kirk Douglas** and **Anna Mangano** . . . Heard via taped interviews were **Shirley MacLaine** and **Alfred Hitchcock** in a discussion of "The Trouble with Harry."

Filming of additional sequences of "The Spirit of St. Louis," the **Leland Hayward** production for Warner Bros., will resume in New York and Hollywood in about 10 days. **James Stewart,** who portrays Charles Lindbergh, returned to the Coast from Paris after completing the Paris sequences. The location company, with **Billy Wilder** directing, has transferred its headquarters to Killarney, Ireland, for shots of the Lindbergh plane over the ocean and the Irish coast. The U. S. shooting on the film will resume when this unit returns.

Times Square's male pedestrians turn red-faced when that statuesque blonde goes by—in sneaking a rear view they realize they've been trapped into reading a placard commercial for "My Sister Eileen." Columbia's cartoon ads for the same pic, incidentally, are a humorous switch from the routine . . . **Steven Pallos** will produce a film in England for United Artists if present talks work out . . . **George J. Schaefer** will rep producer-director-star **Cornel Wilde** on sales of "Storm Fear" . . . UA's **Max Youngstein** shelling out heavily for the "Gentlemen Marry Brunettes" push. The promotion budget, he says, is $500,000.

Harry F. Olson of RCA named recipient of the Society of Motion Picture & TV Engineers' **Samuel L. Warner** Memorial Award for 1955. Olson is being honored for his accomplishments in audio engineering. He is director of RCA's Acoustical and Electro-mechanical research lab in Princeton, N. J.

John G. McCarthy, partner with **Richard Davis** in United Motion Picture Organization, says his outfit has acquired for U. S. distribution the Spanish pic, "Marcellino Pan Y Vino." McCarthy, back from Venice, also reveals his company will distribute the Rene Claire film, "Le Grand Manouvres," in the U. S. He and Davis have discussed participation in European productions, but nothing has jelled to date . . . **Morris Relder,** Universal sales manager in Kansas City, promoted to Kansas City branch manager. He replaces **Jack Langan** who has resigned . . . **Mayor Robert F. Wagner** this week saw a N. Y. international film fest where there was none. He told a luncheon plans for a festival were under way for 1956. Reporters checking around found the Mayor had engaged in a little wishful thinking . . . **Photog Gjon Mili** on route to Durango, Colo., to cover the wild west sequences for "Around the World in 80 Days." Mili's last assignment was "Guys and Dolls," the current Life cover yarn . . . Third "Don Camillo" pic started in Italy. First one never got off the ground in the U. S. and the second one wasn't seen at all . . . "Ratface," the Dutch film that won a prize at Venice, was actually a German co-production. Fact was played down at the fest.

Betty Garrett back to the Coast following bally work on "My Sister Eileen" . . . **Robert Mitchum** winged in Monday (19) from Europe . . . **Myrna Loy,** absent from films three years, off to Paris to star in **Norman Krasna's** "The Ambassador's Daughter." **John Forsythe** preceded her to do the male lead in the same pic.

Metro has prepared a special "slanguage glossary" of **Damon Runyonisms** used in **Samuel Goldwyn's** "Guys and Dolls." Sample definitions include: "A Guy is a male who, no matter how terrible he seems, you can never be sure that some girl won't go for him. A Doll is an unmarried female, pleasing in appearance to one and all. A Marker is a promise to pay. For words such as "healthy," "loaded," and "well-heeled," no word definitions are given, with a picture of a "healthy, loaded, well-heeled" femme adequately conveying the meaning.

Some readers of the N. Y. Daily News took seriously a publicity handout from United Artists which was printed last week by the daily and which deadpanned that **Otto Preminger** was scouting talent for a beer-drinking dog part in his upcoming "Man With the Golden Arm." The News forwarded to UA a number of letters from persons who claimed their canine pets were addicted to the brew.

N. Y. to L. A.

Ernie Anderson
Ralph B. Austrian
Jules Buck
Irwin Corey
Dave Gordon
Stanley Kubrick
Alan Manings
Margaret O'Brien
Bill Todman
Bob Van Scoyk
Peggy Wood

N. Y. to Europe

Betty Brown
A. Burke Crotty
John Forsythe
Danny Kaye
Norman Lobenz
Myrna Loy
Jack Mills
John B. Nathan
Georgie Price
Max E. Youngstein

WHO BLEW THAT 16M WHISTLE?

Yates Explains Republic's 'Consent'

Ought Never Have Been Co-Defendant in U.S. Suit On 16m He Tells E. D. Martin

Hollywood, Sept. 20.

No change in policy is planned as a result of Republic signing the consent decree in the Government's 16m anti-trust suit against film distributors, according to prexy Herbert J. Yates, in reply to a query by E. D. Martin, TOA prexy.

In his wire to Cartin, also dispatched to other exhibitors, Yates pointed out that the action was the only way in which company could get out of the suit, which, Yates added, should never have included Republic. Government's suit charges the withholding of old product from the 16m telemarket.

"Actually, Republic has already released to tv 80% of its old product produced prior to 1948," Yates stated. "Consequently, Republic is not required to release any additional pictures to television at this time or in the immediate future."

Consent decree, in addition to the pre-1948 films which must be made available to tv, requires that Republic open up certain percentages of its product to the same market at stated periods of time in subsequent years.

In his communique to Yates, sent after Rep entered into its consent decree with the Government, Martin said in part: "Inasmuch as your decision will have tremendous influence on the entire industry and exhibition in particular, and because of our vital interest in this case, I would appreciate any and all information concerning your discussions to date."

Justice Dept.'s suit against 10 defendants and seven co-conspirators, who did not follow Republic's action in entering a consent decree, slated to start today before Federal Judge Leon R. Yankwich, has been postponed until Thursday, due to a current criminal trial extending longer than scheduled.

20th Pacts H-63 For N.Y. Staffers

With 20th-Fox signing a new two-year agreement Monday (19), it's five down and four to go for the Homeoffice Employees Union, Local H-63, IATSE in its negotiations with the film companies. Talks will shortly begin with United Artists, Columbia, Republic and Loew's.

The 20th contract is similar to the pacts previously signed with Paramount, Warner Bros., Universal and RKO. It provides for a $4 to $7 wage hike, a similar increase in the hiring scale, three weeks vacation after 15 years, and 12 weeks severance pay.

White collar union has been aiming for one additional fringe benefit at each company. For example, at Warners it obtained for the first time as part of the contract 50% company contribution toward hospitalization. At U, although the company contributed to hospitalization on a 50-50 basis, it was written into the contract for the first time. At RKO, the union succeeded in obtaining a 35-hour week for the period from Memorial Day to Labor Day.

END BOSTON FILM OFFICE

Martha Kenney In Charge, Since '28—No Need Any Longer

Boston, Sept. 20.

The Boston Film Board of Trade, in business since 1923, is shuttering, its activities ended by the end of Sunday censorship in Massachusetts.

Since 1928, the organization, with Martha Ferris Kenney in charge, has been arranging for the screenings for the Dept. of Public Safety censors from an office at 204 Stuart St.

With prior censorship having been found unconstitutional in Massachusetts, the distributors no

(Continued on page 19)

Academy's Oct. 13 Limit

Hollywood, Sept. 20.

Board of governors of the Academy of Motion Picture Arts and Sciences has set Oct. 13 as the deadline for all branches to have their 28th Awards rules ready for review.

Entire board will act as the Awards Rules Committee.

Republic's Decree Empty of Meaning, Sez Abram Myers

Republic's consent decree in the Government's 16m suit is described as a "phony" by Abraham F. Myers, Allied States Assn.'s board chairman and general counsel. Referring to criticism of Republic in some exhibitor quarters for the action, Myers declared in a specially-issued bulletin that "Republic's defeetion occurred a long time ago and the consent deeree accomplishes nothing so far as that company is concerned and serves merely as an occasion for the Dept. of Justice to pin a shoddy feather on its cap."

Myers noted that the decree may not be important in its application to Republic, but that it can lead "to serious consequences" if applied to the other companies. He expressed the belief that the other major film companies named as defendants would fight the case. He said he would relay "the basis of this belief" in a private communication to Allied leaders.

Since tv has been loaded with Rep oldies, Myers said he was curious to know to what extent, if at all, "the decree would affect the company's policy." As evidence that "the decree was academic and the ease moot," Myers cited the answer he had received from Rep prexy Herbert J. Yates in reply to his query on the matter.

Pictorial Films Inc. and Films Inc., 16m distributor outlets for 20th-Fox and Warners, respectively, appear set to follow Republic's lead via similar consent judgments to be entered before the hearings open Thursday (22). Other defendants will fight the issue in court, Coast sources said yesterday.

'GUYS' SKULL-WHIP FOR THEATRES' PUB-AD MEN

Metro in conjunction with David Golding, Samuel Goldwyn pub-ad chief, is holding special promotional meetings with theatre pub-ad men of every theatre in which "Guys and Dolls" is being booked. Third in the series of meetings was held Monday (19) with officials of RKO Theatres in connection with the opening of the picture at Keith's, Washington, D.C. on Nov. 16.

M-G pub-ad topper Howard Dietz, Golding, and Metro staffers conferred with Harry Mandell, RKO Theatres pub-ad chief, and Jerome Baker, manager of the Keith Theatre. Previously meetings were held by Dietz and his staff with William K. Hollander, pub-ad topper of the Balaban & Katz Chicago Theatre, Chicago, where "Guys and Dolls" opens Nov. 11, and with Loew's Theatres Ernie Emerling for the Nov. 4 opening at the Capitol on Broadway. Other dates for the picture include Nov. 16 at the Los Angeles Paramount and Nov. 11 for the Astor Theatre in Boston.

EVEN ATTORNEYS CAN'T DOPE IT

By GENE ARNEEL

The United States Government's 16m antitrust suit against various, but not all, American film companies has attorneys not immediately concerned with the action in a professed state of puzzlement. From genesis to current litigation stage, the entire suit is baffling to many disinterested legalistic onlookers.

The first analytical question is how this newest Dept. of Justice maneuver fits in with the long monopoly bout with the major's which led to divorcement of domestic theatres from production companies and radical changes in exhibitor-distributor business conduct. There's not much similarity discernible in the 16m action but considerable peculiarity has been noted.

The old monopoly suit was inspired by independent theatreowners who beefed that they were the victims of discrimination in a variety of forms. The D. of J. thus had an objective—the removal of trade restraints and the opening of competition.

Some lawyers now want to know the inspiration for the 16m complaint. Specifically, who did the complaining that influenced the D. of J. action? There's no evidence of any such goading. The attorneys say they've been unable to trace the suit to any television people or to individuals or companies in the 16m field itself. Yet, the D. of J. usually goes to court only when antitrust squawks are heard and its investigation turns up

(Continued on page 18)

ROBERT EDWARDS NEW PR HEAD AT TITANUS

Robert Gordon Edwards has been named director of Titanus Films' new public relations department in Rome under Goffredo Lombardo, Titanus prexy.

Edwards for the past two years has been in charge of Italian Films Export's publicity operations in the Italian capital. He resigned in August to move over to Titanus last week (16).

Edwards for the past two years has been in charge of Italian Films Export's publicity operations in the Italian capital. He resigned in August to move over to Titanus last week (16).

Franco-Yank Remittance Terms; Same Number of Yearly Permits But Monthly Dollar Take-Out Up

Paris, Sept. 20.

New Franco-American film agreement, involving a hike in remittances from $200.000 to $235,000 a month and the same number of permits as last year (110) has been signed here by Motion Picture Export Assn. prexy Eric Johnston and Jacques Flaud, head of the Centre National de la Cinematographie, repping the Minister of Commerce and Industry.

One year deal, which runs through June, 1956, also allows free remittance of $50,000 on the first returns of any Hollywood films at the Cannes film fest, whether in or out of that competition.

All in all, but not including possible merit visas to be acquired by American distribs for pushing French films abroad, the new arrangement adds up to a $670,000 raise over last year. There is no counterpart payment or subsidy to France this year, and France has already taken last year's payment of 156,000,000 fr. ($468,000) for use in setting up a French film center in N.Y. and also for a fund to make loans to producers against foreign income which takes time in coming in. The new deal was negotiated here with Flaud by Marc

(Continued on page 18)

Cedric Adams Finds Time

Minneapolis, Sept. 20.

Despite his heavy sked of 25-a-week radio and television shows plus his Minneapolis Star column, Cedric Adams is back to giving new films the onceover. He feels the Hollywood product rates more of his attention now because of improved quality.

Adams' plugs are meaningful to distributors and exhibs here because of his sizeable audience influence.

U and Subsids, Net $2,987,521 For 39 Weeks

Universal and its subsid companies last week reported a net of $2,987,521 for the 39 week period ended July 30. After dividends on the preferred stock, that's equivalent to $2.76 per share on the 1,018,664 common shares outstanding July 30.

Earnings for the three quarters are after $3,125,000 in Federal taxes and $250,000 for contingent liabilities. They're also an improvement of $351,106 over the same period in 1954 when U showed a net of $2,636,415, or $2.49 per common share.

WOLFE COHEN EYES WARNERS' LATIN LINKS

Wolfe Cohen, president of Warner Bros. International, left over the weekend for a six-week inspection of the company's offices in Latin America.

He'll visit Cuba, Venezuela, Brazil, Argentina, Chile, Peru, and Mexico. Karl MacDonald, v.p. of the International company, is accompanying Cohen on part of the trip.

TOA's Los Angeles Meet Looks Big

On the basis of current reservations, attendance at Theatre Owners of America's annual convention in Los Angeles Oct. 6-9 is expected to top the record 1,070 paid registrants of last year's Chicago conclave.

Although the convention officially opens on Thursday, Oct. 6, there will be a series of pre-convention meetings starting Friday, Sept. 30 when the TOA convention chairmen will confer with general counsel Herman M. Levy, field director George Gaughan, and homeoffice supervisor Joseph G. Alterman.. On Monday, Oct. 3 the convention chairman will meet at TOA's headquarters suite at the Biltmore Hotel to map final convention plans. The next day, Oct. 4, TOA's Exhibitors Film Financial Group, the nominating committee, and the finance committee will meet to prepare reports for submission to the convention. On Wednesday, Oct. 5, day prior to the official opening of the conclave, there will be a joint meeting of the executive committee and the board of directors. Registration also starts on this day.

Morning session of first day, Oct. 6, will be devoted to a welcome by prexy E. D. Martin, a keynote address by Mitchell Wolfson, a nominating committee report by Walter Reade Jr., a discussion of the audience awards by Elmer C. Rhoden, and a report on subscription tv by Alfred Starr. A production seminar, with Paramount's Y. Frank Freeman, will be the feature of the afternoon session.

Subjects of Discourse

The Friday, Oct. 7 conclave will discuss such subjects as the joint Allied-TOA committee, arbitration, EFFG, field activities, the 16m case, insurance, COMPO, national legislation, state and local legislation, film reveiwing, labor relations, and building and safety codes. An advertising and promotion seminar will take place in the afternoon with Metro's Frank Whitbeck, Par's Jerry Pickman, Universal's David A. Lipton, Central States Theatres' Frank Rubel, and Fox West Coast's Russ Brown.

Closing day's session, (Saturday, Oct. 8), open to exhibitors only, will be devoted to such subjects as trade practices, film rentals, reports, discussions on operations, concessions, equipment, advertising and promotion. A Sunday session has been penciled in to discuss unfinished business if it is necessary.

In addition to the business meetings, a round of social activities has been set, including luncheons, dinners, cocktail parties, banquets, and a visit to Disneyland.

20th Strings Along With Roxy in N.Y.

It may be Metro for the Music Hall, but it's solidly 20th-Fox for the Roxy Theatre, N.Y.

Company has booked the house solid until the beginning of February, selling away only two of its forthcoming pix—"Deep Blue Sea" and "The Tall Men." Latter goes into Loew's State.

Roxy currently has "Love Is a Many Splendored Thing," It'll follow that with "The Left Hand of God," "Seven Cities of Gold," "Girl in the Red Velvet Swing," "View from Pompey's Head," "Good Morning, Miss Dove," "The Ruins of Ranchipur" (the Christmas pic) and "The Lieutenant Wore Skirts."

Only break in the Roxy 20th-Fox lineup this year came with Columbia's "Three for the Show" and the Disney "Lady and the Tramp."

20th's "going steady" with the Roxy has at times puzzled observers since some pix which, in the minds of its own sales execs, might profitably have played somewhere else. However, 20th execs feel that the Roxy, when handed the right film, can do very well indeed. Furthermore, they are assured of a Broadway outlet and a cooperative attitude re advertising campaigns, etc.

SCHWALBERG'S PRODUCTION

On Coast To Set Filming of Ehrlich's 'Babylon' Novel

A. W. Schwalberg, former Paramount sales chief now engaged in producers' representation on his own, is seguing into production. Exec, whose company is Artists-Producers Associates, this week concluded negotiations for the purchase of screen rights to "The First Train to Babylon," novel by Max Ehrlich, and left N. Y. for the Coast yesterday (Tues.) to arrange for its lensing.

Schwalberg has in mind to set up a production unit in association with an indie producer. While in Hollywood he'll confer with Otto Preminger and other filmmakers aligned with United Artists in the hope of working out the specifics.

"Babylon," a love-suspense story, appeared in condensed form in the Ladies' Home Journal last May. Harper & Bros. has it coming out today (Wed.) between hard covers. It's also a Readers' Digest Book Club selection and a reprint is set thru Bantam for 1956.

The Big Knife

Skullduggery behind scenes in Hollywood. Uneven story values but promising b.o.

United Artists release of Robert Aldrich production, directed by Aldrich. Features Jack Palance, Ida Lupino, Wendell Corey, Rod Steiger, Everett Sloane, Shelley Winters. Screenplay by James Poe, from Clifford Odets' stage play; camera, Ernest Laszlo; editor, Michael Luciano; music, Frank DeVol. Tradeshown N.Y. Sept. 15, '55. Running time, 111 MINS.

Charles Castle	Jack Palance
Marion Castle	Ida Lupino
Smiley Coy	Wendell Corey
Dixie Evans	Shelley Winters
Connie Bliss	Jean Hagen
Stanley Hoff	Rod Steiger
Patty Benedict	Ilka Chase
Nat Danziger	Everett Sloane
Hank Teagle	Wesley Addy
Buddy Bliss	Paul Langton
Nick	Nick Dennis
Russell	Bill Walker
Billy Castle	Mike Winkelman
Bearded Man	Mel Wells
Bongo Player	Robert Sherman
Stillman	Strother Martin
Referee	Ralph Volkie
Announcer (Prize Fight)	Michael Fox

"The Big Knife" differs from the Dwight Deere Wiman-Lee Strasberg-Clifford Odets stage production of 1949, when John Garfield starred. The legiter was something of a borc; this is one of the more interesting new entries which, despite its tight budget along with some phoney story angles and other shortcomings, is a possible sleeper of wideawake boxoffice proportion. It's a natural exploitation picture.

Film is of the "Sunset Boulcvard" and "Star Is Born" genre, an inside Hollywood story. It's sometimes so brittle and brutal as to prove disturbing. Some segments in the picture business, from an intra-trade public relations viewpoint, will definitely not like it.

It mirrors the ruthlessness of talent-studio relations and overall "company town" operations. It may be seized upon as being "typical" of the industry and is fraught with the possibility of a "kickback" from some unforeseen sources and forces in future. On the other hand, although an indie-made production, it is to the credit of the industry that a major distributor is handling its release.

It's an anomaly, of course, that when Hollywood spoofs or exposes another industry it is circumspect to have a titular explanation that this is not "typical," nor is the expose or exposition as frank and forthright as is the job director-producer Robert Aldrich did on a certain phase of Hollywood.

Rod Steiger too vividly interprets the Janus aspects of the studio head who knows when to con and cajole Jack Palance into a 14-year deal, and perhaps too convincingly depicts the ruthlessness of his operations when the elements are against him. He has no compunction about staging an "accidental death" of one of those "casting couch contractees" (Shelly Winters plays it with "guest star" billing in this picture), foiled by his laconic and resourceful publicity director. Wendell Corey is properly "the cynical Celt," Steiger's resourceful hatchet-man in the clinches. Ida Lupino scores as the realistic wife who wants Palance to forget the Hollywood loot and return to his "ideals." Jean Hagen fits well as the amorous two-timing wife of a publicity staffer. Everett Sloane is effectively sympathetic as the agent with a heart of gold and a neo-Lindy's brogue. Ilka Chase is the columnist. Miss Winters, on a bender ("a woman with six martihis can ruin a town," warns Steiger) is convincing as is Wesley Addy, the writer willing to marry Miss Lupino, who foils Corey's attempt to "cover up" Palance's suicide by making sure that this is the one time the star will be honest with the world.

Peg for all plot ins and out is the longtermer for Palance and this is one of the faultier aspects of the writing and casting. Palance doesn't look the part of a smash b.o. lure, so all the business about the studio's desperate need of him is tough to understand. And his resistance to the deal, on grounds it would made him a "slave" to Steiger, is just inconsistent with present relationships between the big lots and the top names. Furthermore, there ain't no such animal, legally or professionally, as a "14-year contract"; California law limits any deal to seven annums.

What may disturb is the film's complete leverage on the contemporaneous, or an attempt to mirrior studio operations with matter-of-fact, almost documentary authority. Mankiewicz, Stevens, Kazan, Wilder, Wyler are name-dropped with the casualness of a Romanoff's conversation. There are other occasions, however, then the dialog is as phoney as a fan mag "interview."

Another shortcoming is the editing; the cuts are ofttimes irritatingly curt. But in toto it's done with proper pace and tempo. *Abel.*

Blood Alley
(C'SCOPE-COLOR)

John Wayne, Lauren Bacall in actionful adventure drama located in Red China; good b.o.

Hollywood, Sept. 20.

Warners release of Batjac production. Stars John Wayne, Lauren Bacall; features Paul Fix, Joy Kim, Berry Kroger, Mike Mazurki, Anita Ekberg, Henry Nakamura. Directed by William A. Wellman. Screenplay, A. S. Fleischman; from his novel; camera (WarnerColor), William H. Clothier; editor, Fred MacDowell; music, Roy Webb. Previewed Sept. 8, '55. Running time 115 MINS.

Wilder	John Wayne
Cathy	Lauren Bacall
Mr. Tso	Paul Fix
Susu	Joy Kim
Old Feng	Berry Kroger
Big Han	Mike Mazurki
Wei Long	Anita Ekberg
Teck	Henry Nakamura
Mr. Han	W. T. Chang
Mr. Sing	George Chan

The Orient is having its day in films and herewith is another entry in the cycle. Contemporary Red China backgrounds the action-adventure drama, dressed up in CinemaScope and WarnerColor and flaunting the names of John Wayne and Lauren Bacall to point it for a profitable run through the market.

The Batjac production for Warner Bros. release, unlike the majority of foreign-located entries, went no further than the San Francisco Bay area to duplicate the China-Formosa Straits settings. From the ticket buyer's viewpoint the effect should be about the same as though an overscas junket had been made, since William A. Wellman's direction achieves considerable Oriental flavor through use of Chinese extras and ingenious set decorations and production design.

On an entertainment count, "Blood Alley" holds up rather well in a pulp fiction vein, mixing action, romance and suspense in about equal measure to draw and hold viewer interest, even over the lengthy running time of 115 minutes. The drama in A. S. Fleischman's script, based on his novel of the same title, is concerned with a small village's determination to escape from Red China to Hong Kong. To achieve this, they manage the escape of Wayne, Amcrican sea captain, from the Reds, so he can skippcr a stolen sternwheel ferryboat and all the villagers to the refuge. The boat, its motley crew and passengers make it to safety and freedom after a series of fanciful adventures that Wellman crams with action, suspense, and not a little heart.

Wayne was a perfect choice to play the rugged skipper with a gal in every port, until Miss Bacall, daughter of an American doctor who had been killed by the Communists, turns loose her wiles during the flight through Blood Alley (the Straits). Good for chuckles is Miss Bacall's imaginary rival "Baby," with whom Wayne intermittently carries on conversations. Miss Bacall, too, contributes importantly to making the drama acceptable.

Paul Fix, as one of the village elders; Berry Kroger, head of the only Red family in the village; Mike Mazurki, burly strong man of the expedition, and Henry Nakamura, the ferryboat's Americanized engineer, are among the excellent featured players. Anita Ekberg's femme charms are hidden under Chinese rags and she has no individual dialog. A standout among the featured cast is Joy Kim, playing Miss Bacall's maid. She sings two Chinese airs cleffed by Roy Webb, who did the background scoring, too. Latter is frequently permitted to attack the ears during high action sequences. Otherwise, it is good, and the two Oriental songs melodic.

Presentation strike an incongruous note in the use of sub-titles during early Chinese dialect scenes. They should be dropped entirely or continued throughout the picture whenever the dialog is all Chinese. William H. Clothier gets some beautiful C'Scope scenes on film with his WarnerColor photography. *Brog.*

Hold Back Tomorrow

Program melodrama with offbeat plot; exploitable for some situations.

Hollywood, Sept. 20.

Universal release of Hugo Haas production. Stars Cleo Moore, John Agar; features Frank de Kova, Dallas Boyd, Steffi Sidney. Directed and written by Hugo Hass. Camera, Paul Ivano; editor, Henry De Mond; score, Sidney B. Cutner; song, Franz Steininger, Johnny Rotella. Previewed Sept. 13, '55. Running time, 75 MINS.

Dora	Cleo Moore
Joe	John Agar
Priest	Frank de Kova
Warden	Dallas Boyd
Clara	Steffi Sidney
Pit Guard	Mel Welles
Detective	Harry Guardino
Escort Girl	Mona Knox
Proprietress	Arlene Harris
Warden's Wife	Kay Riehl
Girl	Jan Englund
Dancing Comedienne	Pat Goldin

A variation on a condemned man's last request gives "Hold Back Tomorrow" an exploitation twist that may get it ballyhoo coin in some situations. As usual with the indcpendent offerings turned out by Huga Haas, this one tackles a subject not likely to be tried by larger companies. Results are fairly okay, but other than the exploitation angle, it's a program entry.

John Agar plays a convicted killer who, on the eve of his execution, askes for a woman—any woman—to amusc him during his final night on earth. In the small, international seaport town where Haas has laid his story, the police find Cleo Moore, a wouldbe suicide sick of her life of easy virtue. Not caring any more, shc takes on the dubious chore of making Agar's last hours interesting, and does such a good job he marries her at dawn and goes off to the gallows in a regenerated mood. Fadeout finds Miss Moore, herself willing to live again, praying that a miracle, as in a dream Agar had of the rope breaking, will happen and save her new love.

Picture, which Haas wrote, produccd and directed, and which Universal is releasing, centers virtually all of the action on Miss Moore and Agar. Sometimes they get in over their dramatic depth, but generally acquit themselves quite well in putting over the offbeat plot. Frank de Kova is good as a priest and among others more prominently involved are Dallas Boyd, the warden; Steffi Sidney, the killer's young sister, and Mel Welles, a guard.

Technical assists, from camera on down, pass muster and there is a title tune by Franz Steininger and Johnny Rotella heard twice during the footage. *Brog.*

Bengazi
(SUPERSCOPE)

So-so meller for the duals but names of Richard Conte, Victor McLaglen may help.

RKO release of Panamint Pictures production (produeers Sam Wiesenthal and Eugene Tevlin). Stars Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers; features Richard Erdman, Hillary Brooke. Directed by John Brahm. Screenplay, Endre Bohem and Louis Vittes from story by Jeff Bailey; camera, Josef Biroc; editor, Robert Golden; music, Roy Webb. Tradeshown N.Y., Sept. 16, '55. Running time, 79 MINS.

Gilmore	Richard Conte
Donovan	Victor McLaglen
Levering	Richard Carlson
Aileen	Mala Powers
Selby	Richard Erdman
Nora	Hillary Brooke
Peters	Maury Hill
Basim	Jay Novello
Kamal	Gonzales Gonzales

"Bengazi" is a mild meller for the twin bill market. While this RKO release offers some marquee dressing in the names of Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers, the story has an artificial flavor and never takes on the aura of a hard-hitting saga of postwar North Africa's underworld.

The Endre Bohem-Louis Vittes script as screenplayed from Jeff Bailcy's story may have lookcd good on paper, but in it's transition to the screen the characters seldom become believable. Yarn has McLaglen, an aging gun runner turncd saloonkeeper, joining with shifty Conte and paroled convict Richard Erdman in an attempt to heist gold reportedly stached away in a desert mosque.

Their plans aren't interrupted by the sudden arrival of Miss Powers who's come from Ireland for her first visit with father McLaglen in 15 years. Although reaching the mosque in a stolen British army lorry, the treasure-hunting trio ran afoul of native tribesmen. Later, sleuth Carlson who's been tracing the thieves by plane, and Miss Powers also become entrapped at the same place.

In perhaps the weakest scene of the picture Conte defies the besiegers' gunfire and buys safe conduct for those still alive in the mosque by returning the gold to the natives. It was a thankless role for Conte not only in this sequence but in most of the other footage. Also giving their assignments the old college try were McLaglen as a mellowing thief, Miss Powers as a disillusioned colleen, Carlson as a relentless police officer and Erdman as the ex-convict. Okay support is provided by Hillary Brooke and Maury Hill, among others.

John Brahm directed the Panamint Pictures production, which Sam Wiesenthal and Eugene Tevlin produced, but its obvious that the script was too much for him. Sets and general backgrounds reflect a low budget. Nevertheless, economy in physical values is partially minimized by Joseph Biroc's competent SuperScope lensing in black-and-white. Robert Golden edited to a slow 79 minutes and Roy Webb's music was adequate. *Gilb.*

Duel On the Mississippi
(Color)

Costumed romantic actioner located in early Louisiana; okay programmer.

Hollywood, Sept. 20.

Columbia release of a Clover production. Stars Lex Barker, Patricia Medina; features Warren Stevens, Craig Stevens, John Dehner, Ian Keith, Chris Alcaide, John Mansfield, Celia Lovsky, Lou Merrill, Mel Welles. Directed by William Castle. Story and screenplay, Gerald Drayson Adams; camera (Technicolor), Henry Freulich; editor, Edwin Bryant; music conducted by Mischa Bakaleinkoff. Previewed Sept. 16, '55. Running time, 72 MINS.

Andre Tulane	Les Barker
Lili Scarlet	Patricia Medina
Hugo Marat	Warren Stevens
Rene LaFarge	Craig Stevens
Jules Tulane	John Dehner
Jacques Scarlet	Ian Keith
Anton	Chris Alcaide
Louie	John Mansfield
Celeste Tulane	Celia Lovsky
Georges Gabriel	Lou Merrill
Sheriff	Mel Welles
Bidault	Jean Del Val
Gaspard	Baynes Barron
Benedict	Vince M. Townsend Jr.

The demands of the general dual bill market are adcquately met in this costumed actioner. Made at a price to fill the requirements of programmer bookings, it does all of these things, and, at the same time, deals out a fairly acceptable brand of pulp fiction in a Technicolor dress. Lex Barker and Patricia Medina, familiar names, topline.

The screen story by Gerald Drayson Adams, which is kept on the move undcr William Castle's direction, is plotted in Louisiana in 1820 and dcals with raids on the sugar planatations of oldline families by a gang of bayou cutthroats. Revenge on southern aristocracy plays a part, too, since the gal promoting the raids, a low-born Creole girl and owner of a gambling ship, rcsents that she hasn't been accepted as an equal.

A number of plot offshoots are juggled around with a mixture of dueling and fisticuff action so the 72 minutes spin off at an okay pace. One twist has Barker, son of aristocratic John Dehner, put under bondage to Miss Medina to keep his father from going to debtors jail after she had bought up a note. By film's end, however, she's willing to switch the relationship and he's removed Warren Stevens, leader of the bayou raiders, via a duel with machettes.

The two stars go through their assignments easily and, in addition, Miss Medina looks mighty good in Technicolor and the period costumes. Stevens is excellent as the menace and among the others who prove out are Craig Stevens, Dehner, Ian Keith, ex-pirate and Miss Medina's father, and Celia Lovsky, mother of Barker.

Henry Freulich did the lensing. Footage is intermixed with stock bayou-river boat clips. Other technical supports are okay. *Brog.*

Killer's Kiss

Low budget meller for lower half of the duals.

United Artists release of Minotaur (Stanley Kubriek and Morris Bousel) production. Features Frank Silvera, Jamie Smith, Irene Kane, Ruth Sobotka. Directed, written, photographed and edited by Kubrick. Music, Gerald Fried. Tradeshown N.Y. Sept. 19, '55. Running time, 67 MINS.

Vincent Rapallo	Frank Silvera
Davy Gordon	Jamie Smith
Gloria Price	Irene Kane
Albert (Right Manager)	Jerry Jarret
Hoodlums	Mike Dana, Felice Orlandi, Ralph Roberts, Phil Stevenson
Owner of Mannequin Factory	Julius Adelman
Conventioneers	David Vaughan, Alec Rubin

Although the "big picture" era is here, there are still small ones kicking around as evidenced by "Killer's Kiss" which ex-Look photographer Stanley Kubrick turned out on the proverbial shoestring for United Artists release. It may eke out some bookings as a filler on the lower half of the duals.

There's no marquee strength in the non-name cast but of some help may be a few lurid scenes that could rate spccial attention in exploitation houses. "Kiss," incidentally, was more than a warm-up for Kubrick's talents for not only did he co-produce but he directed, photographed and edited the venture from his own screenplay and original story.

Familiar plot of boy-meets-girl finds smalltime fighter Jamie Smith striking up a romance with taxi dancer Irene Kane who lives across the court from his modest furnished room. How he saves her from her lecherous boss, Frank Silvera, takes up most of the film's 67 minutes of running time.

Kubrick's low key lensing occasionally catches the flavor of the seamy side of Gotham life. His scenes of tawdry Broadway, gloomy tenements and grotesque brick-and-stone structures that make up Manhattan's downtown eastside loft district help offset the script's deficiencies.

In fact the yarn too frequently is reminiscent of old fashioned mellers which had the hero dashing up in the nick to save his beloved from the villain. Kubrick's direction is no better while his editing is fair. His was a nice try at taking on most of the major chores, but this picture attests anew the hazards of such an attempt.

Cast also gets "A" for effort. Despite the quality of the script and direction, Silvera is suitably sinister as the heavy. Likewise, Smith strives valiantly as the lovelorn fighter and Miss Kane is wistful as the taxi dancer who's felt a lot of life's hard knocks. Ruth Sobotka is adequate in a ballet sequence. Gerald Fried's score is okay. Production values are negligible. Much of the footage consists of city street and rooftop exteriors. *Gilb.*

A Man Alone
(COLOR)

Ray Milland goes western in outdoor suspense actioner; medium entertainment and prospects.

Hollywood, Sept. 15.

Republic release. Stars Ray Milland; costars Marry Murphy, Ward Bond; features Raymond Burr, Arthur Space, Lee Van Cleef, Alan Hale, Douglas Spencer, Thomas B. Henry, Grandon Rhodes. Directed by Milland. Screenplay, John Tucker Battle; story by Mort Briskin; camera (TruColor), Lionel Lindon; editor, Richard L. Van Enger; music, Victor Young. Previewed Sept. 14, '55. Running time, 95 MINS.

Wes Steele	Ray Milland
Nadine Corrigan	Mary Murphy
Gil Corrigan	Ward Bond
Stanley	Raymond Burr
Dr. Mason	Arthur Space
Clantin	Lee Van Cleef
Anderson	Alan Hale
Slocum	Douglas Spencer
Maybanks	Thomas B. Henry
Luke Joyner	Grandon Rhodes
Ortega	Martin Garralaga
Sam Hall	Kim Spalding
Wilson	Howard J. Negley

Western suspense, combined with action and drama, shape "A Man Alone" as an okay offering for the general outdoor market. Ray Milland's name in connection with the Republic release gives it marquee value and also will help the bookings.

Milland turns director with "Man" and acquits himself fairly well in the new chore. He's a mite too delibcrate with his pacing, particularly in handling the character he plays, but shows plenty of promise in his guidance of the other players and in an ability to develop dramatics beyond the level of the usual outdoor feature. He had a well-written script by John Tucker Battle to start with and the plot, from a story by Mort Briskin, holds together until the climax, when things return to formula and keep the picture from being more than medium entertainment.

An asset to the film is Mary Murphy, a young lady who continues to mature as an actress and a beauty. Quarantined in her Arizona desert town home where her father, the sheriff, is ill with yellow fever, she suddenly finds the house has become sanctuary for a notorious gunman, Milland, who is being hunted by a lynch mob for several brutal murders. In this isolation, a drama of love and regeneration is developed, leading eventually to the clearance of Milland of the murder charges and the exposure of the guilty parties as Raymond Burr, local banker, and his gunmen, who had been allowed to do their dirty work with the connivance of the sick sheriff, Ward Bond.

Bond is quite good as the sheriff turned crook, but regenerated at the finale. Another scoring is Arthur Space, excellent as the town doctor. Abetting Burr's skullduggery is Lee Van Cleef, while Alan Hale is scen as the hapless deputy and Douglas Spencer as the town undertaker.

Production rounds up a good array of sight valucs to backstop for the action and drama, with Lionel Lindon's TruColor photography doing its share to insure visual attractiveness. Victor Young provides the story with a firstrate background score. *Brog.*

Highway Signs Removable At Official's Discretion

Montpelier, Vt., Sept. 20.

Vermont theatre owners have learned that Secretary of State Howard E. Armstrong has authority to remove billboards from private property if they interfere with highway safety.

Deputy Atty. Gen. Frederick M. Reed told the secretary of state that regulation of billboards in Vermont "is not so much a regulation of private property as it is the regulation of the use of streets and highways.

"It would be splitting of a fine law," he said, "to hold that the law applied only to the view of the driver on the highway. In matters of public safety, particularly auto travel, there is no place for such narrow interpretations."

GERMAN FILMS TOO 'INBRED'

Universal, Its Status Enhanced, Claims Bum Shake on Foreign Permits

Having forced the issue on the divvying up of the Italian licenses for the coming year, Universal now plans to follow suit when it comes to the allocation of the French permits.

It's indicated in N. Y. that a new French deal is close to signature and that, in one form or another, it will again provide for 110 licenses for the American companies. Of this total, U last year got 11. It feels it should have more.

Problem is one that isn't confined to Italy or France, but is likely to arise increasingly in any area where there are import restrictions.

While the question of the Italian licenses has been referred to the company prexies, and the French problem may land in their laps, too, this doesn't actually solve the basic question which has U claiming that its position—permit-wise—no longer corresponds with the company's actual and greatly improved position in the respective markets. Only last week, U execs made it plain that—going by American releases alone—they are ahead of all other U. S. companies in at least eight markets in the Far East and in Latin America.

Although they have little chance of success, U's sales toppers contend that the entire system of permit allocations is due for a reshuffle. In Japan, for instance, where some years ago they gave up some permits, they're still punished for this, since year-by-year allocations are made partly on the basis of local billings, which in turn are limited by available pix.

What makes U's position more difficult is the potential renassence of RKO which, in the foreseeable

(Continued on page 18)

Outer Spaceman's Out at Paramount; Science Has Had It

Science fiction has had it, so far as Paramount is concerned. Film company has decided against any more pictures dealing with Mars, trips to the moon, etc., for the reason such production doesn't fit into Par's economic scheme of things.

George Pal, specialist in interplanetary pic-making missions, is exiting his producer's berth at Par at the end of this year. Pal produced "When Worlds Collide," "War of the Worlds" and other such cataclysmic entries.

Pal's pix have been successful on their own but simply have ceased to fit into Par's overall blueprinting which calls for 20 to 24 pix a year but with each of these to have concentrated "big" production values.

There was similar reasoning behind the Par bowout of Pine-Thomas Productions, which unit had turned out modest budgeters.

'TO PARIS WITH LOVE' WARMS ARTY TRENDS

Minneapolis, Sept. 20.

Local tradesters are crediting "To Paris With Love" with opening a wider market for art-type films in this area. The British entry starring Alec Guinness had a week's preem run simultaneously at three top neighborhood theatres, the Terrace, Riverview and Varsity, and chalked up a successful combined gross of $13,000.

Expectedly distributors of other offbeat product will take a similar route to local playdating, rather than rely on a single house in the first-run area or the usual "art" situation.

"Paris," following its initial runs, was slotted into moveover engagements at the Nile and Campus.

Producer-Actor Pards

Hollywood, Sept. 20.

Dwight Brooks and Myron Healey are latest producer-actor combo to set up their own indie production unit. Pair formed Myerley Productions, with initial to be "Red Rob," a western.

Healey also will act as associate producer on film, which he authored.

Latin Dates Up, Coin Net Down, UA Men Told

Miami, Sept. 20.

American film companies are drawing less and less revenue from South America despite marked increases in bookings and theatre attendance, Arnold M. Picker, United Artists' foreign distribution v.p., told the company's Latin American convention here. He blamed the "twin diseases" of monetary devaluations and local government curbs on admission prices.

As a result of the restrictions, said Picker, Latin America this year may yield less than 20% of UA's foreign revenue, whereas it accounted for 25% in 1953.

On the other hand, the company's local-currency receipts in the first seven months of this year have improved from a minimum of 3% to up to 63% over the same period of last year. In Chile, UA's local currency receipts are 54% ahead of 1954 but dollar remittances are 52% off. Local currency in Brazil is 16% improved but dollar revenue is 43% behind.

All Yank outfits are affected by the fixed b.o. prices and shrinking local currency valuations, stated Picker. He added he was hopeful that the admission controls would be relaxed over the coming year and UA's upcoming product lineup also would help reverse the downward dollar trend.

The UA conclave opened here yesterday (Mon.) with Picker presiding and attended by Arthur B. Krim, president; Robert S. Benjamin, board chairman; Max E.

(Continued on page 66)

Kazan-Schulberg Deal With Warners Pending; May Involve Gleason

Warner Bros. is reportedly near closing a deal with Elia Kazan and Budd Schulberg to finance and release the production of "The Arkansas Traveler." Kazan and Schulberg have been working closely on the project, with Schulberg set to convert his short story to the screen and Kazan handling the production and direction. Pair were previously associated in the filming of the Academy Award-winning "On the Waterfront." Jackie Gleason is being mentioned as a possibility for the lead in "Traveler," story about a television personality.

Kazan has had a close working arrangement with Warners. He produced and directed "East of Eden" under a participation agreement and will probably make "Traveler" under similar terms. On Kazan's slate for Warners is also a film based on a Tennessee Williams script, a project which has been in the planning stage for some time.

Joe Dineen's new book, "Underworld U.S.A.," currently serializing in the Sateve Post prior to publication, has been bought by Walter Wanger for a film. It'll be an Allied Artists release.

THEMES STRICTLY FOR VATERLAND

By FRED HIFT

Two German film executives—one a producer, the other a distributor—agreed in New York (19) that, with the government withdrawing its production guarantee coin at the end of this year, the immediate outlook for the German industry was bleak; also that German films could expect tough sledding in the foreign market.

They disagreed sharply, however, on the causes that seem to rob the German picture of its international appeal.

Both thought the German industry needed "protection" via import limitations and at least one saw the salvation of the business in the reunification of the country.

Guenther Stapenhorst, head of Carlton Film, Munich, whose company has turned out some of the top German productions of past years, said the problem of invading the international market was closely tied to the financial structure of the German industry, with picture content dictated to a large degree by the distribs who hold the pursestrings via advanee to producers.

Safety At Home

"The distributors say: 'Make safe pictures. Make them for German audiences'," Stapenhorst said. "They aren't interested in international appeal. They are interested only in the business at hand, that is the domestic market. Under those circumstances it's very difficult to change one's approach."

Said Herbert O. Horn, who heads up the NF distributing outfit (he's also in production): "The real problem lies in the limitation in budgets. Our producers can't make a film that costs more than 1,500,000 marks (about $350,000) maximum. How can such a picture expect to compete abroad with a $1,000,000 French or Italian production?"

According to Stapenhorst, a German film gets back about 80% of its investment from Germany and the German speaking countries. The average picture shows a 20% loss, the foreign market being almost negligible. Situation isn't going to improve any with the termination of the government's guarantee program under which a producer could borrow against his advances on a block of no more than eight productions. Under such an arrangement, losses on some films would be made up by the profits of others, leaving the government in the clear but not necessarily the producer.

Drop Guarantees

Now the government is intent on dropping the guarantees, and, said Horn, the German version of Britain's Eady plan is also definitely out of the window. It would have involved a raise in boxoffice admissions of seven pfennige, with half that amount going to subsidize production. Both Horn and Stapenhorst felt that it'd be a long time before a suitable substitute for the "Buergschaft" (guarantee) system could be found, and that in the meantime the industry would be in a bad way.

Both men made it clear that they strongly favored a curb on foreign imports to help counterbalance this situation. "There are too many pictures coming into Germany now," said Horn. "Germany is almost the only producing country in Europe that allows almost unlimited import. Considering the state of the industry, this just isn't reasonable."

French Better Off

Like Stapenhorst, Horn made the point that the French, in a much better position than the Germans, were "protected" by a limitation on imports. Furthermore, noted Stapenhorst, "the French get only 60% of their investment out of their own market. That means they know right from the start they must make a picture that will make them money abroad."

In the mind of Stapenhorst, re-

(Continued on page 18)

Much Brass Mustered to Support Nicolas Reisini, Cinerama Ally, Barred at U.S.-Mexican Border

The United States Information Agency is taking an interest in Nicolas Reisini's fight to gain readmission to the United States. Reisini is head of Robin International, the firm which holds the exclusive foreign exhibition rights to Cinerama. He was denied reentry into the U.S. by the Immigration and Nationalization Service because of doubts about his background and place of birth.

The USIA's interest in the case stems from the showings of Cinerama, with Reisini's cooperation, at U.S. exhibits at several foreign trade fairs. These Cinerama screenings have been regarded as propaganda victories for the U.S.

Support for Reisini has come from Cardinal Spellman and Senators Harley M. Kilgore, D., W. Va., and William Langer, R., N.D. Reisini, who has lived in New York for the past nine years, crossed the border from El Paso to Juarez, Mexico, last Aug. 1 so he could enter as a permanent resident. He had been cleared by the State Dept. and had obtained the neeessary visa at the U.S. Consulate in Jaurez. The Immigration Service, however, stopped him at the border. Reisini has since waged a legal fight to return from Mexico.

Reisini's case has been reeessed until Oct. 3 following a special Immigration Service hearing which ran for six days in El Paso last week. Although Reisini did not attend the hearing because he could not eross the border, he was

(Continued on page 19)

Rooney-Duke Split

Hollywood, Sept. 20.

Mickey Rooney and Maurice Duke have split their indie corporation tieup under Tooney Enterprises banner, with Duke, who also acted as Rooney's personal manager, understood retaining percentage rights of three film productions, "Hey Mulligan" vidpix series, plus pair of television pilots.

Features include "Jaguar," "Atomic Kid," "Twinkle In God's Eye," all for Republic releases.

Parting is ealled amicable.

Nagata to MPEA: Accept Jap Code, Avert Censorship

Masaichi Nagata, head of the Daiei Co., one of Japan's leading producer-distributor-exhibitor organizations, in N.Y. from Tokyo on a multi-purposed visit, reported yesterday (Tues.):

(1) He wants to influence member companies of the Motion Picture Export Assn. into participating in the operation of Japan's Production Code as a means of averting provincial censorship which is now threatened.

(2) He has a barter agreement wrapped up with Metro under which the latter will take the South American distribution rights to two of his films and he'll acquire two M-G pix for sale in Japan.

(3) He thinks the American outfits would be wise to finalize a proposed pact under which they'd loan $8,000,000 of their $10,000,000 frozen account in Tokyo to Nippon industrial projects such as electrical power development and housing—this as part of a new film trade agreement.

(4) He plans to show two of his new productions, "Yang Kwei Fei" (which is the name of a Chinese girl character in the pic), and "Phantom Horse."

Two recent Yank imports stirred up trouble in Japan, reported Nagata. Metro's "Blackboard Jungle" and 20th-Fox's "House of Bamboo," the latter production lo-

(Continued on page 19)

Max Youngstein to Europe; Will Ponder 40-Min. Film Made by Sheldon Reynolds

United Artists has a 40-minute film made in conjunction with the feature production of "Foreign Intrigue" but is unset with any specific plans on what to do with it. The four-reeler was made by Sheldon Reynolds in Europe as an adjunct to his indie production of the feature. It focuses on the making of "Intrigue" and also contains some excerpts from the feature.

Max E. Youngstein, UA v.p., leaves N. Y. this upcoming weekend for a swing of London, Paris, Madrid and Rome with his agenda including a onceover in Paris of the Reynolds' product. Decision will follow on whether the 40-minute entry will be routed to theatres, and in what fashion, or, perhaps, to tv as a means of promoting the feature theatrical release.

In London, Youngstein will view a rough of "Alexander the Great," in Madrid he'll confab with Stanley Kramer on the latter upcoming production of "Pride and the Passion" and in Rome he'll visit UA personnel.

Exhib Financing Of Pix Stumbles But TOA Adamant

Theatre Owners of America, despite many setbacks and complications, is continuing its plan to activate the Exhibitors Film Financial Group, unit formed by the exhibitor organization "to cause" films to be produced. The EFFG, born out of necessity during the period of the serious product shortage, has not yet been fully organized, delaying, of course, its objective — investments in independent production.

There is speculation in the industry that EFFG will never get off the ground although the first stockholders meeting has been scheduled for Los Angeles on Oct. 4 prior to the opening of the TOA convention. It's pointed out that need for such a financial group no longer exists since most of the major companies have stepped up their production programs.

TOA supporters of EFFG, however, staunchly deny that EFFG is dead, although there are individuals among TOA's leadership who

(Continued on page 66)

LANCASTER-HECHT'S SUBSID SERVICE CO.

Burt Lancaster and Harold Hecht, who are partners in Hecht-Lancaster Productions, are listed as directors of William Service Co. Inc., a company chartered to conduct an entertainment business in New York.

According to Ernest Scanlon, general manager of the Hecht-Lancaster enterprises, the new firm is merely an extension of a service company Hecht and Lancaster have in California. The new firm, he said, will not be engaged in production activities. He said its purpose was to make equipment, facilities and employees available to the production company.

'Camera' Record $19,500 Paces L.A.; 'Mobs'-Hampton Hefty 26G, 'Melody' Rich 14G, 'Thief' Lively 12G, 7th

Los Angeles, Sept. 20.

Firstrun trade here this week is being paced by record biz of "I Am Camera" at the small Four Star where a new high of $19,500 is possible. Otherwise, new film entries are not forte although Lionel Hampton orch onstage at Paramount is boosting "Mobs, Inc." to a substantial $26,000.

Pleasing $14,000 shapes for "Interrupted Melody" in two theatres with added coin from five nabes and three ozoners. Combo of "Footsteps in Fog" and "Gun That Won West" looks fair $22,000 in three sites.

"To Catch Thief," in seventh week, and "Love Is Splendored Thing," in fifth stanza, are pacing the extended-runs with $12,000 each. Elsewhere, holdovers are spotty.

Estimates for This Week

Four Star (UATC) (900; $1.25-$1.80)—"I Am Camera" (DCA). Record $19,500. Last week, "Man Who Loved Redheads" (UA) (4th wk), $1,300.

Downtown Paramount (ABPT) (3,200; $1-$1.50)—"Mobs, Inc." (Indie) with Lionel Hampton on stage. Solid $26,000. Last week, with unit.

State, Iris (UATC-FWC) (2,404; 816; 90-$1.50) — "Interrupted Melody" (M-G) and "Room In House" (Indie) (State only). Pleasing $14,000. Last week, State in unit; Iris, "Night Holds Terror" (Col) and "Man From Colorado" (Col) (reissue) (3d wk), $2,800.

Hillstreet, Egyptian, Wiltern (RKO-UATC-SW) (2,752; 1,536; 2,344; 80-$1.25) — "Footsteps In Fog" (Col) and "Gun That Won West" (Col). Fair $22,000. Last week, Hillstreet and Egyptian, "Kiss of Fire" (U) and Strangers" (Indie) (2d wk), $8,500; Wiltern, with unit.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1)—"We're No Angels" (Par) (2d wk). Fair at $8,500. Last week, $12,900 plus $49,500 in eight drive-ins.

Pantages (RKO) (2,812; $1-$1.50) —"McConnell Story" (WB) and "Road to Denver" (Rep) (3d wk). Oke $4,200 in 6 days. Last week, with Downtown Paramount, Wiltern, $20,000.

Vogue (FWC) (885; 90-$1.25)—"Always Fair Weather" (M-G) and "Finger Man" (AA) (3d wk). Light $2,600. Last week, with State, $9,500.

Warner Beverly (SW) (1,612; $1-$1.75)—"Shrike" (U) (3d wk). Slow $5,500. Last week, $6,400, after $12,000 for first frame.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50)—"Left Hand God" (20th) and "Headline Hunters" (Rep) (3d wk). Modest $12,000. Last week, $28,000.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Night of Hunter" (UA) (4th wk). Modest $3,500. Last week, $4,400.

Chinese (FWC) (1,908; $1-$1.80) —"Many Splendored Thing" (20th) (5th wk). Okay $12,000. Last week, $14,800.

Fox Wilshire (FWC) (2,296; ($1.50-$1.80)—"Summertime" (UA) (5th wk). Medium $3,500. Last week, $12,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"To Catch Thief" (Par) (7th wk). Good $12,000. Last week, $14,200.

Fine Arts (FWC) (631; $1-$1.50) —"Marty" (UA) (10th wk). Nice $4,800. Last week, $5,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (125th wk). Started current frame Sunday (18) after offish $18,900 last week.

'LEFT HAND' HEFTY 12G, PORT.; 'THIEF' BIG 14G

Portland, Ore., Sept. 20.

Town, which has been bogged down with longruns, is doing better currently via cooler weather and strong new pix. "To Catch Thief" and "The Left Hand of God" loom best, both being big. "Pete Kelly's Blues" shapes sturdy in third frame.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"McConnell Story" (WB) and "High Society" (AA) (2d wk). Fine $7,500. Last week, [illegible].

Fox (Evergreen) (1,536; 90-$1.25) —"Left Hand of God" (20th) and "Pearl South Pacific" (RKO). Lusty $12,000 or near. Last week, "Love Is Splendored Thing" (20th) and

(Continued on page 22)

· Broadway Grosses

Estimated Total Gross
This Week $492,600
(Based on 21 theatres.)
Last Year $597,100
(Based on 21 theatres.)

'Ulysses' Smash $12,000 Tops D.C.

Washington, Sept. 20.

Two new pictures this week, with "Ulysses" setting the pace at Keith's to give the house its best business in several months. "Always Fair Weather," the other newcomer, is no great shakes at the Capitol. Holdovers are tapering off with "Love Is Splendored Thing" falling below expectations and expiring after three weeks at Palace. "Pete Kelly's Blues" is okay in second week at 2 spots. "Cinerama" in its 97th week, still is packing them in at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"Pete Kelly's Blues" (WB) (2d wk). Nice $6,000. Last week, $9,000.

Capitol (Loew) (3,434; 85-$1.25) —"Always Fair Weather" (M-G). Fair $16,000 for 6 days. Last week, "To Catch Thief" (Par) (4th wk), $14,500.

Columbia (Loew) (1,174; 60-85) —"Kentuckian" (UA) (3d wk). Soso $6,500. Last week, okay $9,000. Probably holds.

Dupont (Lopert) (372; 75-$1.10) —"Summertime" (UA) (4th wk). Okay $4,500 after $5,500 in previous week. Stays.

Keith's (RKO) (1,939; 70-95)—"Ulysses" (Par). Smash $12,000 for 6 days. Last week, "Francis in Navy" (U), $7,000.

Metropolitan (SW) (1,200; 75-$1) —"Pete Kelly's Blues" (WB) (2d wk). Fast $9,500 or near. Last week, $16,000.

Palace (Loew) (2,360; 75-95)—"Love Is Splendored Thing" (20th) (3d-final wk). Tepid $9,000 after $13,000 in previous.

Playhouse (Lopert) (435; 75-$1.10)—"Summertime" (UA) (4th wk). Satisfactory $4,500 after $5,500 last week. Stays on.

Trans-Lux (T-L) (600; 70-$1)—"Shrike" (U) (3d wk). Okay $4,800 after $5,500 last week. Holds for one more week.

Warner (WS) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (97th wk). Fabulous $25,000 with sellout Saturday matinee. Last week, $23,500, over hopes. Makes way Sept. 26 for "Cinerama Holiday" (Indie).

'Summertime' Hot 12G, Buff.; 'Simba' $10,000

Buffalo, Sept. 20.

"Summertime" looms as hottest newcomer here this round, being lively at the Buffalo. "Girl Rush" also is good at Paramount while "Simba" shapes strong at Lafayette. "Love Is Splendored Thing" is neat in second round at Center. "Left Hand of God" too is sturdy on initial holdover stanza at Century.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)—"Summertime" (UA) and "Moonfleet" (M-G). Lively $12,000 or over. Last week, "Always Fair Weather" (M-G) and "Robber's Roost" (UA) (2d wk), $8,000.

Paramount (Par) (3,000; 50-80)—"Girl Rush" (Par) and "Cover Underworld" (Indie). Good $11,000 or under. Last week, "Virgin Queen" (20th), $10,000.

Center (Par) (2,000; 50-80)—"Love Is Splendored Thing" (20th) (2d wk). Neat $9,500. Last week, $15,000.

Lafayette (Basil) (3,000; 50-80)—"Simba" (Lip) and "King Dinosaur" (Lip). Strong $10,000. Last week, "Special Delivery" (Col) and "Chicago Syndicate" (Col), $7,000.

Century (Buhawk) (3,000; 60-85) —"Left Hand of God" (20th) (2d wk). Sturdy $11,000. Last week, $19,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (25th wk). Fine $8,500. Last week, $8,700.

'Hell' Wham 35G, Hub; 'Phenix' 23G

Boston, Sept. 20.

Smash biz all around town this frame with the polio epidemic not affecting biz. Upswing is coming with opening of colleges in the area, and this new big potential audience helping. "To Hell and Back," hypoed by Audie Murphy's personal at VFW convention earlier, is leading the Hub with a mighty $35,000 or near, far ahead of anything at the Memorial in months. Best of other new pix is "Always Fair Weather" at State and Orpheum with torrid total. "Phenix City Story" at Paramount and Fenway shapes rousing.

"Girl Rush" at Metropolitan is definitely on dull side. Of holdovers, "Cinerama Holiday" is way out front with a sizzling take in fourth frame. "Marty" looms terrific in seventh week at Kenmore.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25) — "To Catch Thief" (Par) (4th wk). Socko $15,000. Last week, $16,000.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25) — "Game of Love" (Indie) (8th wk). Great $9,000. Last week, $9,500.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama Holiday" (Indie) (4th wk). Sizzling $28,000. House is sold out for five nights starting Monday (26) to John Hancock Insurance Co. Last week, $27,500, over hopes.

Exeter (Indie) (1,300; 60-$1) — "Dam Busters" (WB) (4th wk). Nice $5,000. Last week, $5,000.

Fenway (NETA) (1,373; 60-$1)—"Phenix City Story" (AA) and "Night Freight" (AA). Bright $7,000 or near. Last week, "Last

(Continued on page 22)

'Angels' Lofty 14G, K. C.; 'Kentuckian' Smooth $13,000, 'Shrike' Good 14G

Kansas City, Sept. 20.

Lively week at cinemas here as flock of new bills moves in. "Kentuckian" at the Midland is good while "We're No Angels" at Paramount looks lofty. "McConnell Story" at the Missouri shapes okay. All three may hold over.

"The Shrike" is rated above average at the four Fox-Midwest houses. All three art houses have holdovers. Weather turned hotter but probably is a slight help at the box office.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Seven Deadly Sins" (Indie) (4th wk). Fairish $900. Last week, $1,000.

Kimo (Dickinson (594; 85-$1)—"Innocents in Paris" (Indie) (3d wk). Pleasing $1,600, holds. Last week, $1,900.

Midland (Loew) (3,500; 60-80)—"Kentuckian" (UA) and "Top of World" (UA). Good $13,000. Staying over. Last week, "Man from Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), $7,000.

Missouri (RKO) (2,585; 75-$1)—"McConnell Story" (WB) and "Wakamba" (RKO). Okay $10,000; holds. Last week, "Pete Kelly's Blues" (WB) and "Tarzan's Hidden Jungle" (RKO) (3d wk), $7,500.

Paramount (United Par) (1,900; 75-$1)—"We're No Angels" (Par). Sock $14,000. Holding. Last week, "To Catch Thief" (Par) (3d wk), $7,000.

Roxy (Durwood) (879; 75-$1) — "Never Too Young" (Par) (5th wk). Showed late strength to win this fifth week. Okay $3,500. Last week, $4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "The Shrike" (U) and "Finger Man" (AA). Good $14,000. Last week, "Left Hand of God" (20th) and "Adventures Sadie" (20th) at Tower and Granada (2d wk), $14,500 in 6 days.

Vogue (Golden) (550; 75-$1) — "Green Scarf" (Indie) (4th wk). Oke $1,000. Last week, $1,200.

OTHER GROSSES ON PAGE 13

'Hand' Hefty $35,000, Det.; 'Kiss' Hot 15G, 'Young' 25G, 'Kentuckian' 18G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,548,800
(Based on 23 cities and 222 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,749,900
(Based on 24 cities and 220 theatres.)

Detroit, Sept. 20.

Pace at downtown houses is picking up quite a bit this week. "Left Hand of God" is strong at the Fox. "You're Never Too Young" has plenty of vitality at the Michigan. "Kiss of Fire" is brisk at Broadway-Capitol. "Seven Cities of Gold" shapes only fair at the United Artists. "The Kentuckian" is holding well in second round at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Left Hand of God" (20th). Great $35,000. Last week, "Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (4th wk), $22,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Never Too Young" (Par) and "Ain't Misbehavin'" (U). Good $25,000. Last week, "Mister Roberts" (WB) (4th wk), $16,000.

Palms (UD) (2,961; $1-$1.25)—"The Kentuckian" (UA) and "Top of World" (AA) (2d wk). Strong $18,000. Last week, $29,000.

Madison (UD) (1,900; $1-$1.25)—"To Catch Thief" (Par) (3d wk). Big $12,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Kiss of Fire" (U) and "Apache Ambush" (Ind.). Brisk $15,000. Last week, "Skabengah" (AA) and "Case of Red Monkey" (AA), $12,000.

United Artists (UA) (1,939; $1-$1.25) — "Seven Cities of Gold" (20th). Fair $10,000. Last week, "Always Fair Weather" (M-G), $8,000 in second week.

Adams (Balaban) (1,700; $1-$1.25) — "Summertime" (UA) (3d wk). Down to oke $8,000. Last week, $10,300.

Music Hall (Cinerama Productions) (1,194; $1-$1.25)—"Cinerama Holiday" (Indie) (32d wk). Strong $26,000. Last week, $25,900.

'Summertime' Hot $22,000, Toronto

Toronto, Sept. 30

Only newcomer, but topping the town for wham returns at a twohouse combo, is "Summertime." With the Canadian National Exhibition out of the way for a fortnight's attendance of 2,809,500, deluxers are now back in biz. Certain holdovers pix are actually showing a pickup over previous week. This goes for "To Catch a Thief" in fourth frame and "We're No Angels" in fifth. "Lady and Tramp" continues big in third stanza.

Estimates for This Week

Christie, Hyland (Rank) (843; 1,357; 60-80)—"Above Us Waves" (Rank) (3d wk). Oke $7,000. Last week, $12,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Abbott-Costello Meet Mummy" (U) and "This Island Earth" (U). Fair $12,000. Last week, "Cattle Queen Montana" (RKO) and "Jump into Hell" (WB), $15,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"We're No Angels" (Par) (5th wk). Still hotsy at $11,000. Last week, $11,500.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Summertime" (UA) Wham $22,000. Last week, "Shrike" (U), $12,500.

Imperial (FP) (3,373; 60-$1)—"To Catch Thief" (Par) (4th wk). Climbing to socko $14,000 as compared to $13,500 last week.

Loew's (Loew) (2,090; 75-$1.20)—"Not as Stranger" (UA) (5th wk). Still hefty at $13,000. Last week, $15,000.

Shea's (FP) (2,386; 60-$1)—"Lady and Tramp" (B-V) (3d wk). Holding big with $11,000. Last week, $12,500.

Towne (Taylor) (695; 75-$1)—"Night Holds Terror" (U). Good $4,500. Last week, "Svengali" (M-G) (2d wk), $3,000.

Uptown (Loew) (2,745; 60-$1)—"Female on Beach" (U) (2d wk). Fine $9,000. Last week, $11,000.

'Shrike' Ace New Frisco Pic, $15,000; 'Queen' 5G, 'Thief' Smart 12G, 3d

San Francisco, Sept. 20.

Back to school exodus is hurting Market Street cinema trade currently but arty houses, led by the Bridge, are terrific. "I Am Camera" still is huge in second week at that 396-seat house. "The Shrike" looks standout newcomer with a big session at Golden Gate. "Virgin Queen" is rated the same at small Stagedoor. "Night Holds Terror" is fairly good at Paramount. "To Catch Thief" continues great in third round at St. Francis. "Kentuckian" is solid in same session at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"The Shrike" (U) and "Case of Red Monkey" (Indie). Big $15,000. Last week, "One Desire" (U) and "Ain't Misbehavin'" (U), $14,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Left Hand of God" (20th) and "Robber's Roost" (UA) (2d wk). Lean $11,500 in 6 days. Last week, $23,000.

Warfield (Loew) (2,656; 65-90)—"Bedevilled" (M-G). Dull $9,000. Last week, "Always Fair Weather" (M-G) (2d wk), $11,000.

Paramount (Par) (2,646; 90-$1)—"Night Holds Terror" (Col) and "Chicago Syndicate" (Col). Fairly good $12,000 or under. Last week, "Pete Kelly's Blues" (WB) and "Seminole Uprising" (Par) (2d wk), $15,000.

St. Francis (Par) (1,400; $1-$1.25) —"To Catch Thief" (Par) (3d wk). Great $12,000. Last week, $18,000.

(Continued on page 22)

'Fog' Fine 17G, Philly; 'Hell' Torrid 18G, 3d, 'Holiday' Big 16G, 31st

Philadelphia, Sept. 20.

The Jewish holiday here hypoed biz to a great Saturday night and strong Sunday trade. Newcomers meant little in most instances although "Footsteps in Fog" was rated okay at Randolph. "To Hell and Back" continues in great shape in third round at the huge Mastbaum. "To Catch Thief" looms slick in seventh session at the Trans-Lux. "Cinerama Holiday" is pushing to a fancy total in 31st week at Boyd. "Love Is Splendored Thing" shapes smooth in fifth stanza at the Fox.

Estimates for this Week

Arcadia (S&S) (625; 99-$1.40)—"We're No Angels" (Par) (9th wk). Off to okay $5,000. Last week, $7,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (31st wk). Pushing to fancy $16,000. Last week, $15,000.

Fox (20th) (2,250; 90-$1.49) — "Love Is Splendored Thing" (20th) (5th wk). Still smooth at $15,000. Last week, $18,000.

Goldman (Goldman) (1,200; 65-$1.35)—"Pete Kelly's Blues" (WB) (3d wk). Passable $10,000 or near. Last week, $16,000.

Green Hill (Serena) (750; 65-99) (closed Sundays)—"Bells St. Trinian's" (3d wk) (Indie). Nice $3,300. Last week, $4,000.

Mastbaum (SW) (4,370; 99-$1.49) —"To Hell and Back" (U) (3d wk). Holding with big $18,000 or close. Last week, $20,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Night of Hunter" (UA) (3d wk). Modest $7,500. Last week, $10,000.

Randolph (Goldman) (2,500; 75-$1.49)—"Footsteps in Fog" (Col). Okay $17,000. Last week, "McConnell Story" (WB) (2d wk), $11,000.

Stanley (SW) (2,900; 74-$1.40)—"Wichita" (AA). So-so $14,000. Last week, "Phenix City Story" (AA) (2d wk), $11,000.

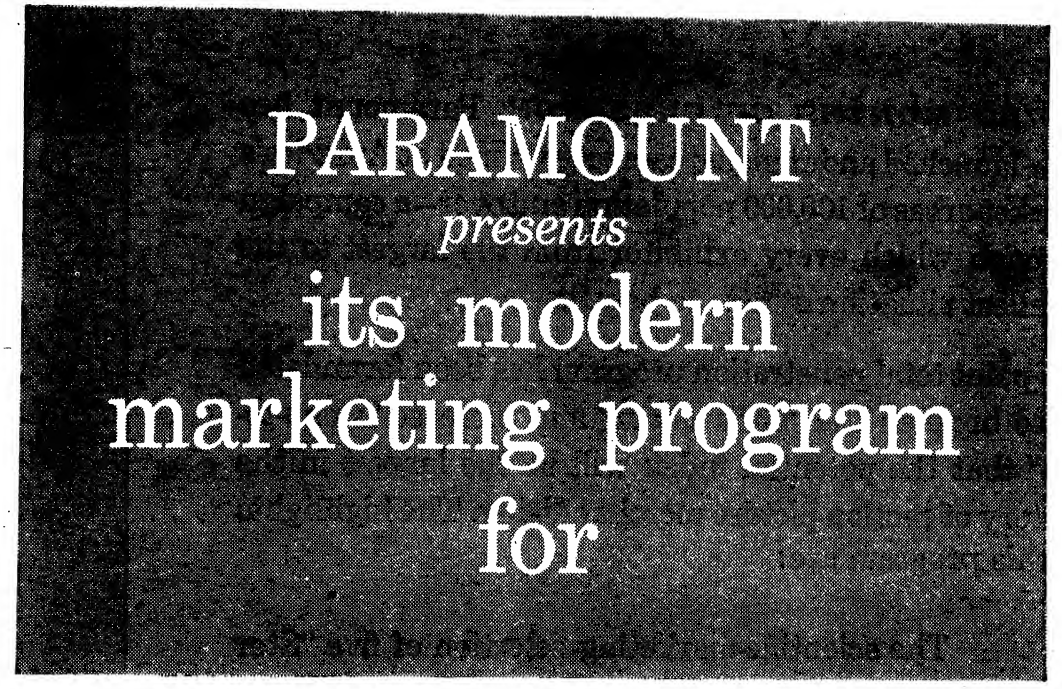
Stanton (SW) (1,483; 75-99) — "Case of Red Monkey" (Indie) and Skebenga" (AA). Poor $6,500. Last week, "Special Delivery" (Col) and "Gun That Won West" (Col), $7,000.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (14th wk). Profitable $4,700. Last week, $5,200.

Trans-Lux (T-L) (500; 80-$1.30) —"To Catch Thief" (Par) (7th wk). Slick $8,500. Last week, $10,000.

Viking (Sley) (1,000; 74-$1.80) —"Not As Stranger" (UA) (12th wk). Steady $7,500. Last week, $8,000.

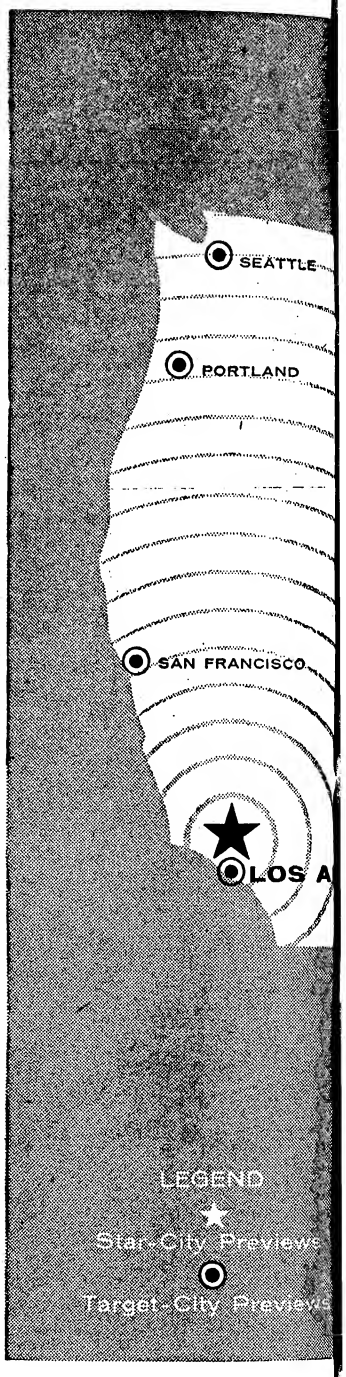
Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (12th wk). Good $4,000. Last week, $5,600.



WILLIAM WYLER'S

THE DESPERATE HOURS

PARAMOUNT IS NOW EXECUTING PLANS, long studied, to back THE DESPERATE HOURS with the deepest degree of market penetration ever created for any picture. These plans are moving ahead rapidly to build public awareness of this William Wyler Production, based on the best-seller and prize-winning play, to a full-peak potential coincident with the picture's release. For weeks, wave after wave of picture selling will be directed toward the ticket-buying public as THE DESPERATE HOURS is reinforced by a strikingly new scientific marketing program which utilizes the tools of modern merchandising. Again Paramount's famed pre-selling pioneers a "different" technique to yield the exhibitor greater boxoffice return.



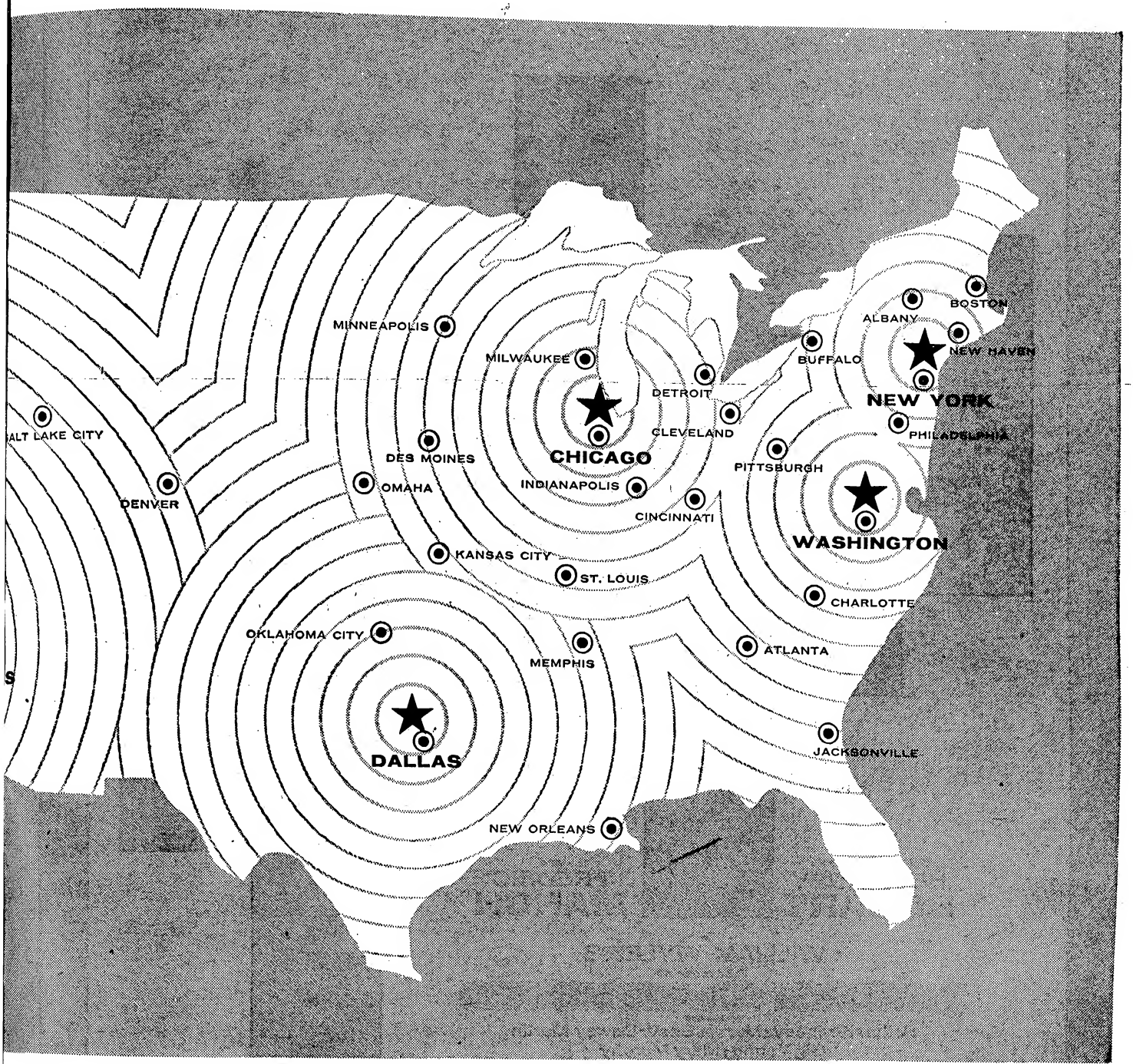
AFTER MONTHS OF RESEARCH, Paramount has now launched an intensive campaign aimed at America's market-areas of 100,000 population and over—a campaign through which every exhibitor from the largest to the smallest situation stands to benefit.

A 5-point total penetration program has been formulated to so broaden the "know-about" and increase "want-to-see" that the potential index will be the largest in the history of motion picture merchandising. The highlights of this program are:

The scientific-marketing selection of five "Star Cities"—New York, Chicago, Washington, Dallas and Los Angeles—where the foremost national opinion-molders have attended evening previews before large and enthusiastic audiences in top theatres. Underscoring the "event" angle, the special guests have included Producer-Director William Wyler, Joseph Hayes, author of the novel and play, Don Hartman, Executive Producer of the Paramount Studio and star personalities. The goal of these previews has been the rave comments and enthusiastic word-of-mouth of widely known critics and writers read nationally or throughout large areas of the country. This goal has been achieved!

Second in this 5-point total penetration are similar theatre previews in 32 exchange or "Target Cities" where favorable comment, though more localized, will reach throughout 200 market areas. Here the force of critics and commentators most heeded locally will have maximum impact.

Of tremendous significance is the third penetration stop—one of the largest national magazine ad campaigns ever undertaken in behalf of a Paramount picture. Media have been selected with a view to obtaining "total population readership." Throughout October, practically every family in the country will see one or more of these ads.



The fourth step will follow logically after the third, as Paramount goes all-out in local cooperative advertising on a scale as impressive as its national advertising.

The final aspect of the 5-point total-penetration plan will concentrate on all other media outside the national and local press with special emphasis on TV and radio promotion. Many important network programs will be utilized. This effort will be aggressively duplicated on the local level.

THIS MARKETING PROGRAM for "THE DESPERATE HOURS" points up again that Paramount leads the industry in giving pre-sell support to exhibitors . . . and now pioneers for the motion picture boxoffice those precise, scientific procedures of marketing that have proved so profitable to other American businesses.

AS LONG AS THERE ARE FAMILIES "THE DESPERATE HOURS" WILL BE REMEMBERED

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Paramount presents
HUMPHREY BOGART
and
FREDRIC MARCH
in
WILLIAM WYLER'S
Production of
THE DESPERATE HOURS
co-starring
Arthur Kennedy · Martha Scott · Dewey Martin
Gig Young · Mary Murphy
Produced and Directed by WILLIAM WYLER · Screenplay by JOSEPH HAYES
Adapted from the novel and play by Joseph Hayes

FROM THE ACCLAIMED COLLIER'S SERIAL

THE BOOK-CLUB BEST SELLER

THE PRIZE WINNING BROADWAY HIT

Powerful ads appear in
SATURDAY EVENING POST and COLLIER'S
part of the big campaign in 16 magazines...including
DOUBLE SPREADS IN LIFE AND LOOK

Chi Oke Despite H.O.s; 'McConnell' Plus Cole Strong $65,000, 'Shrike' Stout 22G, 2d, 'Thief' Fast 21G, 3d

Chicago, Sept. 20.

Chi biz is holding steadily this round, with only one opener on the Main Stem and the others holdovers. "The McConnell Story" with Nat (King) Cole heading stageshow should hit a good $65,000 in first week at the Chicago.

"The Shrike" shapes lusty in second frame at the Woods. "Last Command" and "Pearl of South Pacific" combo looks dull in same week at Roosevelt. "Phantom from Space" and "Gog" twin bill stays hotsy in second Grand round.

"Virgin Queen" continues strong in first holdover week at Esquire. "Red Shoes" reissue is surprisingly big at the World in second stanza. "Maddalena" is smash in second Ziegfeld frame.

"Man From Laramie" stays tall in the third week at McVickers. "To Catch a Thief" continues strong in third at United Artists. "Love Is a Splendored Thing" is rated sturdy in third week at the Oriental. "Mister Roberts" is holding well in fifth State-Lake week. "Summertime" continues torrid in ninth at the Loop. "Cinerama Holiday" still is near sellout in 14th session at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Angela" (20th) (2d wk). Nice $3,000. Last week, $3,400.

Chicago (B&K) (3,900; 98-$1.50)—"McConnell Story" (WB) with Nat (King) Cole topping vaude. Good $65,000. Last week, "Female on Beach" (U) with Patti Page helming stageshow, $46,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Virgin Queen" (20th) (2d wk). Hotsy $8,000. Last week, $12,000.

Grand (Nomikos) (1,200; 98-$1)—"Phantom From Space" (UA) and "Gog" (UA) (2d wk). Okay at $6,500. Last week, $10,500.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA) (9th wk). Big $8,000. Last week, $7,800.

McVickers (JL&S) (2,200; 65-$1.25) — "Man From Laramie" (Col) (3d wk). Swell $20,000. Last week, $23,000.

Oriental (Indie) (3,400; 98-$1.25)—"Love Is Splendored Thing" (20th) (3d wk). Good with $23,500. Last week, $24,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (14th wk). Lofty $49,700. Last week, $50,000.

Roosevelt (B&K) (1,400; 65-98)—"Last Command" (Rep) and "Pearl South Pacific" (RKO) (2d wk). Oke $14,000. Last week, $16,000.

State-Lake (B&K) (2,400; 65-98)—"Mister Roberts" (WB) (5th wk). Steady $31,000. Last week, $35,000.

Surf (H&E Balaban) (685; 95)—"Divided Heart" (Rep) (2d wk). Good $3,500. Last week, same.

United Artists (B&K) (1,700; 65-98)—"To Catch Thief" (Par) (3d wk). Sturdy $21,000. Last week, $25,000.

Woods (Essaness) (1,206; 98-$1.25)—"The Shrike" (U) (2d wk). Tall $22,000. Last week, $27,000.

World (Indie) (697; 98)—"Red Shoes" (Indie) (reissue) (2d wk). Big $4,800. Last week, $5,200.

Ziegfeld (Lopert) (430; 98)—"Maddalena" (IFE) (2d wk). Swell $6,000. Last week, $5,600.

'Thief' Sockeroo $17,000, Balto; 'Benson' OK 9G, 'Summertime' Fancy 6G

Baltimore, Sept. 20.

"To Catch Thief" at the Hipp is standout among the newcomers here this week, with giant take. "Private War of Major Benson" is pleasing at the Century. Second round of "Summertime" continues boff pace at Film Centre. "Pete Kelly's Blues" is slow in second week at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Private War Major Benson" (U). Okay $9,000. Last week, "Kentuckian" (UA) (2d wk), $7,000.

Film Centre (Rappaport) (960; 50-$1)—"Summertime" (UA) (2d wk). Faney $6,000 after $9,000 opener.

Hippodrome (Rappaport) (2,100; 35-$1.25)—"To Catch Thief" (Par). Giant $17,000. Last week, "Never Too Young" (Par) (2d wk), $5,500.

Keith's (Fruchtman) (2,400; 25-$1)—"Chicago Syndicate" (Col) and "Life In Balance" (20th). Slow $5,000. Last week, "City Across River" (U) (reissue), $5,500.

Little (Rappaport) (310; 50-$1)—

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Hell' Boffo 25G, St. L.; 'Shrike' 16G

St. Louis, Sept. 20.

"To Hell and Back," which soared to a smash take opening week, held up so well that it is staying a second round at the huge Fox. Biz is spotty in larger houses currently. "Summertime" is rated fair at Loew's but "The Shrike" is landing a lusty total at the St. Louis. "Lady and Tramp" looms neat in fifth Orpheum session. Return of about 90-degree heat is sloughing trade generally.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (31st wk). Sturdy $15,000 after $15,500 last week.

Fox (F&M) (5,000; 51-90)—"To Hell And Back" (U) and "Aint Misbehavin'" (U) (2d wk). First week ended Monday (19) soared to great $25,000.

Loew's (Loew) (3,172; 50-85) — "Summertime" (UA) and "Big Bluff" (UA). Fair $12,000. Last week, "Always Fair Weather" (M-G) and "Top Of World" (Col) (2d wk), $9,500.

Orpheum (Loew) (1,400; 75-$1)—"Lady And Tramp" (BV) (5th wk) at $7,000. Last week, $9,000.

Pageant (St. L. Amus.) (1,000; 90)—"Mr. Hulot's Holiday" (GBD) and "Little Kidnappers" (UA) (2d wk). Good $2,500 after $3,000 first frame.

Richmond (St. L. Amus.) ($1.10)—"Marty" (UA) (5th wk). Fine $2,000. Last week, $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90) — "The Shrike" (U) and "Kiss Of Fire" (U). Lusty $16,000. Last week, "Love Is Splendored Thing" (20th) and "Bring Smile Along" (Col) (2d wk), $13,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Green Magic" (Indie and "Virgin Queen" (20th) (2d wk). Fast $3,500, after $3,000 last week.

'Left Hand' Mighty 14G, Mpls.; 'Young' Trim 13G, 'Amazon' 9G, 'Queen' 6½G

Minneapolis, Sept. 20.

Amount of new fare is increased currently, with the Loop lineup numbering four fresh arrivals. Moreover, all newcomers, including "Left Hand of God," "You're Never Too Young," "Virgin Queen" and "Naked Amazon," are made of substantial boxoffice stuff. "Left Hand" and "Amazon" are particularly big. It's the ninth stanza for "Cinerama Holiday," third for "To Catch Thief" and second for "Marty" and "McConnell Story," all are still brilliant at b.o.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (9th wk). Boff $21,000. Last week, $20,000.

Gopher (Berger) (1,000; 85-$1)—"Naked Amazon" (Indie) and "Roadhouse Girl" (Indie). Helped by sensational ad campaign. Tall $9,000. Last week, "The Kentuckian" (UA) (3d wk), $4,000.

Lyric (Par) (1,000; 58-$1)—"To Catch Thief" (Par) (m.o.). Here after a prosperous Radio City fortnight. Still hefty at $5,000. Last week, "Mister Roberts" (WB) (7th wk), $4,000.

Radio City (Par) (4,100; 85-$1)—"Never Too Young" (Par). Brisk $13,000 or over. Last week, "To Catch Thief" (Par) (2d wk), $9,000.

RKO-Orpheum (RKO) (2,800; 75-$1)—"Left Hand of God" (20th). Plenty of crix and word-of-mouth

(Continued on page 22)

'Desire' Solid $12,000, Denver; 'Thief' 13G, 2d

Denver, Sept. 20.

"Left Hand of God" is showing such strength in its third round that it is going to stay over a fourth week at the Centre. "One Desire" looms trim at the Denver while "Summertime" is big at Paramount. "To Catch Thief" still is smash in second Denham stanza, and holds again. "Warriors" looks fairly good in two drive-ins. Heavy rain and hail Saturday night hurt.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "Left Hand of God" (20th) (3d wk). Good $14,000. Stays on. Last week, $16,000.

Centennial Drive-In (Lee) (1,250 cars; 75) — "Warriors" (AA) and "Night Freight" (AA). Fairish $2,500. Last week, on subsequents.

Denham (Cockrill) (1,750; 60-$1)—"To Catch Thief" (Par) (2d wk). Smash $13,000 or near. Last week, $18,000.

Denver (Fox) (2,525; 50-85) — "One Desire" (U) and "Dam Busters" (WB). Solid $12,000 or better. Last week, "Francis in Navy" (U) and "Apache Ambush" (Col), $14,000.

Monaco Drive-In (Lee) (800 cars; 75)—"Warriors" (AA) and "Night Freight" (AA). Good $3,500. Last week, on subsequents.

Paramount (Wolfberg) (2,200; 60-$1) — "Summertime" (UA) and "Five Guns West" (Indie). Fine $11,000 or a bit better. Last week, "Night of Hunter" (UA) and "Big Bluff" (UA), $12,500.

'Hand' Hotsy 15G Pitt; 'Blues' 17G

Pittsburgh, Sept. 20.

Jewish holidays and a big football weekend, together with resurgence of mid-summer heat wave, is having its effect on downtown biz. However, both "Pete Kelly's Blues" at Stanley and "Left Hand of God" at Harris are doing well enough to hold. Great notices for "Always Fair Weather" at Penn failed to help much with only so-so results. "Marty" in long run at Squirrel Hill and "Good Die Young" at Guild, both arty houses, still are brisk.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Love Is Solendored Thing" (20th) (3d wk). Held over at last minute but biz isn't warranting it. Coming out after 6 days to less than $4,500, light. Last week, $6,500.

Guild (Green) (500; 65-$1)—"Good Die Young" (UA) (2d wk). Not much dip over opening stanza at $1,900; may hold. Last week, $2,100.

Harris (Harris) (2,100; 65-$1)—"Left Hand of God" (20th). Bright $15,000, and will stay. Last week, "McConnell Story" (WB) (2d wk), $7,500.

Penn (UA) (3,300; 65-$1)—"Always Fair Weather" (M-G). Disappointing considering happy notices and marquee draft. Figured to stay for couple of weeks, it won't at fair $13,000 opener. Last week, "Girl Rush" (Par), $8,500.

Squirrel Hill (SW) (900; 65-$1)—"Marty" (UA) (5th wk). Still going strong at $3,500, and more than enough to hold again. Last week, $4,600.

Stanley (SW) (3,800; 65-$1)—"Pete Kelly's Blues" (WB). Smart promotion, with plenty of help from deejays, paying off at sharp $17,000; holds. Last week, "To Catch Thief" (Par) (2d wk) $16,000. Could have stayed but locked booking on "Blues" made it impossible.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) (31st wk). Inching up a bit again to fine $13,000. Last week, $12,000.

'Hand' Staunch $11,000, Seattle; 'Shrike' 9G

Seattle, Sept. 20.

Two houses, Orpheum and Music Hall, had the Marciano-Moore fight, with expectation of near-capacity. "Left Hand of God" looms good at Fifth Avenue. "The Shrike" is rated nice at Music Hall. "Girl Rush" is mild at the Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Mister Roberts" (WB) (8th wk). Good $4,500. Last week, $5,700.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Girl Rush" (Par). Modest $7,000. Last week, "Kentuckian"

(Continued on page 22)

Hurricane Warnings Clip B'way B.O. But 'Weather' Fine 152G; 'Lion' Record 23G, 'Phenix' 23G, 3d, 'Thief' 39G, 7th

Broadway firstrun business was headed for a sturdy session until threats of Hurricane Ione discouraged theatre-going Monday (19) and yesterday. Beating at the wickets came from continued warnings of the big blow plus some rain. Opposition from the three-game Yankee-Red Sox series over the weekend hurt matinees.

Pacing the newcomers is "Always Fair Weather" with stageshow at the Music Hall where a big $152,000 is in prospect opening stanza. Ione clipped the Hall's b.o. $5,000 to $6,000 Monday alone, with loss on week estimated as likely to be around $9,000. Saturday-Sunday biz topped "Brigadoon," which played at Hall during a comparable period a year ago.

"African Lion" established a new house record of $23,000 opening week at the Normandie. "Pearl of South Pacific" with vaudeville looks to land a fancy $24,000 in first week at the Palace.

"Phenix City Story" looks to hit a big $23,000 or better in current (3d) week at the State. "Cinerama Holiday" held at sockeroo $44,000 in 32d week at the Warner, this session winding last Saturday (17).

"Man From Laramie" is off to mild $21,000 or thereabouts in final (3d) stanza at the Capitol. "To Hell and Back" preems at Cap tomorrow (Thurs.). "Love Is Splendored Thing" looks to wind six-day fifth week at the Roxy with fair $36,000, being replaced by "Left Hand of God," which preems with a benefit tonight (Wed.).

"To Catch Thief" still is in the chips with around $39,000 in seventh week ending today (Wed.) at Paramount. It continues. "Pete Kelly's Blues" is down to modest $10,000 in final (5th) round at the Victoria, with "My Sister Eileen" supplanting it tomorrow (Thurs.). "Sheep Has Five Legs" wound up its sixth stanza Monday (19) with a sock $13,400, giving this pic $95,100 in six weeks at the Fine Arts, an alltime high there.

"Never Too Young" looks to get trim $14,000 in fourth frame at the Criterion. "Kentuckian" is heading for okay $12,000 in third Mayfair week. "Summertime" shapes fine $15,000 for 13th round at the Astor. "Ulysses" held with good $14,000 in fifth week at the Globe.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (14th wk). The 13th round ended last night (Tues.) was fine $15,000 or near after $18,000 for the 12th week. "McConnell Story" (WB) opens Sept. 29.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"I Am Camera" (DCA) (7th wk). Sixth session completed Sunday (18) was big $11,500 after $14,000 for fifth week.

Baronet (Reade) (430; 90-$1.55) — "Red Shoes" (Indie) (reissue) (3d wk). Present round ending Friday (23) looks to hit $4,000, solid, after $4,300 in second week. Continues.

Capitol (Loew's) (4,820; 85-$2.20)—"Man From Laramie" (Col) (3d wk). Slipped mild $21,000 in final round after $28,000 in second week, considerably below hopes. "To Hell and Back" (U) opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 75-$2.20)—"Never Too Young" (Par) (4th wk). Present stanza winding today (Wed.) is heading for trim $14,000 or over after $18,000 for third week. "Desperate Hours" (Par) opens Oct. 5.

Fine Arts (Davis) (468; 90-$1.80)—"Sheep Has Five Legs" (Indie) (7th wk). Sixth stanza completed Monday (19) was smash $13,400 after $14,000 for fifth week. Continues, being best grosser in history of theatre.

Globe (Brandt) (1,500; 70-$1.50)—"Ulysses" (Par) (6th wk). Fifth session finished last night (Tues.) was good $14,000 after $16,000 for fourth week. Stays.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (41st wk). The 40th round ended Monday (19) was solid $7,500 after $8,000 in 39th frame. Stays.

Mayfair (Brandt) (1,736; 79-$1.80)—"The Kentuckian" (UA) (3d wk). Current stanza ending today (Wed.) is heading for good $12,000 or close after $19,000, below hopes for second week. "Night of Hunter" (UA) is due in Sept. 29.

Normandie (Trans-Lux) (592; 95-$1.80)—"African Lion" (BV) (2d wk) Initial week ended yesterday (Tues.) was terrific $23,000, new record here and best for Disney pic in eastside arty houses. In ahead, "Divided Heart" (Rep) (6th wk), $3,000.

Palace (RKO) (1,700; 50-$1.60)—"Pearl of South Pacific" (RKO) and vaudeville. Week ending tomorrow (Thurs.) looks to hit fast $24,000 or near. Last week, "The Warriors" (AA) with vaude, $27,000, over expectations.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch Thief" (Par) (7th wk). Present stanza ending today (Wed.) is heading for big $39,000 or close after $48,000 for sixth week. Stays until October at least.

Paris (Pathe Cinema) (568; 90-$1.80)—"Othello" (UA) (2d wk). First session completed Sunday (18) was good $8,200. In ahead, "Man Who Loved Redheads" (UA) (7th wk), $5,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Always Fair Weather" (M-G) with stageshow. Hitting lofty $152,000 or close in initial week ending today (Wed.). Holds. In ahead, "Mister Roberts" (WB) and stageshow (9th wk), $110,000, after a highly successful longrun. Money total was close to alltime mark held by "Great Caruso" (M-G). Storm warnings and Hurricane Ione sloughed biz Monday and yesterday (Tues.) when $160,000 or better seemed likely.

Plaza (Brecker) (556; $1.50-$1.80)—"Private War Major Benson" (U) (8th wk). Seventh round ended Monday (19) was good $6,000 after $6,500 in sixth.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "Left Hand of God" (20th). Opens tonight (Wed.) at benefit preem. Regular run starts tomorrow (Thurs.) Last week, "Love Is Many Splendored Thing" (20th) (5th wk-6 days), was modest $36,000 after $47,000 for fourth week.

State (Loew's) (3,450; 78-$1.25)—"Phenix City Story" (AA) (3d wk). Current round winding tomorrow (Thurs.) looks to hit big $23,000 or better. Seond week was $31,000. Stays.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (24th wk). The 23d frame ended Sunday (18) was smash $11,700, after $13,200 for 22d week. Continues indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Court Martial" (King) (6th-final wk). Held at good $3,300 in seventh stanza ended Sunday (18) after $4,300 in sixth week. "Svengali" (M-G) preems here Sept. 24, with "Martial" holding only six days of final week in order to open "Svengali" on Saturday.

Victoria (City Inv.) (1,060; 50-$1.75)—"Pete Kelly's Blue" (WB) (5th wk). Finishing this week today (Wed.) with moderate $10,000 or near after $11,000 in fourth session. "My Sister Eileen" (Col) opens tomorrow (Thurs.)

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (33d wk). The 32d stanza completed Saturday was great $44,000 after $50,000 in 31st week, which took in Labor Day and the Sunday prior to the holiday and one extra show. Stays indef.

'Laramie' Wow $10,000, Omaha; 'Weather' Light 6G, 'McConnell' Oke 11G

Omaha, Sept. 20.

All new entries at downtown spots this week but only one, "Man From Laramie," is above average at the Brandeis. Extra exploitation gimmicks is pushing "Laramie" to a sock session "McConnell Story" shapes average at the Orpheum. "It's Always Fair Weather" looms mild at the Omaha. "Francis in Navy" is just okay at the small-seater State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1) — "Man From Laramie" (Col) and "Bring Smile Along" (Col). Socko $10,000. Last week, "Mister Roberts" (WB) (4th wk), $4,000.

Omaha (Tristates) (2,000; 70-90) — "It's Always Fair Weather" (M-G). Lean $6,000 or less. Last week, "Shotgun" (AA) and "Spy Chasers" (AA), $6,500.

Orpheum (Tristates) (2,890; 70-90) — "McConnell Story" (WB). Average $11,000 or near. Last week, "Left Hand of God" (20th) (2d wk), $7,500 in 6 days.

State (Goldberg) (860; 70-90) — "Francis In Navy" (U). Oke $4,500. Last week, "Love Is Splendored Thing" (20th) (2d wk), $4,500.

FINANCIAL EXPERTS STUDY WAYS TO WORK FILM MONEY DEALS OVERSEAS

Motion Picture Export Assn. has set up a new committee of financial experts to meet on a once or twice-a-week sked to consider money deals abroad. Group comprises some of the treasurers of the international companies and is chairmaned by MPEA exec v.p. Ralph Hetzel. In the past, compensation deals and other transactions were thrown in the lap of the foreign managers or their substitutes who meet at the MPEA most Tuesdays.

It was the financial committee which recently nixed the idea of the Japanese loan idea in the form submitted ($11,000,000 for seven years) and the socalled "Picker plan," put forward by United Artists' Arnold Picker and involving a multi-million-dollar loan to the Japanese government to be used for the financing of GI housing.

The original loan scheme, worked out by MPEA's Irving Maas in Tokyo, would have tied up the American coin in return for an immediate remittance of $1,500,000 in two equal parts. Repayment would start within three years. While the committee turned this down, the loan idea nevertheless isn't dead and may well be revived in some other form, more acceptable to the companies.

MPEA group is also studying another $3,000,000 compensation deal in Italy. It would involve both Finmeccanica, the semi-official Italo shipyard with which MPEA has been dealing almost exclusively to date, and another firm with shipyards in Sicily, an area of considerable concern to some Italy government execs. This yard has now been asked to submit its application to the Rome government. The Finmeccanica deals so far have yielded the U. S. companies around $6,000,000.

Par Sales Staff Shifts Complete

Paramount has completed realignment of its domestic sales setup with personnel and branch office shifts from one division to another and the formation of the company's seventh division, this covering the Rocky Mountain area. In the wake of the changes, all division heads and a contingent of homeoffice execs will convene in Chicago tomorrow (Thurs.) for discussion of operations and selling and ad-pub plans for specific pictures.

Along with the field chiefs, the Chi meet will be attended by George Weltner, global sales topper; E. K. (Ted) O'Shea and Hugh Owen, sales v.p.'s; Jerry Pickman, ad-pub v.p.; Charles Boasberg, assistant to Weltner; Robert J. Rubin, v.p., and others.

Besides setting up the new division, Weltner, et al., moved up Tom Bridges from Dallas manager to head of the southern division, succeeding A. M. Kane, and transferred the Memphis office from the southwestern to the southeastern division.

Toasting Isaacs

Washington, Sept. 20.

Phil Isaacs, promoted from Paramount's Washington branch manager to head of the newly-formed Rocky Mountain Division, was given a testimonial dinner by close to 400 associates in exhibition and distribution here last night (Tues.).

Variety Club of Washington set up the salute.

Ballyhooligans

Folksy Touch

Springfield, Ill., Sept. 20.

Dearth of bull terrier dogs in Springfield forced Metro publicity workers from Chicago to settle on a collie to bark for opening of "The Bar Sinister" at Senate theatre tomorrow (21).

A six weeks old collie pup will be presented onstage to child author of best essay on "Why I Would Like to Win A Dog."

Sig Maitles Pitches 60th Anni Celebration Idea For Industry in 1956

Industryites are taking under advisement a possible year-round celebration during 1956 of motion pictures' diamond jubilee. According to industry archives, Koster & Bial's Music Hall, Herald Square, N. Y., projected Kinetoscope pictures on a large screen for the first time on April 23, 1896.

Idea of a diamond jubilee celebration was presented to the industry by Sig Maitles, former advertising copy chief at Metro and currently an independent advertising-promotion specialist. The plan, it's understood, will be weighed by the Council of Motion Picture Organizations as well as the advertising managers' committee of the Motion Picture Assn. of America.

3 WARNER RELEASES TELEVISION-FLAVORED

Warner Bros. fall release slate will have a heavy television flavor. Three of the company's upcoming productions stem from video sources, featuring either a tv personality or being based on a popular tv series.

"Sincerely Yours," starring Liberace, will be the first of the trio to hit the market. Picture will be launched with an extensive bally campaign, with Liberace scheduled for a widespread personal appearance tour. "Sincerely Yours" will be followed by "Our Miss Brooks," based on the radio-to-tv series starring Eve Arden. Miss Arden will repeat her role as the harassed schoolteacher. Third ether-born property, which originated in radio and then went to tv, will be "The Lone Ranger."

WB's interest in transforming these tv properties to the screen is based on its success with Jack Webb's "Dragnet" and Webb's equally successful "Pete Kelly's Blues." Film company feels there's a ready made audience for certain tv personalities and subjects and that they have a pre-sold value equal, and perhaps superior, to bestselling novels and hit plays. In keeping with this thinking, the film company has scheduled for future production "The Ed Sullivan Story," with the "Toast of the Town" emcee set to play himself.

WB REISSUE PACKAGES

Put 2 Mysteries and 2 Science Fiction Together

Two reissues packages are on Warner Bros. upcoming release schedule. Two mystery entries—"Stranger on a Train" and "Dial M for Murder" are slated for distribution this December. "Dial M" will be recalled as one of WB's 3-D films which was later issued in conventional form.

A pair of the company's successful efforts—"Beast from 20,000 Fathoms" and "Them"—make up the second reissue package. WB is apparently making longrange distribution plans since the pictures are pencilled in for release next June.

Allied Artists Readying Six

Hollywood, Sept. 20.

Allied Artists will place six new productions before the cameras by mid-December, exec producer Walter Mirisch disclosed today (Tues.). These will be in addition to William Wyler's "The Friendly Persuasion," now rolling.

Of the six, Mirisch personally will make two, "The First Texan," starring Joel McCrea, and "Cattle King," with George Montgomery, both in CinemaScope. Third in C'Scope on the slate is "The Legionnaire," which Richard Heermance will produce. Hayes Goetz is down to make "Three for Jamie Dawn," from the original story and screenplay by John Klepner; Vincent M. Fennelly will produce "Crime in the Streets," from a script by Reginald Rose, who wrote the original tv drama, and on Dec. 13 Billy Wilder moves underway with "Ariane," the producer-director's first for AA, with Audrey Hepburn starred.

Orlando Calvo Gets U's Venezuela Managership

Orlando Calvo has been appointed Universal's manager in Venezuela, according to Americo Aboaf, U foreign general sales manager.

Calvo, a vet of the film biz in the West Indies, Central America and Venezuela, succeeds Seigfried Weening who has resigned.

Prize-less, Publicity-Less 'Gehring Wk.' Chalks Up Big 20th Dollar Harvest

In what is probably one of the least publicized sales drives on record, 20th-Fox's field force rolled up a huge volume of 12,892 bookings for the week ended Sept. 10 in honor of William C. Gehring, 20th assistant general sales manager.

Dollar delivery for the week ran to $1,600,000 and is expected to hit a juicy $1,800,000 for the week that ended Sept. 17.

Drive was keyed to Gehring's birthday (Sept. 8) and was sparked by Harry Ballance. 20th Southern division manager. It coincided with what for many years has been traditionally "Paramount Week," when exhibs—and particularly the Par Theatres affiliates—set aside time for Par pix.

Gehring has sent letters to the field, thanking all employes for their tribute to him and commending them for the showing which, particularly in the light of the Par competition, is considered remarkable. The two weeks are the biggest in the history of 20th.

Pinchhitting

Big sales push, which netted 20th dates from situations that ordinarily don't play 20th pix, was organized to honor Gehring for "pinchhitting" for Al Lichtman, 20th director of distribution, during the latter's illness.

The "Bill Gehring Week" drive was attended by no publicity whatever, and involved no prizes. Even so, many employes gave up their weekend to engage in a telephone campaign for dates. The result—12,892 bookings—is some 60% over and above the normal weekly C'Scope feature booking volume, according to Roger Ferri, editor of the 20th houseorgan, "The Dynamo," who helped organize the drive.

At a party for Gehring at the homeoffice last week, taped reports from the 20th division managers on the drive were played. Top honors for the first week, devoted to accumulating playdates, was won by Martin Moskowitz and the Atlantic division, with New York topping all other branches. The second week, which ended last Saturday, was devoted to boosting the rental volume.

Lichtman's Past

Big obstacle to overcome in the 20th-Fox sales drive honoring William C. Gehring was the traditional Paramount Week which fell in the same period.

The man who started Paramount Week a long time ago was Al Lichtman, now 20th director of distribution and Gehring's boss.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (20)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	364	32¼	29⅝	32	+3¼
32	25	CBS "A"	103	27⅛	26	26⅝	+ ⅞
31	24½	CBS "B"	143	26⅜	25⅜	26¼	+ ½
26⅛	24⅛	Col. Pix	39	26⅛	24¼	25⅞	+1¼
18½	14⅝	Decca	110	17	16⅛	16½	— ½
87	67	Eastman Kdk	195	87	80¼	85¾	+5
5⅜	3⅝	EMI	1130	4½	3⅝	4¼	+ ⅝
24⅝	17½	Loew's	204	23½	22⅛	23¼	— ½
12¼	9	Nat. Thea.	193	10¼	9¾	10	+ ¼
44⅝	36	Paramount	52	42⅜	40½	42⅛	+1½
43⅜	35	Philco	102	36⅛	34⅝	35⅝	— ½
55⅜	36¾	RCA	282	49½	48½	49½	+ ⅝
10⅜	7	RKO Picts.	247	8⅛	7⅝	7¾	—
12	8½	RKO Thea.	96	10⅝	10¼	10⅜	— ⅛
11⅞	5⅞	Republic	46	10¼	9⅜	9⅜	— ⅜
15¾	13¾	Rep., pfd.	3	15¼	15	15	— ¼
22⅜	18¾	Stanley War.	76	19½	19	19	— ⅜
31⅝	25⅛	20th-Fox	81	29½	28¾	28⅞	— ½
31	26¾	Univ. Pix	7	29	28½	28¾	— ¼
91	80½	Univ., pfd.	*260	84½	83½	84½	+2½
21¼	18¼	Warner Bros.	32	22⅛	21⅝	21¾	— ½
134	86	Zenith	33	133	125½	132	+5½

American Stock Exchange

7⅜	4	Allied Artists	430	7⅜	6⅝	6⅞	+ ⅜
15¾	9¾	Alld Art. pfd.	89	15¾	14½	14⅝	+ ¾
17⅛	13¼	Du Mont	143	15⅜	15	15¼	— ¼
8	3⅜	Skiatron	49	4⅛	3⅝	3⅞	— ⅛
16⅜	13¾	Technicolor	125	15⅛	14¾	14⅞	+ ⅛
4½	3⅜	Trans-Lux	35	3¾	3⅝	3¾	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4¾	5	— ¼
Cinerama Inc.	1⅝	2	— ¼
Cinerama Prod.	4⅛	5⅛	— ⅜
Official Films	2¼	2¾	— ⅛
Polaroid	65	67	+ ¼
U. A. Theatres	16¼	17¾	—
Walt Disney	37	41	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Bennie Berger, Allied States emergency defense committee chairman, now says his blood is boiling because of distributors' "persistent greed and stony heartedness." He claims film deals are more "intolerable than ever" and the small exhibitors' plight is increasingly deteriorating. "This denotes shocking distributor conscienceless," declares Berger. "The stubborn refusal to afford relief to tottering small theatreowners is sure to bring government intervention in the industry."

It especially galls Berger because he says he and other exhibitor leaders confidently expected film rental relief, based on the conferences between their representatives and film company executives and the latter's statements. But it not only hasn't materialized, but conditions have become worse, he charges.

Starting a longrange buildup for "Lust for Life," the filmization of the life of Vincent van Gogh, Metro has issued a special slick paper booklet dealing with aspects of the production and van Gogh's life and works. Brochure, with a tacked-on color reproduction of a van Gogh painting, resembles an art gallery or museum prospectus on an exhibition. Producer John Houseman discusses "the tumultuous story of a beloved man." In addition, the foreward to the Wildenstein Gallery's 1955 van Gogh exhibition, written by John Rewald, an authority on the artist, is reprinted. Brochure is being sent to exhibitors and film and art editor. Picture, starting Kirk Douglas as van Gogh, went into production last month.

More than 82% of the available show space has been sold for Theatre Owners of America's annual national convention at the Hotel Biltmore, Los Angeles, Oct. 6-9. Orkin Expositions Management, which is handling the production details, reported to TOA that space had been sold to manufacturers and dealers in virtually every phase of the theatreowners' industry. Hours for the trade show have been set so as not to conflict with any of the entertainment features which are part of the convention. After the press preview, the trade show opens on Thursday, Oct. 6 at 1 p.m. On Friday and Saturday, the exhibit halls will be open from 11 a.m. to 5 p.m. It'll be open on Sunday from noon to 6 p.m.

Film industry workers' average weekly earnings in July jumped to $133.18, an uppance of $5.93 over the $127.25 average for June, according to statistics compiled by the California Labor Dept. Weekly checks in July, 1954, amounted to an average of $132.20. Breakdown shows a total of 44.1 hours per week put in by workers at an average of $3.02 per hour during July, as against 42.7 hours at $2.98 per hour in June. In July, 1954, tally was 43.9 hours at $3.01.

Co-op ads, retail store tieups and a contest to be run in conjunction with the United States Lines will be provided in a $370,000 campaign for "Gentlemen Marry Brunettes," according to Francis Winikus, United Artists ad-pub chief. Lever Bros., for one, is inserting full-page ads in American Weekly, This Week and Parade tieing in with the film. Steamship company will award free trips to Paris in the contest, which is pegged on "Why I would like to visit Paris."

Paramount is offering a seminar in motion picture production to five UCLA graduate students, first of its kind ever essayed. Course is being sponsored by William Perlberg and George Seaton, with their current production, "The Proud and Profane," to be used as a study model for all phases of filmmaking. Quintet, three from out of the country, will study at the studio for 16 weeks.

Faced with a rental bid of $9,500 to ferry trucks, equipment and personnel to an island in the Sacramento River for locations on Allied Artists' "The Friendly Persuasion," production assistant Dick Mayberry solved the problem for less than $1,600. He hired two pontoons, had construction crews lash them together with a solid deck, rented a marine engine and made like a ferryman himself.

Literary works of Ernest Thompson Seton, one of the world's great naturalists, have been optioned, both film and television rights, by Nat Goldstone and Jack Preston. In addition to journals spanning half a century and running more than 17,000 pages, the material includes his autobiog. Deal was made with Seton's widow.

U.S. Artists Stand Out in Helping Put Over First Annual Athens Fest

By TRUDY GOTH

Athens, Sept. 20.

Met Opera stager Dino Yannopoulos, currently heading up the first Athens Festival of Drama & Music, has been reengaged as the fest's director for next year. So has Rise Stevens, star of the successful "Orfeo." This fall's fest teed with the Athens Symphony, but next year's will open, late summer or early fall, with "Orfeo." Yannopoulos also plans to film the opera here at the same time, in his first filming stint. It'll also be the first attempt to bring Greece into the international film market.

The first music festival, about to end (Oct. 2), was a great success, mainly because of the American artists who participated in it.

Main features were the three operas: "Orfeo," "Euridice," "Idomeneo." In "Orfeo," guest artist Rise Stevens had an unprecedented success. Antony Tudor was called in for the choreography and, in spite of the very poor state of the corps de ballet, did two beautiful ballets. The whole production was far superior to the one given in New York last spring.

"Idomeneo," with guest artists Eleanor Steber and David Lloyd, was much acclaimed. Its special feature was the beautiful and fantastic costumes of a Greek designer named Andrea Nomikos. They were not in the usual baroque style, but Minoan (Crete), inspired by the frescos in the palace of Knossos, about 1,500 B.C. Nomikos is designing sets and costumes here for all Williams, Pirandello, Saroyan plays, but this was his first opera and international success.

Three monologs of "Medea" composed by Ernst Krenek especially for the mezzo-soprano Blanche Thebom got her much critical acclaim for her unique interpretation of this strangely haunting piece. "Oedipus Rex" by Stravinsky had David Lloyd in the title role, accrediting himself as one of the few interpreters who can do justice to this difficult part.

All operas were staged by Dino Yannopoulos, to whose credit much of this festival goes. Yannopoulos had a difficult role to play between nationalistic feelings who wanted only Greek artists to appear and those who wanted international attractions at this festival. Praise is also due the head of the Prime Minister's Cabinet, George J. Rhallys. He almost single-handed organized it all, made contracts with artists, chose the program, set up a press office at the Ministry and launched the first Music Festival, which will become a permanent institution, with "Orfeo" to be given each year at the opening (and new works to follow) just as "Everyman" is a permanent, yearly production at the Salzburg Festival.

Conductors were Philotetis Economides, permanent conductor of the Athens Symphony, who followed Dimitri Mitropoulos when he left for Minneapolis in 1938 ("Orfeo"); Jonel Perlea, a Rumanian, who has conducted at San Francisco and N.Y. ("Idomeneo"), and Franco Capuana for "Medea"-"Oedipus."

Mull Cinerama Preem Outside Mexico City

Mexico City, Sept. 13.

Robin International Inc. is reported negotiating with state of Mexico governor Salvador Sanchez-Colin for rights to build a new theatre, specifically designed for Cinerama, on the outskirts of Mexico City. House would be constructed just outside the city limits, thus avoiding Federal District regulations of four pesos (32c) maximum ticket charge. Major reason that Mexico has yet to see Cinerama has been city authorities' price restrictions, which evidently will not be lifted for some time to come. If Robin deal goes through, as proposed, new theatre will only be 20 minutes from the city's center.

Federal District, which includes the capital city and few suburbs, edges on the state of Mexico, which is a separate entity. Reports here are that the state governor is offering building facilities, tax deductions and other inducements to get the project under way.

Int'l Film Distrib Unit

Venice, Sept. 13.

Formation of a new international federation of film distributors was discussed here during the last days of the Venice Film Festival. Reps of several nations were present at the discussion designed to lay the foundations for such an association. ANICA, the Italo production-distrib group, which originated the proposal for the world organization, was repped by its topper, Eitel Monaco, while Fernando Blanco (Spain), Horst von Hartlieb (Germany), and A. C. Shumann (Austria) were present for their countries. Great Britain sent its acceptance in principle via the Kinematograph Renter's Society.

Next meeting, at which the proposals will be discussed and the charter signed, will be held in the next two months.

Loan Deal May Permit U. S. Distribs to Take $2,777,777 Out of Japan

Tokyo, Sept. 13.

U. S. major film companies distributing in Japan may soon be able to unfreeze a substantial portion of their film rental coin, now held by the Japanese government. Negotiations are currently underway between the Japanese Finance Ministry and the MPEA for the grant of a loan to the ministry of $8,333,333 of the MPEA blocked fund of $10,817,000. If the deal goes through, in return the majors will be allowed to remit $2,777,777 over and above their normal allowance.

The government needs the money to meet an expected deficit of $300,000,000 for the current fiscal year. Slow increase in postal savings and failure in the Diet of several revenue producing bills prompted the negotiations.

Irving Maas, MPEA vice president for Australasia, said that the negotiations do not reflect the true position of MPEA on the frozen funds problem but that he expected favorable action on the loan in the near future. Maas would not comment on a statement by the Japanese Finance Ministry that MPEA had initiated the negotiations.

BOT WARNS AGAIN ON QUOTA DEFAULTS

London, Sept. 20.

A renewed warning that exhibitors who fail to meet their British film quotas, even by a small margin, are guilty of an offense, was made last week by the Board of Trade to the general council of the Cinematograph Exhibitors Assn. It appealed for a little extra effort on the part of theatre owners which would "enhance the reputation of the exhibiting side of the industry."

The letter pointed out that, although the number of defaulting exhibitors is declining, the BOT is still concerned at the large number of theatres which fail to meet their prescribed quotas. It recognizes that failure in some cases is because of circumstances beyond their control, and that the total number of defaulters gives a misleading impression about the attitude of exhibs as a whole towards their quota obligations. At the same time, it believes that some of the defaulters were in a position to achieve their quota. In many cases, it is suggested, the commitment could have been met by screening an additional British picture.

Manuel Ponce Into Mex Feature Pix Production

Mexico City, Sept. 13.

Manuel Barbachano Ponce, long a top producer of shorts and documentaries, has organized here a general production company, Producciones Barbachano Ponce, for the purpose of making features as well as his pioneer specialties. Firm is capitalized for $160,000.

Feature production start will be made with pix based upon scripts which Cesare Zavattini, the Italian scripter now visiting here, is especially writing for Ponce.

BBC-TV Film of 'Juliet' Given Russ by British

London, Sept. 20.

A kinescope of the recent BBC-TV production of "Romeo and Juliet" has been given to the Russians. The presentation was made at a Soviet Embassy reception, by Cecil McGivern, BBC program controller. This is a sequel to the recent visit to Moscow of McGivern's assistant, Mrs. Mary Adams, who was told of the interest by the state Soviet network in Shakespearean plays.

The kinescope was handed to Nikolai Okhlopkov, vice Minister of Culture, who on a recent visit to Stratford-on-Avon, presented the Shaespeare Institute with a copy of the Soviet color film of Prokofiev's ballet, "Romeo and Juliet," which was made in 1953.

Yank Films Grab W. Berlin Dates

Berlin, Sept. 13.

Compared to late summer, mid-September again sees Hollywood films playing first fiddle in this city's preem house area. Currently, there are six U. S. pix as against three German and five other foreign films playing at West Berlin preem houses.

Disney's "Living Desert," now in its 10th week at Cinema Paris, seems likely to break another record at this house. The same applies to "Gone With Wind" (M-G), at the Kurbel, which is completing a two-year run at this cinema, Dec. 14.

Filmtheatre Berlin is showing "Bridges at Toko-Ri" (Par), rated a success; and has Universal's "Captain Lightfoot" as its next pic. Filmbuehne Wien is still playing Metro's "Brigadoon." It will be followed by "Long Gray Line" (Col). "Sea Chase" (WB) was simultaneously preemed at Delphi and Titania Palast.

One of the best films according to crix and audiences here at present is England's "The Young Lovers." Preemed last week at the Kiki, obtained exclusive showing rights in Berlin, this film which depicts an East-West romance in London has seemingly all the natural ingredients to appeal to isolated Berliners. Anthony Asquith, film's director, attended the preem and found much acknowledgement here. Film looks in for long run. Another British film, "Doctor in House," was preemed at the Studio to good returns.

Some objection was raised by part of local crix over Mexico's "Rebellion de Los Colgados," now at Bonbonniere and Metropol. Found to be needlessly brutal, Pedro Armendariz was lauded as was the camerawork by Gabriel Figuerosa.

Latest German pic here is "0/15 Second Part," sequel to Germany's big postwar money-maker, "08/15." It preemed at Gloria Palast. Released by Gloria, it received good reviews and should do strongly at the boxoffice. The two other Teutonic pix still playing the local firstrun circuit are "Island of the Dead" (NF) at the Marmorhaus and "When Father With the Son" (Constantin) at the Astor. Both pix appear to have good chances on later runs.

'Country Girl,' 'Jungle,' 'Circus' Pacing Plush 2d Half at Aussie B.O.

Sydney, Sept. 13.

Second half of the year continues plush for Aussie exhibitors. General opinion is that biz will continue big through the year-end holidays.

Standout here currently are "Country Girl" (Par), "Blackboard Jungle" (M-G), "Interrupted Melody" (M-G), "Man Called Peter" (20th), "High and Mighty" (WB), "Bread, Love, Dreams" (Kapferer) and "Mambo" (Par).

Melbourne Trades Soars

Melbourne, Sept. 13.

Cinema b.o. is great here. "Summer Madness" (London), "Three-Ring Circus" (Par), which broke a local house record; "Deep in My Heart" (M-G), "Blackboard Jungle," "Doctor in House" (Rank), tops in 28th week, and "Country Girl," smash in third stanza, are setting the pace at the wickets.

Rank Still Wants to Conquer U. S. Market Albeit 100-Cinema Circuit Plans Stalled; Convertibility Snag

By HAROLD MYERS

London, Sept. 20.

The conquest of the American market is still its long-time objective, but for the time being, the J. Arthur Rank Organization is concentrating on a policy of encirclement. The much-boosted aim of acquiring a circuit of 100 key theatres in the U. S., to convince the American exhibitor that the public will pay good money to see British films, has not progressed since the first announcement was made a year ago.

Nor is there any indication that the British film tycoon intends to implement that policy in the immediate future. At a press conference held at the London homeoffice last Wednesday (14), following the publication of its annual report and accounts, both Rank and John Davis admitted that no advance had been made. They were waiting for the right moment. And it was admitted that one of the questions delaying the project was freedom of convertibility from Sterling to dollars. John Davis intimated he was due to make his next U. S. visit in November, but no theatre deals were in the offing. Rank, who has not been to the U. S. for several years, had no plans for an early trip.

Not Satisfied With U.S. Income

Nevertheless, the report once again emphasizes their dissatisfaction with U. S. returns. "In our opinion," it stated, "we are still not receiving a fair return from that market." In a comment on that, Davis agreed there had been lipservice from American exhibs who were concerned over the shortage of project.

He had, however, prepared an analysis of all exhibs who had made statements favoring the showing of British films, which revealed that they had only contributed $40,000 for Rank pictures in the past year. He also confirmed that at the moment Rank intended to continue his policy of selling product to tv. "After all," he said, "we got $2,000,000 three months ago and that made the headlines."

Although U. S. prospects were still unsatisfactory, both Rank and Davis confirmed they were making headway in other parts of the western hemisphere. They continued to expand in Canada and were preparing to establish their own distribution organization in South America. The new organization there would be ready to function early in the new year.

They had their own outlets throughout most of Europe excluding Spain, where exchange problems persisted. From the eastern hemisphere, net cash remitted to London showed a further improvement.

Expanding Profit at Home

In the domestic market, apart from the nagging problem of the admission tax, the report was generally encouraging. Boxoffice gross for the group at over $82,490,000 was only $1,000,000 down from the previous year, but a slight concession on admission tax more than offset that decline.

British pictures continued to maintain their standard at the boxoffice and of the 24 major grossers of the past year on their two circuits, 12 were British and the remaining 12 American. But there was one snag which, Davis explained, was the establishment of the 20th-Fox CinemaScope circuit. These theatres, which normally played British films second-run, were now firstrun theatres and that change of policy, he admitted, was reducing the earnings of all British films.

Agreeing that falling attendance had hit the income of the Eady Fund, Davis indicated that the net result for the year might well be $2,500,000 below estimate. He thought, however, it was time that proceeds from the fund, which was originally designed to aid and stimulate British production, should "primarily be applied to native British producers where the proceeds of the distribution of their films overseas accrue to this country."

The report confirms that the two circuits within the group again overplayed its quota commitments.

CEA Rejects Allied Bid

London, Sept. 20.

An invitation to any British exhibitor who may be visiting America at the time to attend the Allied States national convention in Chicago in November, is made in a letter by Abram F. Myers to the Cinematograph Exhibs Assn. At last week's general council session, it was decided it would not be possible for any of the CEA officers to attend.

The CEA, however, is to be represented at the Theatre Owners of America convention at Los Angeles next month. George Singleton, prominent Scottish theatre operator, is to be the British delegate.

Swiss Capital to See 'Sheba,' 'Rainmaker' In Coming Legit Season

Berne, Sept. 13.

This Swiss capital city's two principal legit houses, Stadttheatre (which also presents opera and operetta) and the Atelier, small-seater devoted to unconventional productions of lesser-known works, have announced their upcoming schedules for the 1955-56 season. Former will present, among others, Swiss preems of Jean Cocteau's "Bacchus," Ladislas Fodor's "Europa and the Bull" and Swiss author Peter Lotar's "Image of Man.' J. B. Priestley's "Time and Conways" and Marcel Pagnol's "Baker's Wife," latter a stage version of the French film, will be produced for the first time in Berne.

World preem of a comedy by Eckart Peterich, called "The Writers," is also skedded. Remainder of the Stadttheatre legit lineup includes Shakespeare's "Winter's Tale," Ibsen's "Peer Gynt" and several German and French classics.

Highlights of Atelier Theatre's schedule will be the initial Swiss presentations of William Inge's "Come Back, Little Sheba" and Richard Nash's "Rainmaker." Terence Rattigan's "Browning Version" is also set as is a revival of Oscar Wilde's "Lady Windermere's Fan," to be followed by Carl Zuckmayers latest drama, "The Cold Light," Swiss preem of which will take place at the Zurich Schauspielhaus.

Other planned productions include Jean Giraudoux' "Apollo of Bellac," Ben Jonson's "Volpone" and Ladislas Fodor's comedy, "Matura" (Graduation). Opening preem of the new season at this house will be Shakespeare's "Two Gentlemen of Verona," one of Bard's rarely produced comedies.

U. S. Rep at Venice Pix Fest Finds No Fault

Venice, Sept. 13.

Joseph Beatty, Veterans Administration topper for films and visual aids and official U. S. Government rep to the Venice Film Festival, before sailing for the U. S., declared he was satisfied in his relations with the festival, which he termed most cordial and cooperative. Beatty also found none of the prejudice against the U. S. which had been reported in the past by various American sources, especially the industry. He felt the fest authorities went all-out in an attempt to cooperate fully with him and other American visitors.

Beatty also was satisfied with the method of judging at the festival although expressing disappointment that the U. S. medical films did not fare better. He said the Russian delegation had expressed a strong interest in the series of U. S. medical shorts shown here, and had asked for them for showings in Russia. Beatty noted that medical films are almost the only type of film product that the curtain countries cannot distort, and felt that such inside Russia screenings of American medical pix would have a decided propaganda value without potential kickbacks.

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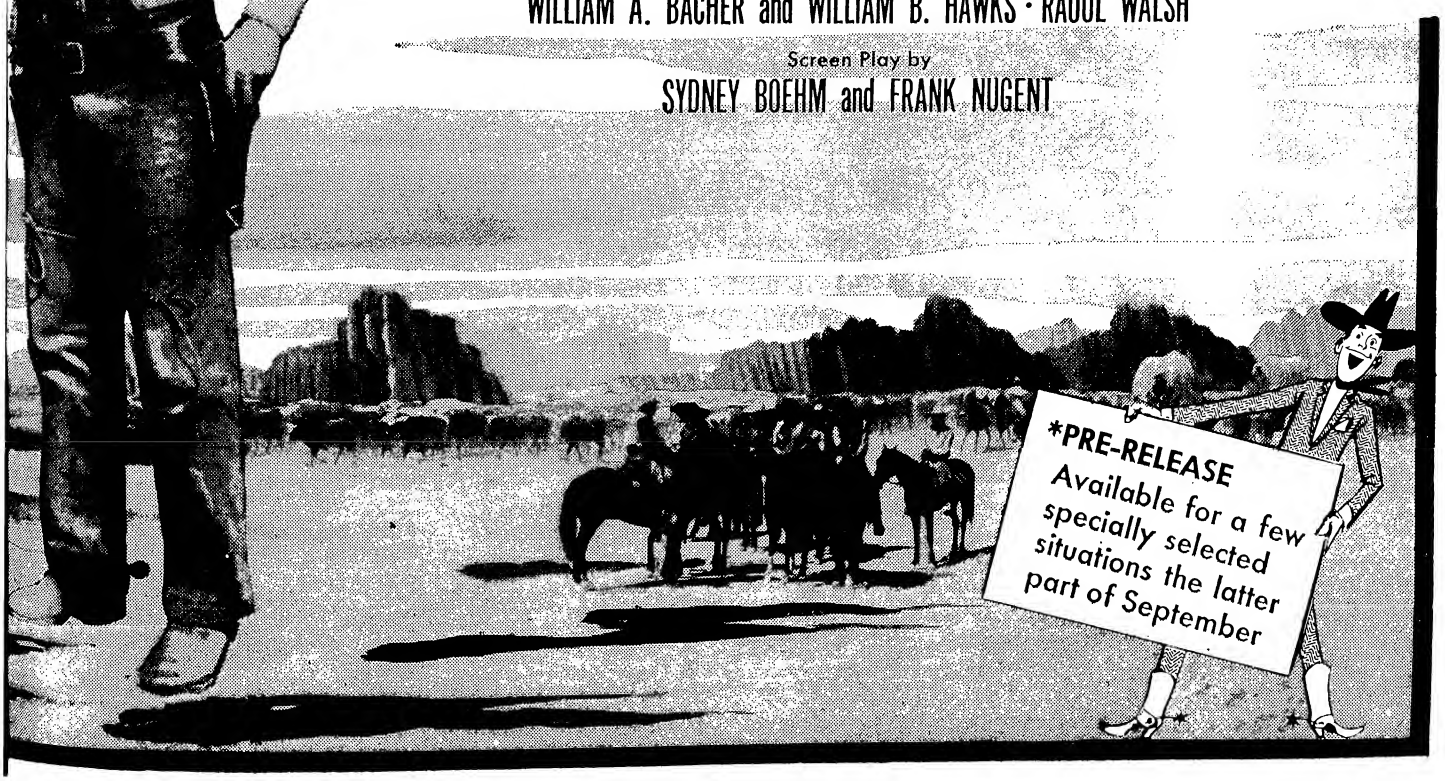
Screen Play by SYDNEY BOEHM and FRANK NUGENT



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Further Bids for Court OKs On New Circuit Situations May Evoke Wrath of Exhib Bodies

Opposition toward additional theatre acquisitions by the divorced circuits is growing among independent exhibitors. So far the chains, which have added to their holdings with Dept. of Justice and Court permission, have enjoyed relatively clear sailing. Only objection raised so far was that of Wometco Theatres which unsuccessfully opposed Loew's Theatres acquisition of a conventional house in Coral Gables, Fla. Loew's was able to add drive-ins to its holdings in suburban Chicago and in Jacksonville, Fla., without any opposition. Similarly, National Theatres latched on to seven theatres in the Salt Lake City area without a beef.

With Loew's Theatres contemplating a move into the drive-in field in New Jersey, exhibitors in the territory, sparked by the Allied Theatre Owners of New Jersey, are preparing to oppose such an action. In all probability, the Jersey theatremen will make an appearance in court when the hearing on the Loew's move take place. So far Loew's hasn't petitioned the D. of J. for the greenlight to acquire theatres in New Jersey, but it's known that the circuit is on the lookout for sites in the state.

Allied States Assn. has taken the leadership in opposing the further expansion of the formerly affiliated circuits. Board chairman Abram F. Myers has frequently brought it to the attention of the Dept. of Justice and has been instrumental in causing the Government bureau to publicize well in advance the hearing dates that involve petitions of the chains for additional acquisitions.

Allied's Jersey unit acknowledged at a meeting last week that it would oppose Loew's in efforts to acquire drive-in sites in the territory. The Jersey exhibitor group is also contemplating legal action against the major film companies in an attempt to enable theatres in northern New Jersey to get pictures sooner than they do now. According to the unit's prexy, Sid Stern, the present clearance system gives the Jersey theatres pictures months after they have played in New York firstruns. "The way matters stand at present," Stern said, "when we get the pictures the publicity is dead."

Franco-Yank

Continued from page 5

Spiegel, the MPEA's continental rep.

Arrangements for the new pact year call for 90 dubbing permits plus a definite additional 20. That's the same total as last year. However, the French then weren't positively committed to coming across with the 20 and they promptly held out, even using them as a weapon at one time.

Pix benefitting by the Cannes fest clause are "Marty" (UA), "East of Eden" (WB), "Country Girl" (Par), "Bad Day at Black Rock," (Metro) and "Carmen Jones" (20th-Fox). There's a question whether the latter will ever be allowed to play here due to copyright problems involving the Bizet music. Only "Country Girl" has actually opened. "Marty" and "Rock" are due to preem this week.

Merit visas are expected to swell the U.S. take from France with many companies, especially Columbia which is beginning to get into production here and has just set up a distributing setup in the U.S.

'Carousel'

Continued from page 3

tion at Boothbay, Me., that the balance of film will be shot exclusively in the 4X medium. Regular C'Scope method was being used as a protective measure, in the event the new 4X didn't prove dependable.

Sinatra ankled picture when he found that the company was making use of both processes on the Rodgers-Hammerstein musical, and was replaced with Gordon MacRae.

Venice Sans Love

Continued from page 3

Adding to the embarrassment was the big party for the press and V.I.P.'s thrown by Harold Hecht—unfortunately after, not before, the screening.

Contrasting with the bad reception of this "commercial" feature as officially submitted was the reception accorded "The Big Knife," which came in late as an "invited" film. Since "Knife" is almost savagely critical of Hollywood business conditions, its winning of a silver lion of Venice was more salt to Yankee sensitivities.

It was better at Cannes, France, earlier because then United Artists had "Marty" which, in addition to having the "arty" touch, also turned out to be a sock grosser.

There is a strong conviction here that, unless the method of selecting the American entries is changed, the festival situation will always continue as a source of potential embarrassment to the United States. A spokesman for the Motion Picture Export Assn. explains how it works:

Jury Ignores Slate

Formerly the Festivals were offered a slate of features to pick from but could ignore this. At Cannes, in 1954, officials nixed the entire American lineup and proceeded to make their own selections, which were promptly counter-criticized and brought about a revamp of the setup.

As it works out now, the American industry itself selects two official starters. But the key fact is this: Festival authorities retain the right to "invite" a number of additional pix.

The "official" entries are selected in N.Y. by the Assn. from nominations submitted by the companies. And that's where the hitch comes in since these rarely are the best pix available. When the distribs really want one of their films at a fest, they do their own politicking to get them invited.

Assuming, as a hypothetical instance, Metro or 20th-Fox have a film they are very eager to have shown at Cannes or Venice. If it's tagged as a possibility for the committee, chances are good that it may not be chosen. On the other hand, if the favored film is not made available officially, that leaves plenty of room for backstage politicking in France or Italy. If a major company really wants a pic to preem at a fest, it can almost invariably arrange for this to happen.

Example might be Metro's "Blackboard Jungle" which this year caused such a row at Venice. Had the film been one of the official M-G nominations for MPEA, objections would undoubtedly have been raised on the very grounds on which Ambassador Luce subsequently got it banned. However, "Jungle" was "invited" by Venice, and thus MPEA had little to say about it.

Another consideration is that the American distrib, conscious of the publicity value attending a Venice or showing, is apt to push a picture that's skedded for European release soon following the festival. Under fest rules, any entry can play the country outside the regular import quota, and its earnings are supposed to be freely remittable. That consideration looms big with the companies.

Hold Back 'Best'

Point of all this, explained the MPEA man, is that the companies frequently will not nominate as "official" possibilities their best pix. And for these reasons they aren't likely to change that procedure.

According to MPEA, the row stirred over "Jungle" isn't apt to change things in the future. It's admitted, however, that there may be some discussions re some sort of control—by the industry—of films invited by Cannes or Venice so as to circumvent other unpleasant incidents such as the one created by "Jungle."

6-NABE COMBO SHOWING

Experiment With Last Command Reported Grossing $28,500

San Francisco, Sept. 20.

Six-theatre first-run showing of Republic's "The Last Command" grossed $28,500 here in its first week, according to Republic booker George Mitchell.

Mitchell reported the six neighborhood houses—Crown, Coronet, Metro, Uptown, El Rey and El Rancho Drive-In—which banded together to buy the film are "very happy" with the result of this "experiment that proved successful" and want to try it again soon.

The houses were scaled at Market Street first-run prices.

TV Ulcer Kick

Continued from page 1

stakes. The big dice are rolling, and the Trendex and the Nielsens'll determine who gets hurt. There's more scare per square inch along the tv marts these three weeks than in the whole 49 remaining weeks of the year combined.

For some the "ulcer diet" extends into October, with some of the most important of the bigtime entries not showing off their formats until then. It's October post time, for example, on the new Jackie Gleason half-hour vidfilm "Honeymooners" formula — and $11,000,000 in longrange Buick commitments is riding on this one. Until Buick and the Kudner agency boys know whether it can still deliver those big fat ratings in capsule edition, and this time stacked up against the new Perry Como showcase on NBC-TV, there'll be no easing off on the medico's prescriptions.

Posting of the initial Trendex score on the new "Warner Bros. Presents" hour entry on ABC-TV is already causing agency-sponsor-network-WB anxieties. Preem performance was clobbered on the Trendex returns—and this even before it faces the competition of the oncoming Milton Berle-Martha Raye-Bob Hope Tuesday night parlay on NBC.

The WB showcase, representing a $7,000,000 overall investment, was up against a tough hurdle from the start. TV has yet to deliver a successful dramatic entry so early in the evening (7:30-8:30). Whether it's "Kings Row," "Cheyenne" or "Casablanca," it still adds up to a dramatic stanza, and no one has yet licked a pre-9 o'clock drama slotting. Schlitz tried it once at 8:30, so did Borden's with "Justice." "Chevrolet Theatre" once tried to beat the 8 o'clock rap, as did the ex-"Prudential Hour" at 8 drama seg—but all took the count. True, the final verdict on the WB entry is still far off, but a lot of the boys already are worried.

Nor are the networks immune from playing the "pill and tablets" time. NBC-TV has taken a $19,000,000 (time and program) gamble on the unconventional pattern for commercial tv. Involved, for example, are such ventures as "Project 20" (with some Pontiac coin riding on this one); "Wide Wide World" (Gen. Motors has half of it), the Maurice Evans Sunday series for Hallmark; the full hour Perry Como buildup (heretofore strictly out of the 15-minute format school); and inauguration of "Color Spread" as a spec pattern. Although the network is 50% off the sponsorship hook on the combined $19,000,000 tab, there are plenty of "iffy" anxieties.

U on Permits

Continued from page 7

future, can be expected to reassert itself in the foreign market and, like the rest of the distribs, will hang on to its permits.

Even with no immediate apparent chances of success, U's Americo Aboaf, foreign general sales manager, says he intends to stay at it and keep pressing for a readjustment of the permit situation in favor of Universal. In the past there have been attempts to work out a "master" formula that would take care of the divvying up of both coin and permits. However, these efforts have never led anywhere, mostly because of the unwillingness of the companies to make concessions to one another under any circumstances.

Germany's Films 'Inbred'

Continued from page 7

unification of Germany would be the cure-all for the local industry. "If this should come about we'd gain a market of some 18,000,000 people and then we would have no problems with budgets and the foreign market," he opined. "After all, Eastern Germany makes up one third of the country. That's a big market to lose."

East-West Swap

Actually, West German films do get into Eastern Germany, and vice versa. East German pix are screened by the government in Bonn, related Stapenhorst. If they're cleared, they can be swapped for West German product. No money changes hands, but the distribs can keep the income from the respective releases.

NF, Horn's setup, distributes Stapenhorst's pix as well as other films. At one time, Stapenhorst owned a 50% interest in NF. However, he sold out to Horn. "It's too much to do for one man. Either you produce or you distribute. And in any case, I was always arguing with Horn about the kind of pictures we should make. Finally, I got tired of it."

Stapenhorst said that coproduction naturally was one way in which the Germans might get a foot into the door in the U. S., but added that—under present circumstances—coproduction was too expensive. "We can't afford to pay those high star salaries," Stapenhorst held. While in N. Y. (he's due to return to Germany today (Wed.) or tomorrow), the producer said he would attempt to get an American name for a production he is planning, "Marquis of Bolebar."

He has also just completed a CinemaScope film, "Koenigswaltzer" (Waltz for the King), featuring the young German actress Marianne Koch who, Stapenhorst thought, has a great future in German films and also is a personality that could well score in the international market if given a chance. Stapenhorst confirmed that, as part of his arrangements with 20th-Fox for CinemaScope, he couldn't release a standard version of the film for six months following the release of the C'Scope version.

Local 'Quality'

Regarding the quality of the German product, which both men agreed was geared strictly to local tastes, Horn opined that it suffered in part from the talent vacuum created during the Nazi period. "It's true that the French and the Italians came up with some great films in the postwar period, but they weren't as handicapped as we were, with occupation authorities telling us what to do and how to do it, and conditions so bad," Horn commented. "Also, the Nazis had pretty much put an end to creative thinking."

Horn, who unlike Stapenhorst believes there may be a U. S. future in dubbing German imports, said in his opinion one of the troubles of the German film biz was the "extreme liberalization" in economic relations adopted by the Bonn government. "It may work out well with staple items, such as cars, or shoes or clothes, but it isn't healthy for the film industry," he observed. "They can't understand that film isn't a commodity that can be judged by prearranged standards. It would be nice—and profitable—if it could be done that way, but the facts speak otherwise." This in support of the argument that there should be import restrictions on foreign films.

Neither Stapenhorst nor Horn offer any ready solutions for the German film which is badly lagging in the U. S. They are aware of their industry's problems, and of the comparative lack of attractiveness their pictures have for the broad American audience. They will skirt the arguments put forward by industry execs who are close to the foreign film market here, i.e. that in the light of recent history, and by dint of the composition of the audience that attends the art houses, there lingers a resentment against the German film. They are willing to grant, however, that—if such a resentment exists—it would be directed far more against an emotional medium such as the film rather than German cars or other German commodities.

"Getting ourselves established here is going to take time, and it involves a process of education, too," admitted Horn. "The answers aren't easy, and they aren't all obvious. I think time is on our side, and also I think we are going to turn out increasingly good pictures. Meanwhile, I intend to study the market and see what can be done about it."

Henry Lester Out

Stapenhorst, via Carlton, is a member of Omnia, the German company which sells most of the producers abroad. He disclosed that Henry Lester, his American production associate, was no longer with him and emphasized that, in the U. S., he would now be fully represented by Munio Podhorzer, head of Casino Film Exchange and of United German Film Enterprises. Podhorzer also is the American agent for a number of other leading German producers.

Who Blew Whistle?

Continued from page 5

satisfactory evidence that such squawks have a basis of merit.

The big monopoly suit leading to divorcement was based on trade practices within one field. Exhibitors blew the whistle because other exhibitors, their rivals for public patronage, were given unfair advantages. In the 16m suit, the D. of J. is seeking to force the sale of pictures to interests for whom these pictures were never made. The validity of the arguments for this is held in question by the observing lawyers. For, they ask, if a producer must license his product to non-theatrical accounts, why couldn't exhibitors retaliate with another antitrust suit claiming unnatural and unfair competition?

Where Does It Stop?

And where is the line drawn on required outlets for motion pictures? If tv, schools, tent operators and others in varied fields must be regarded as customers for the motion picture, why not super markets or bowling alleys or night clubs as well? (Bars in Boston recently sought and were denied the right to show old films.)

Republic already has severed itself from the 16m case via a consent decree under which it agrees to negotiate the sale of product to the "outsiders." This is held strange for the reason there is no mention in the compromise arrangement with the D. of J. of what shall constitute a reasonable price and where the burden of proof is placed.

In the divorcement decrees, the companies are directed to sell picture by picture to each theatre on an individual basis and on "reasonable" clearance. And it's up to the companies to prove, upon challenge, that they're doing just that—selling in effect to the highest bidder and giving him proper availability.

Rep's bowout, incidentally, will have no bearing on the court bout against the other defendants, according to N. Y. legal sources. They say the consent judgment is not admissible as evidence and, theoretically at least, should not influence the court one way or another.

As for the others, and assuming the D. of J. achieves its aim of forcing the sale of pictures to tv, etc., the question would arise even more prominently anent the price to be paid and how the Hollywood guilds would figure in the payoff.

Another curiosity, say legal spokesmen, is the fact that Metro and Paramount are not among the defendants. The D. of J.'s stated reason is that these two companies do not engage in the domestic 16m business.

But its' pointed out the gist of the D. of J. complaint is the defendants' business policy of not selling to non-theatrical sources. Par and M-G adhere to the same policy; reduction of standard prints to the 16m gauge is a mere mechanical matter that could hardly be figured as a meaningful factor in court, say the legalites.

Summing up, a lot of legally-knowledgable gentry don't dig that Dept. of Justice's

'New Faces' Need Stressed

Continued from page 4

clubs, special teenage and junior admission prices and special promotions and tie-ins aimed at children.

The UPT showmen at the Spring Lake conference agreed, related Goldenson, that such endeavors constitute "only half the story of improving business." He added: "As a result of our discussions it became apparent that, insofar as teenagers were concerned, the admission price is not the vital factor, if they are given pictures and faces attractive to them."

A Long-Time Enthusiasm

Goldenson and other UPT execs have been on the "new faces" kick for some time. They feel the development of new, younger edition Gables and Grables will eliminate a shortage of boxoffice names, will attract teenage customers and will alleviate the current situation, as one source said, "wherein about a dozen stars practically control the industry by demanding exorbitant sums for appearing in pictures with the resulting steadily increasing costs for everyone."

Jerry Pickman, Par's ad-pub v.p., summed up his studio's fresh talent program as follows: The "Scarlet Hour" production with only newcomers in the top cast; production of a special reel, with production chief Don Hartman narrating, which introduces the stable of "future stars"; production of another short, titled "Bing Presents Oreste," in which Bing Crosby as narrator, throws the spotlight on Oreste, juve singer on whom Par is gambling to the extent of giving him the starring role of Francois Villon in the upcoming "Vagabond King" (both the Oreste and Hartman reels will be made available to theatres); and a top role for "unknown" Shirley MacLaine in Alfred Hitchcock's new production, "The Trouble With Harry."

Warners' List

Warners provided a list of "new stars" purporting to show this studio is no slacker. Included: James Dean in "Giant," Liberace in "Sincerely Yours," Ed Sullivan in "Toast of the Town," Jayne Mansfield, teamed with Edward G. Robinson in "Illegal"; Anita Ekberg, "Blood Alley" and the WB-ABC tv series; Elizabeth Montgomery, the sole femme in "Court Martial of Billy Mitchell; Clayton Moore, to star in "The Lone Ranger"; Rossana Podesta, title role in "Helen of Troy"; Joan Collins, given her first starring role in "Land of the Pharaohs"; Jack Sernas, a featured spot in "Troy"; Tab Hunter, to be starred in "The Girl He Left Behind"; Sarita Montiel, femme lead in "Serenade"; Perry Lopez, to star in "Steel Jungle."

The Metro report states the company's traditional policy of giving newcomers prominent parts alongside veteran stars will continue. The list comprises: Robert Dix, son of Richard Dix, and Taina Elg, both supporting in "Diane"; Steve Forrest, recently in "Bedevilled"; Anne Francis, upcoming in "Forbidden Planet"; John Kerr, "Gaby"; Jarma Lewis, upcoming in "Tender Trap"; Liliane Montevecchi, due in "Meet Me in St. Louis"; Roger Moore, "Diane"; Don Taylor, opposite Susan Hayward in "I'll Cry Tomorrow," and Vic Morrow, Jeff Richards and Russ Tamblyn.

Twentieth-Fox pix, states that company, introduced to the American screen such names as Richard Burton, Richard Todd, Bella Darvi, Johnnie Ray, Dorothy Dandridge and Tom Ewell, and, in the past two years, its CinemaScope productions "have given new stature" to Marilyn Monroe, Robert Wagner, Cameron Mitchell and Edmund Purdom. Further, it's noted, 20th has invested $2,500,000 in giving the title role in "Girl on the Red Velvet Swing," which is the Evelyn Nesbitt-Harry K. Thaw-Stanford White story, to newcomer Joan Collins.

Added prominence, says 20th, also is in line for Sheree North and Tom Ewell, upcoming in "Mr. Retread"; Dana Wynter, lead femme in "The View From Pompey's Head"; Richard Egan, also "Pompey's Head," and Shirley Jones, lead in "Carousel" (Miss Jones recently completed a top assignment in Magna Theatre-Todd-AO's "Oklahoma").

Columbians

Columbia's roster of aspirants includes: Dick York, spotted in "My Sister Eileen" and "Three Stripes in the Sun"; Dianne Foster, featured in "The Violent Men"; Kathryn Grant, prominent in several new Col pix; Betsy Palmer," featured in "Queen Bee"; Kim Novak, top spot in "Picnic" and "Eddy Duchin Story"; Connie Towers, breaking in via "Bring Your Smile Along"; Jerry Antes, "Duchin Story"; Brian Keith, featured in a number of Col entries; May Wynn, only femme in "Caine Mutiny"; Lucy Marlow, "Queen Bee"; Valerie French, "Jubal Troop"; Kerwin Mathews, "5 Against the House"; Jack Lemmon, variety of starring roles; Anne Bancroft, "Last Frontier"; Bill Leslie, "Queen Bee"; Felicia Farr, "Jubal Troop," and Victoria Shaw, "Duchin Story."

20th's Young Talent

Some 500 prints will be made up by 20th-Fox on its "young talent" clip which is to be distributed gratis to exhibs within a couple of weeks, William C. Gehring, 20th exec assistant sales topper, said in N. Y. yesterday (Tues.)

Short runs four minutes and 20 seconds and introes a trio of new 20th stars—Joan Collins, Dana Wynter and Sheree North—along with clips from their upcoming productions.

Footage was screened in N.Y. Monday (19) for exhib leaders including Leonard Goldenson and Edward L. Hyman of United Paramount Theatres; Sol A. Schwartz, RKO Theatres prexy, Eugene Picker of Loew's, Harry Kalmine of Stanley-Warner Theatres, etc.

'Size' Dream

Continued from page 3

the Italo ANIC company (exhibition and distribution) in the U. S. He disclosed that he had sold "Days of Love," an Italo Minerva production, to United Motion Picture Organization, the Richard Davis-John G. McCarthy outfit. Pic stars Marina Vladix and is in Ferraniacolor.

In Margolin's opinion, the Italian tendency to go for bigness has done the industry a "great deal of harm." He said that not even native audiences particularly liked the epics, and that the Italians were beginning to realize that they'd have a tough time competing with Hollywood on that level.

Margolin related that he was interested in a Mexican-Italian coproduction due to roll in Mexico in January in color and C'Scope. It'll be an adventure drama. Principals involved are Mexico's Oscar Danziger, Jack Mage (operator of the Rialto Theatre, N. Y., who now runs a French production outfit) and Itala Film, Rome. Louis Bunuel will direct.

Seeing a decline of Italian Films Export, Margolin said the Italian industry would gain due to the likely re-emergence of the indies in the field.

Boston Cuts

Continued from page 1

'Whorehouse,' 'piece' (in 'piece of ding-a-ling'), 'I'll pay for you,' 'getting any.'" He also asked that the actors smother "'bitch' in 'son-of-a-bitch.'"

Miller's "View From the Bridge," which exits the Hub Saturday (24) after two weeks, has some of the strongest Anglo-Saxon words heard on Boston stages in years. It is the Theatre Guild's first subscription offering of the season and has been scored roundly by Boston dowagers for its "ugly realism."

At Saturday matinee (17) several typical Bostonian ladies left the theatre in the middle of the second play. "A View From the Bridge." Some exited after a scene in which Van Heflin kisses Richard Davalos full on the mouth, and others after Heflin is spat on by Jack Warden.

Most of the words asked taken out by the censor are in the first play, "A Memory of Two Mondays," and Naish has the majority of them in his lines.

Exhibs Meeting Oct. 24 At Winchendon, Mass.

Boston, Sept. 20.

The two-day regional convention of the Independent Exhibitors Inc. of New England, along with Allied units of New Jersey and Maryland, will be held Oct. 24-25 at Toy Town Tavern, Winchendon, Mass.

Irving Dollinger of New Jersey, treasurer of National Allied, will be chief speaker. Edward W. Lider is general chairman; W. Leslie Bendslev and Norman Glassman are cochairmen. Carl Goldman, Indepedent Exhibitors of N. E. secretary, is in charge of arrangements.

Topics to be discussed include: Allied film rental regulation bill and pending legislative program; film rentals generally; drivein theatres construction and insurance problems; concessions and general operations.

Also to be discussed is the new dues campaign of COMPO and the COMPO new tax fight on elimination of the 10% excise tax.

Japanese

Continued from page 7

cationed in Japan, have cued local prefectures to stating intentions of establishing official blue-penciling setups. Nagata said he saw in "Jungle" an opposition to violence but many Japanese took the opposite view. And the people felt that the Japan and Japanese they say in "Bamboo" simply were not real.

The American and Jap codes are similar and neither "Jungle" nor "Bamboo" "would have been stopped" if they had been submitted to the Japanese reviewing group, said Nagata. But the important point lies in the fact that they were not submitted and MPEA, of all groups and individuals sending pix to Japan, is the only non-participant in the Jap code.

If MPEA were to subscribe to this operation, said Nagata, its unanimity could be used in pressuring the local governments against forming their own censor panels. As matters now stand, the localites point to MPEA's non-membership as the excuse for their threatened imposition of censorship.

Nagata said further the issue has other implications, for Communists in Japan are hopeful that censorship will be established so they can cite it as a restraint upon freedom under the present government.

Precedent

The deal with M-G is a precedent and might set up a guidepost to similar such trade in the future. No money is involved directly, M-G merely taking "Ugetsu" and "Gate of Hell" as its own property for the Latin American Market and, in turn, Nagata selecting two from a list of 40 M-G pictures for the Jap market. M-G wouldn't be sending this product to Japan on its own because of quota restrictions and, for Japan, no outlay of dollars is required. Nagata has chosen "Carbine Williams" so far and is undecided about the second.

Irving Maas, MPEA v.p., is now negotiating the loan with the Jap Ministry of Finance. Nagata states the idea has his full endorsement because it could lead to an eventual end of frozen dollar accounts.

The exec commented that he heard the negotiators have "reached some kind of conclusion" but was vague on the details.

In broad terms, the American companies, lending $8,000,000, would be repaid at a 3½ interest rate over a period of years. Further, a point being negotiated is the early convertibility of the $2,000,000 balance in their unthawed accounts. If the deal goes through, observed Nagata, the Americans also would be given added benefits via stepped-up remittances of current earnings in Japan.

Presently, of the total distribution money raked in, the Yanks are free to convert to dollars only 18%.

Nagata heads for Hollywood Saturday (24) with his agenda including casting negotiations with metro. Latter wants his contract star, Machiko Kyo, for the Lotus Blossom part in its filmization of "Teahouse of the August Moon." Nagata said he wants to make certain the story and role are "right" for Miss Kyo.

M-G Has Timely Frontpage Yarn In 'Rack,' in Light of Defense Dept. Rule

Recent policy set down by President Eisenhower and the Defense Dept. dealing with the conduct of American prisoners of war, is exactly the same as that depicted in "The Rack," the Rod Serling tv drama which Metro is readying for filming. The policy is so similar that it appears that Serling predicted the Government's action. Actually, Serling followed the long-standing rules of the Army. The Defense Dept.'s declaration now makes them standard for all the services.

The new POW ruling as well as the recent courtmartials of G.I.'s who had buckled under enemy pressure gives M-G a timely yarn right off the front page. Picture goes into production in October with Glenn Ford in the top role. Arthur Loew Jr. will be at the production helm and Arnold Leven will direct. This is Leven's first assignment for Metro. His credits include "Down Three Dark Streets" and "Vice Squad." The screenplay was written by Stuart Stern, who previously scripted "Teresa" and "Rebel Without Cause," the latter for Warner Bros.

Loew Jr. sez Metro would have been faced with a rewrite job on "Rack" if the Defense Dept. and issued a different policy. The completed script will shortly be submitted to the Defense Dept. for its approval, although the Government bureau, Loew Jr. said, had already indicated its acceptance of the tv drama.

Following the completion of "The Rack," the M-G producer tackles "The Bridges of Fire," based on a novel by Dennis Godfrey. Stern has been selected to handle the adaptation of this property.

Reisini

Continued from page 7

represented by well-known legal talent, including former FCC chairman Paul A. Porter, Washington attorney Joseph A. Fanelli, and former Republican Senator James P. Kem of Missouri.

Wandered Far

Reisini's difficulties are said to originate from his story of his bizarre background. He says he was born in Greece in 1905, attended schools in Paris and Danzig, and settled in Manchuria in 1934. He remained in Manchuria and China until 1946, when he returned to Greece. The Greek Government sent him to the U.S. in 1946 as an economic observer. When the Greek Government cancelled his diplomatic status, he founded Robin International, an export-import firm, in New York.

He acquired the foreign rights to Cinerama about a year ago in a deal worked out with the cooperation of Matty Fox. Through the efforts of Reisini's company, Cinerama was established in London, Tokyo, Osaka, Milan, Paris and Rome. Reisini was about to start a survey of Latin America for possible Cinerama installations when his problems with the Immigration Service began.

At the hearing the Immigration Service made no formal charges, but it suggested through witnesses that Reisini was a Russian Jew, born either in Russia or Manchuria and that his real name might be Nicholas Reisin or Baruch Resnikoff. It also introduced affidavits from some people in the Far East who charged that Reisini has collaborated with the Japanese during World War II and other affidavits suggesting that he might have been a Communist sympathizer. Resini denied the accusations under oath and introduced witnesses and affidavits on his side.

Jap Censors

Continued from page 2

films to the censoring body which have been refused approval and then they have released them without the seal. Exhibs, hauled before the law for showing such films, have countered that it is the distributor's responsibility to withhold such pix from release and that there is no law prohibiting their showing.

Amid the press controversy over "Bamboo," the 20th-Fox film's run at Tokyo's new Scala-za Theatre was interrupted for one night to give way for a benefit performance of "Daddy Long Legs," also from 20th-Fox. Guests of honor at the benefit were the empress of Japan and five royal princes and princesses. Entire proceeds, some $5,000, went to The Imperial Foundation of Maternal and Child Care.

Boston Office

Continued from page 5

longer have to pay $36 for a screening of a picture for Sunday showing.

The screening room at 1010 Commonwealth Ave. is being dismantled. When it was set up 27 years ago, some $30,000 worth of equipment went in. Latest CinemaScope equipment, necessitated by the coming of the new medium, had been installed by exhibitors, but has now been taken back.

Losing their jobs in the Film Board of Trade exit are Mrs. Kenney, who was formerly secretary of the arbitration board, and has been associated with the industry for many years, and the projectionist, who handled the two projectors at the screening room.

ERNEST SCANLON'S TITLES

Hollywood, Sept. 20.

Ernest Scanlon, who joined United Productions of America 18 months ago as financial consultant and board member, has been appointed vp and treasurer.

He's also vp and treasurer of Hecht-Lancaster Productions.

Films Jeer P.A.s

Continued from page 3

procurers, grafters, and cynics who have sold their souls for high-salaried positions.

In the latest dissection of Hollywood, "The Big Knife," Robert Aldrich's film version of the Clifford Odets play, the studio's public relations chief is again the ace hatchet man. This is the third picture in a row dealing with Hollywood that the praise agent has received the same treatment, having been previously villified in "A Star Is Born" and "The Barefoot Contessa."

Unlike other individuals who are portrayed in a bad light in pictures, not a peep of protest has emerged from the publicity chiefs or lesser press agents. Accustomed to a degree of anonomity and preferring to do their jobs in the background, the publicity men have accepted the disparagement in silence. A survey of several of the pub-ad vice presidents revealed no resentment or bitterness. "What difference does it make how we are portrayed," said one, "as long as it brings money in the box-office."

Each, in analyzing his own acts, felt that he had acted decently in carrying out his duties. They attributed the film portrayals to literary license, noting that it was an exaggeration and pointing out that "you don't get drama out of nice people." In general, the modern-day publicity men feel it's a case of a fiction writer overdrawing his character.

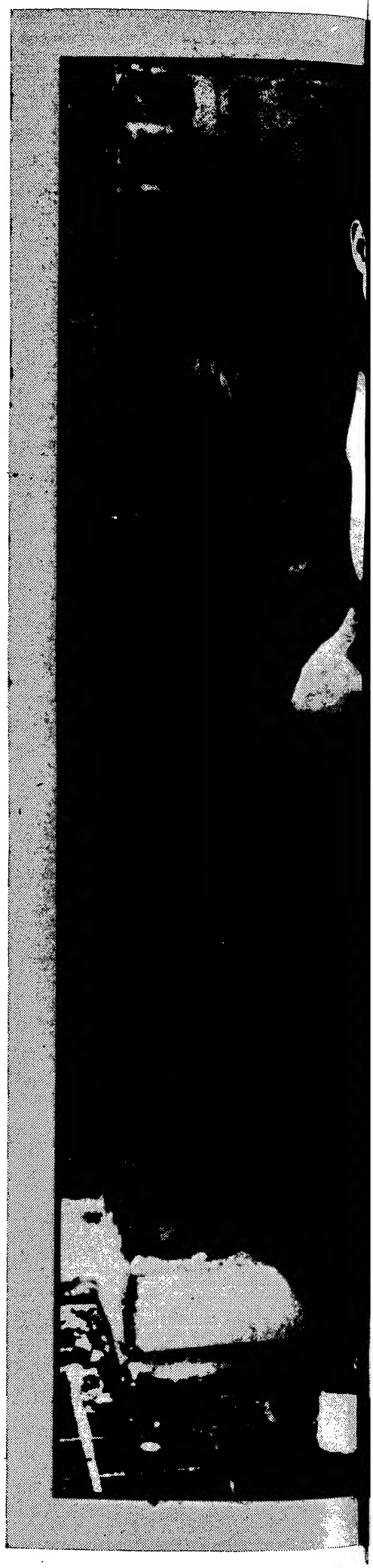
To many in the industry, the current depiction of the studio publicity men is a caricature of the men who held these jobs in the "roaring days" of the industry. In those days, the studio publicity manager's job was a varied one. He was very close to the studio topper and his duties were all encompassing, extending beyond the task of publicizing the company's stars and pictures. It's doubtful that in the era of "modern merchandising" of pictures that one could come across a publicity chief as sinister as the ones that Hollywood puts forth in its pictures.

Hoffberg 'Ballet de France' Into N. Y.'s 55th Artie

"Ballet de France," a feature length dance concert film produced by Jean Benoit-Levy has been acquired by Hoffberg Productions.

Pic, starring Janine Charrat, prima ballerina at the Paris Opera House, will have its preem at the 55th St. Playhouse, N.Y., Sept. 24.

There will be nationwide applause for "Rebel Without A Cause!"



REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

JAMES DEAN

The overnight sensation of 'East of Eden' becomes the star of the year!

Warner Bros. put all the force of the screen into a challenging drama of today's juvenile violence!

"REBEL WITHOUT A CAUSE"

CINEMASCOPE
WARNERCOLOR

also starring
NATALIE WOOD with SAL MINEO
JIM BACKUS · ANN DORAN · COREY ALLEN
WILLIAM HOPPER · Screen Play by STEWART STERN
Produced by DAVID WEISBART
Directed by NICHOLAS RAY
Music by Leonard Rosenman

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....22
This Date, Last Year.....21

"THE FRIENDLY PERSUASION"
Prod.-Dir.—William Wyler
Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins, Robert Middleton, Phyllis Love, Mark Richman, Richard Eyer, Joel Fluellen, Edna Skinner, Dorothy Ford, John Hoyt, John Pickard, Henry Rowland
(Started Sept. 7)

COLUMBIA

Starts, This Year.....31
This Date, Last Year.....22

"SAFARI"
(Warwick Productions)
(Shooting in London)
Exec. Prod.—Irving Allen, A. R. Broccoli
Prod.—Adrian D. Worker
Dir.—Terrence Young
Victor Mature, Janet Leigh, Roland Culver, Orlando Martins, John Justin
(Started Aug. 2)

"THE EDDY DUCHIN STORY"
Prod.—Jerry Wald
Dir.—George Sidney
Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, Jerry Antes, Nat Brandwynne, Shepperd Strudwick
(Started Aug. 8)

"THE WAY WE ARE"
(William Goetz Productions)
Prod.—William Goetz
Dir.—Robert Aldrich
Joan Crawford, Cliff Robertson, Ruth Donnelly, Vera Miles, Lorne Greene
(Started Aug. 29)

"INVASION OF THE FLYING SAUCERS"
(Clover Productions)
Prod.—Charles Schneer
Dir.—Fred F. Sears
Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Akrum, Harry Lauter
(Started Sept. 8)

"STORM CENTER"
(Phoenix Productions)
Prod.—Julian Blaustein
Dir.—Dan Taradash
Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly, Howard Wierum, Kevin Coughlin, Sally Brophy
(Started Sept. 9)

"BLACKJACK KETCHUM, DESPERADO"
(Clover Productions)
Prod.—Sam Katzman
Dir.—Earl Bellamy
Howard Duff
(Started Sept. 19)

METRO

Starts, This Year.....14
This Date, Last Year.....13

"LUST FOR LIFE"
(Shooting in Europe)
Prod.—John Houseman
Dir.—Vincent Minnelli
Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey
(Started Aug. 2)

"MEET ME IN LAS VEGAS"
Prod.—Joseph Pasternak
Dir.—Roy Lovejoy
Dan Dailey, Cyd Charisse, Paul Henreid, Oscar Karlweis, Lily Darvas, Jim Backus, Cara Williams, Liliane Montevecchi
Guest Stars: Lena Horne, Frankie Laine, Jerry Colonna
(Started Aug. 2)

"TRIBUTE TO A BAD MAN"
(Shooting in Colorado)
Prod.—Sam Zimbalist
Dir.—Robert Wise
James Cagney, Stephen McNally, Irene Papas, Don Dubbins, Vic Morrow
(Started Aug. 15)

"GABY"
Prod.—Edwin H. Knopf
Dir.—Curtis Bernhardt
Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg, Margalo Gillmore
(Started Sept. 9)

PARAMOUNT

Starts, This Year..... 9
This Date, Last Year.....13

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen
(Started Oct. 14)

"THE BIRDS AND THE BEES"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan, John Daly, Mary Treen, Steven Geray, Bob Carson, Hal Rand, Roscoe Ates
(Started July 11)

"THE PROUD AND PROFANE"
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton, Theodore Newton, Robert Morse, Ray Strickelyn, Olive Stacey, Genevieve Aumont
(Started July 16)

"THE MOUNTAIN"
(Shooting at Chamonix, France)
Prod.-Dir.—Edward Dmytryk
Spencer Tracy, Robert Wagner, Claire Trevor, Barbara Darrow, Anna Kashfi, Richard Arlen, William Demarest, Onslow Stevens, E. G. Marshall, Richard Garrick, Harry Townes
(Started Aug. 29)

RKO

Starts, This Year.....12
This Date, Last Year..... 4

REPUBLIC

Starts, This Year.....11
This Date, Last Year..... 5

"THE MAVERICK QUEEN"
(Shooting in Durango, Colo.)
Assoc. Prod.-Dir.—Joe Kane
Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Jim Davis, Wallace Ford, Howard Petrie, Emile Meyer, Walter Sande, George Keymas
(Started Sept. 6)

"STRANGER AT MY DOOR"
Prod.—Sidney Picker
Dir.—William Witney
Macdonald Carey, Patricia Medina, Skip Homeier, Slim Pickens, Louis Jean Heydt, Howard Wright, Stephen Wooton
(Started Sept. 8)

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....12

"THE LIEUTENANT WORE SKIRTS"
Prod.—Buddy Adler
Dir.—Frank Tashlin
Tom Ewell, Sheree North, Les Tremayne, Rick Jason, Rita Morono
(Started Aug. 22)

"CAROUSEL"
(Shooting in Maine)
Prod.—Henry Ephron
Dir.—Henry King
Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Clara Mae Turner, Audrey Christie, Robert Rounseville, Suzanne Lucky
(Started Aug. 22)

"THE RAINS OF RANCHIPUR"
Prod.—Frank Ross
Dir.—Jean Negulesco
Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield, Eugenie Leontovich, Carlo Rizzo, Paul H. Frees
(Started Aug. 22)

UNIVERSAL

Starts, This Year.....23
This Date, Last Year.....22

"PILLARS OF THE SKY"
(Shooting in Oregon)
Prod.—Robert Arthur
Dir.—George Marshall
Jeff Chandler, Dorothy Malone, Keith Andes, Ward Bond, Lee Marvin, Sydney Chaplin, Floyd Simons, Michael Ansara, Olive Carey, Felix Noriego, Glen Kramer, Pat Hogan
(Started Aug. 18)

"THE CREATURE WALKS AMONG US"
Prod.—William Alland
Dir.—John Sherwood
Jeff Morrow, Rex Reason, Leigh Snowden, Gregg Palmer, James Rawley, Don McGowan, Maurice Manson
(Started Aug. 29)

"GUN SHY"
Prod.—Howard Christie
Dir.—Charles Haas
Jock Mahoney, Martha Hyer, Lyle Bettger, David Janssen, Grant Withers, Ted de Corsia
(Started Sept. 14)

WARNER BROS.

Starts, This Year.....17
This Date, Last Year.....15

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor, Monte Hale, Elsa Cardenas
(Started May 19)

"GOODBYE, MY LADY"
(Batjac Productions)
(Shooting in Georgia)
Prod.—Robert Fellows
Dir.—William A. Wellman
Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper, Sidney Poitier, Louise Beavers, Vivian Vance, William Frawley
(Started Aug. 8)

"THE SPIRIT OF ST. LOUIS"
(Shooting in Paris)
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

"SERENADE"
(Shooting in Mexico)
Prod.—Henry Blanke
Dir.—Anthony Mann
Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price
(Started Sept. 14)

INDEPENDENT

"FOREIGN INTRIGUE"
(Sheldon Reynolds Productions)
(U. Release)
(Shooting in Paris)
Prod.-Dir. Sheldon Reynolds
Robert Mitchum, Genevieve Page, Ingrid Tulean, Inga Tidblat
(Started July 1)

"WAR AND PEACE"
(Dino de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod. Dino de Laurentiis
Dir. King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Joanna Productions)
(UA Release)
(Shooting in Paris)
Prod.—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

"AROUND THE WORLD IN 80 DAYS"
(Michael Todd Productions)
(Shooting in Spain)
Prod.—Michael Todd
Assoc. Prod.—William Cameron Menzies
Dir.—Michael Anderson
David Niven, Cantinflas, Luis Dominguin, Noel Coward, Martine Carol, Finlay Currie, Fernandel, Sir John Gielgud, Hermione Gingold, Trevor Howard, Glynis Johns, Beatrice Lillie, A. E. Matthews, John Mills, Robert Morley, Ronald Squires, Basil Sidney, Harcourt Williams
(Started Aug. 9)

"DAN'L BOONE"
(Gannaway-Ver Halen, Inc.)
Prod.-Dir.—Al Gannaway
Bruce Bennett, Lon Chaney Jr., Faron Young, Damian O'Flynn, Kem Dibbs, Gordon Mills
(Started Aug. 15)

"COMANCHE"
(UA Release)
(Shooting in Durango, Mexico)
Prod.—Carl Krueger
Assoc. Prod.—Hank Spitz
Dir.—George Sherman
Dana Andrews, Linda Cristal, Kent Smith, Reed Sherman, Mike Mazurki, Nestor Palva, John Litel, Henry Brandon, Boyd Stockman, Stacey Harris, Lowell Gilmore, Iron Eyes Cody
(Started Aug. 25)

"THE DAY THE WORLD ENDED"
(Golden State Productions)
(For ARC)
(Shooting at Sunset Stage)
Exec. Prod.—Alex Gordon
Prod.-Dir.—Roger Corman
Richard Denning, Lori Nelson, Adele Jergens, Touch Connors, Raymond Hatton, Paul Birch
(Started Sept. 8)

"PLEASE MURDER ME"
(Gross-Krasne Productions)
(Shooting at California Studio)
Prod.—Donald Hyde
Dir.—Peter Godfrey
Raymond Burr, Angela Lansbury

'McConnell' Brisk 15G, Cleve.; 'Outlaw' Hot 16G

Cleveland, Sept. 20.

Baseball championship race is keeping too many potential film patrons glued to home radio sets or stadia seats, and hurting theatre biz a bit. Liveliest newcomer is "McConnell Story," smart at Allen. "Left Hand of God" is nice at Hipp in second round. Long held-up "Outlaw" is very good at Palace. Fifth frame downtown for "To Catch Thief" still is smash.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"McConnell Story" (WB). Excellent $15,000, helped by Marciano-Moore telecast. Holds. Last week, "Pete Kelly's Blues" (WB) (2d wk), $12,000.

Hipp (Telem't) (3,700; 70-$1)—"Left Hand of God" (20th) (2d wk). Fine $13,000. Last week, $23,000.

Lower Mall (Community) (585; 70-90)—"Tales of Hoffman" (Indie) (reissue) (2d wk). Okay $2,700 after $3,000 last lap.

Ohio (Loew) (1,244; 70-90)—"Last Command" (Rep) (m.o.). Average $5,000. Last week, "Bullet For Joey" (UA) and "Twist of Fate" (UA), $6,000.

Palace (RKO) (3,286; 70-$1)—"Outlaw" (RKO). Suprisingly good $16,000 or near. Last week, "Love Is Splendored Thing" (20th), $10,500.

State (Loew) (3,500; 70-90)—$9,500. Last week, "Last Command" (Rep), $9,000.

Stillman (Loew) (2,700; 70-90)—"To Catch Thief" (Par) (m.o.) (5th wk). Solid $12,000 after $12,500 last week.

BOSTON

(Continued from page 8)

Command" (Rep) and "Carolina Cannonball" (Rep), $5,000.

Kenmore (Indie) (700; 85-$1.25)—"Marty" (UA) 7th wk). Hotsy $10,000, and heading for record run. Last week, $10,500.

Memorial (RKO) (3,000; 60-75-$1)—"To Hell and Back" (UI) and "Utopia" (Indie). Mighty $35,000 or better. Last week, "Love Is Splendored Thing" (20th) and "Life In Balance" (20th) (4th wk), $14,000.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Girl Rush" (Par) and "Green Buddah" (Rep). Smart $18,000. Last week, "Never Too Young" (Par) and "Adventures Sadie" (20th) (2d wk), $12,000.

Paramount (NET) (1,700; 60-$1)—"Phenix City Story" (AA) and "Night Freight" (AA). Stout $16,000. Last week, "Last Command" (Rep) and "Carolina Cannonball" (Rep), $13,000.

Pilgrim (ATC) (1,900; 50-60-$1)—"Simba" (Lip) and "King Dinosaur" (Lip). Back to firstruns with tepid $6,000.

Orpheum (Loew) (3,000; 60-75-$1) — "Always Fair Weather" (M-G) and "Scarlet Coat" (M-G). Big $19,000. Last week, "Kentuckian" (UA) and "Top of World" (UA) (2d wk), $13,000.

State (Loew) (3,500; 50-60-70-$1)—"Always Fair Weather" (M-G) and "Scarlet Coat" (M-G). Slick $12,000. Last week, "Kentuckian" (UA) and "Top of World" (UA) (2d wk), $7,000.

Picture Grosses

PORTLAND, ORE.

(Continued from page 8)

"Life In Balance" (20th) (3d wk), $7,000.

Guild (Indie) (400; $1)—"Marty" (UA) and "Inspector Calls" (Indie) (2d run) (3d wk). Neat $2,000. Last week, $3,200.

Liberty (Hamrick) (1,875; 75-$1) "Night of Hunter" (UA) and "Robber's Roost" (UA). Nice $8,000 or close. Last week, "Mad at World" (Indie) and "Crashout" (Indie) (6 days), $4,300.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Dam Busters" (WB) (3d wk). Hot $6,000. Last week, $11,000.

Paramount (Port-Par) (3,400; 90-$1.25)—"To Catch Thief" (Par). Big $14,000. Last week, "We're No Angels" (Par) and "Turn Key Softly" (Indie) (2d wk), $7,800.

'WEATHER' BALMY 14G, CINCY; 'OUTLAW' 10G

Cincinnati, Sept. 20.

Advent of autumn reflects crispy tinge to main line wicket traffic this frame. "Always Fair Weather," top newcomer, is rated balmy at big Albee. "Outlaw" shapes sturdy at the Palace. "Wizard of Oz," encoring at the Grand, retains plenty of sock appeal. Holdover of "Summertime" continues pleasing at Keith's. "Cinerama Holiday" continues hotsy in 13th week at Capitol.

Estimates For This Week

Albee (RKO) (3,100; 75-$1.10)—"Always Fair Weather" (M-G). Balmy $14,000. Last week, "Love Is Splendored Thing" (20th), $15,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama Holiday" (Indie) (13th wk). Hugging high $28,000 strata with nudge from school trade. Last week, $27,500.

Grand (RKO) (11,400; 75-$1.10)—"Wizard of Oz" (M-G) (reissue) and "Scarlet Coat" (M-G). Solid $8,000. Last week, "To Catch Thief" (Par) (m.o.) (2d wk), at 75-$1.25 scale, $7,500.

Keith's (Shor) (1,500; 75-$1.25)—"Summertime" (UA) (2d wk). Pleasing $7,000 or better, close to last week's $8,500.

Palace (RKO) (2,600; 75-$1.10)—"Outlaw" (RKO). Sturdy $10,000. Last week, "Girl Rush" (Par), $8,000.

'McConnell' Paces New Indpls. Pix, Oke $10,000

Indianapolis, Sept. 20.

Biz is generally sluggish at first runs here this stanza. Two "class" films, "Virgin Queen" at Circle and "Summertime" at Loew's, are getting only a light play. "McConnell Story" is okay at the Indiana to lead the city. "Monika" is proving a surprise draw at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Virgin Queen" (20th) and "Double Jeopardy" (Rep). Dull $6,000. Last week, "Francis in Navy" (U) and "Five Guns West" (Indie), $9,000.

Indiana (C-D) (3,200; 50-85)—"McConnell Story" (WB). Stout $10,000. Last week, "Left Hand of God" (20th), $11,000.

Keith's (C-D) (1,300; 50-75)—"Monika" (Indie) and "Mixed-Up Women" (Indie. Strong $6,500. Last week, "Las Vegas Shakedown" (AA) and "Case of Red Monkey" (AA), $4,000.

Loew's (Loew) (2,427; 50-80)—"Summertime" (UA) and "Scarlet Coat" (M-G. Mild $7,000. Last week, "Always Fair Weather" (M-G) and "Robber's Roost" (UA) (2d wk—5 days), $5,000.

BALTIMORE

(Continued from page 13)

"Night of Hunter" (UA) (2d wk). Stout $4,000 following $5,000 opener.

New (Fruchtman) (1,600; 35-$1.25)—"Left Hand of God" (20th) (3d wk). Modest $6,000 after $8,500 for the second.

Playhouse (Schwaber) (320; 50-$1)—"We're No Angels" (Par) (3d wk). Pleasing $3,500 following $4,500 for second.

Stanley (WB) (3,200; 35-80-$1.25)—"Pete Kelly's Blues" (WB) (2d wk). Falling off to lean $8,000. Last week, $16,000.

Town (Rappaport) (1,400; 35-$1.25)—"To Hell and Back" (U). Starts tomorrow (Wed.). Last week, "Love Is Splendored Thing" (20th) (3d wk), fairish $7,000.

Weather Okay $15,000, Prov.; 'Francis' Hep 9G, 'Left Hand' Big 11G, 2d

Providence, Sept. 20.

Grosses are levelling off this week. More interest here in shopping than the cinema. Leading the list is State's "It's Always Fair Weather," only okay. Majestic's second round of "Left Hand of God" is sockeroo. "Francis In Navy" at RKO Albee looks good.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Francis in Navy" (U) and "Case of Red Monkey" (AA). Good $9,000. Last week, "Wichita" (AA) and "Spy Chasers" (AA), $9,500.

Majestic (Fay) 2,200; 50-75)—"Left Hand of God" (20th) and "Dam Busters" (WB) (2d wk). Torrid $11,000 after $16,500 in first.

State (Loew) (3,200; 50-75)—"Always Fair Weather" (M-G) and "Big House, U.S.A." (UA). Best play for newcomer in town; okay $15,000. Last week, "Night of Hunter" (UA) and "Men of World" (M-G), $10,000.

Strand (Silverman) (2,200; 50-75)—"Night Holds Terror" (Col) and "Apache Ambush" (Col). Fairly good $7,000. Last week, "To Catch Thief" (Par) (2d wk), $8,500.

SAN FRANCISCO

(Continued from page 8)

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (8th wk). Seventh week ended Sunday (18) was socko $31,000. Last week, $38,200.

United Artists (No. Coast) (1,207; 70-$1) — "The Kentuckian" (UA) and "Bullet for Joey" (UA) (3d wk). Solid $9,000. Last week, $14,200.

Stagedoor (A-R) (400; $1-$1.25)—"Virgin Queen" (20th). Great $9,000. Last week, "Marty" (UA) and "Kind Hearts, Coronets" (Indie) (reissue) (11th wk), $3,800.

Larkin (Rosener) (400; $1)—"Maddelena" (Indie). Big $4,000, with extra Friday show. Last week, "Flamenco" (Indie) (5th wk), $2,300.

Clay (Rosener) (400-$1)—"Cocktails in Kitchen" (Indie). Good $3,300. Last week, "Green Scarf" (Indie) (4th wk), $2,000.

Vogue (S.F. Theatres) (377-$1)—"Wages of Fear" (Indie) (5th wk). Big $3,000. Last week, $3,000.

Bridge (Reade-Schwarz) (396; $1.25-$1.50) — "I Am a Camera" (DCA) (2d wk). Smash $8,000. Last week, $9,000.

Rio (Schwarz) (397; $1)—"Tales of Hofmann" (Indie). Good $2,800. Last week, "Fuss Over Feathers" (Indie) (2d wk), $1,000 in 4 days.

SEATTLE

(Continued from page 13)

and "Break to Freedom" (UA) (2d wk), $8,500.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Left Hand of God" (20th) and "Finger Man" (AA). Good $11,000 or near. Last week, "Love Is Splendored Thing" (20th) and "Live in Balance" (20th) (3d wk), $6,000.

Music Box (Harick) (850; 90-$1.25)—"Marty" (UA). (3d wk). Trim $4,000. Last week, $6,200.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Shrike" (U), and "Headline Hunters" (Rep). Nice $9,000 or close. Last week, "McConnell Story" (WB) and "Road to Denver" (Indie) (2d wk), $6,600.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Night of Hunter" (UA) and "Big Bluff" (UA). Slow $6,500. Last week, "Female on Beach" (U) and "Double Jeopardy" (Rep), $7,300.

Paramount (Evergreen) (3,039; $1-$1.25)—"To Catch Thief" (Par). (4th wk). Neat $6,000. Last week, $6,800.

MINNEAPOLIS

(Continued from page 13)

boosting. Fancy $14,000. Last week, "McConnell Story" (WB), $12,000.

RKO-Pan (RKO) (1,600; 75-$1)—"McConnell Story" (WB) (m.o.). Good $6,000. Last week, "Pete Kelly's Blues" (WB) (3d wk), $5,500.

State (Par) (2,300; 85-$1)—"Virgin Queen" (20th). Okay $6,500. Last week, "Seven Little Foys" (Par) (2d wk), $7,000.

World (Mann) (400; 75-$1.20)—"Marty" (UA) (2d wk) Somewhat below hopes but still nice $4,500 for first holdover week. Last week, $4,900.

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(Available in Perspecta Stereophonic or 1-Channel Sound)

Literati

'Two-Way Street'

RCA prexy Frank M. Folsom hosted a dozen of European correspondent Michael Stern's New York pals with a homeoffice luncheon in his private dining room in the RCA Bldg., and a keynote of the "welcome" address was the sage observation that "being entertained by Mike Stern in Rome is a two-way street; too many Americans come to London, Paris, Rome, etc., and are treated royally, but when the foreigner comes to New York we Americans sometimes get 'too busy'."

As part of the "two-way street" hospitality Stern's friends in attendance included Eddie Cantor, Joe E. Lewis, Louis Sobol, Harry F. Gould, Harry M. Kalmine, Ed Fitzgerald, Frank Farrell, publisher Martin Goodman, Algonquin boniface Ben Bodne and Al Strelsin.

Jolson's 5th Anni

A tribute to the late Al Jolson will be included in Vol. 1, No. 1 of The Jewish Digest, a new monthly which will make its first appearance on Oct. 15. David H. White, Houston, is publisher; Bernard Postal, West Hempstead, L. I., editor. Publication office in Houston.

Piece on Jolson was penned by Lionel Koppman, managing editor of the mag, in connection with the fifth anniversary of the singer's death on Oct. 23. Postal and Koppman are also co-authors of a 705-page "A Jewish Tourist's Guide to the U. S.," which includes some interesting items about actresses Adah Isaacs Menken and Sarah Bernhardt, playwright Mordecai Manuel Noah, radio and tv pioneer David Sarnoff, and Jewish pioneers in the film industry: William Selig, Adolph Zukor, Carl Laemmle, William Fox, Lewis J. Selznick and Warner Bros. Skedded for November is a piece by Eddie Cantor.

UNESCO's Copyright Protection

As of late last week, authors from 15 countries, including the U.S., got the promise of a little security from international book piracy. The new inter-country safety margin on copyrights began with the newly-instituted universal copyright convention, sponsored by the United Nations Educational, Scientific & Cultural Organization.

The copyright troubles of the late Margaret Mitchell, author of "Gone With the Wind," were used as cases in point to push ratification of the convention through the Senate. Her brother, Stephens Mitchell, told at Congressional hearings how only two out of 23 court cases against international infringements on the bestseller were completed successfully. Her original battles against piracy, the witness said, were prompted by a contract which bound her to protect the holder (MGM) of world motion pic rights.

San Diego's Pitch

Neil Morgan, San Diego Tribune's columnist, is hitting the road with "Roadshow San Diego," exhibit currently at Ambassador Hotel, N.Y. "Roadshow" consists of huge, strato-view terrain map of San Diego County, a pitch to agencies citing area as fastest growing in U.S. "Roadshow was conceived by James S. Copley, president of San Diego Union-Tribune Pub. Co.

L. B. Seltzer's Autobiog

Louis B. Seltzer, editor of the Cleveland Press and top editor for the Scripps-Howard chain in Ohio, has pencilled with World Publishing to do his autobiog.

Book, covering his 40 years as a newsman, is due in 1956, and is tentatively titled "City Edition."

Books and the Ailing

A VARIETY staffer felled for a double fortnight by giant thisaway and thataway and all-the-way hives, plus allied ailments of even more debilitating persuasion, can at least make a virtue of his bedtime blues. Meaning that the more eggheady hands around the reporter's radio-tv network and station exec beat out of Gotham sent books to the victim; and books only, with one solitary exception.

It is interesting to trace the tastes of the respective donors and no names please—and ponder also on the rarely thought about fact that with enough sick people around, it's made to order to sell good sellers into the bestseller groove. Just an idle thought that may make some sense.

Matter of fact, several duplicate gifts—minds with but a single purpose, with the thought on the book just out, so get 'em in there fast to Mr. Sick. For instance, there came three copies of young Miss Françoise Sagan's "Bonjour Tristesse," which thus equips the patient to start a bookshop on the side; three also of Sloan Wilson's "Man in the Gray Flannel Suit" in a sort of threefer (upped from twofer) for the clothing industry. Single-o from there on. Obviously welcome, as it was not yet "caught," was Walter Kerr's "How Not to Write a Play"; and the fat format "Marjorie Morningstar" of H. Wouk's, but candor compels admission that it was tasted and dropped, the forepart being a bit too heavy in the going for an ailing gent with more troubles than the ex-Miss Morgenstern. Al Morgan's "The Great Man" was a must for tradesters for sure and breezy reading if rather overly contrived and tricky. It will take time to dip into "The Savage City," the Jean Paradise novel pegged on an early New York setting, and the just published "Untold Friendships" with its extensive nostalgia-memorabilia of Schuyler Livingston Parsons.

There were softsovars, too, but bedded gents (at least this one) are not too keen on the small and closely set type and the narrow margins (however economic this is for the publishing houses that must cut corners on the softie editions). Best of the lot as so far dug into is "Short Story Masterpieces," edited by Robert Penn Warren, the Pulitzer Prizewinner ("All the King's Men") and Albert Erskine (a Doll First Edition). Good, too, hard words and all, "Complete Stories of Erskine Caldwell" (Signet); and a guy who thought we should laugh away our "Red Itch" by dipping into "But That's Unprintable," ribald cartoons edited by Dave Breger (Bantam).

It did not pay to be out of circulation so long, but reading made a strong comeback in one household full of bookshelves standing by well stocked while tv shows beg for priority. *Trau.*

Bale Family Book

Trevor (Tommy) Bale, now with the Ringling Circus, is readying a book for publication in 1956 about the Bale Family (The Yokohama troupe, The Zanettos, the Bale Circus, the Great Bale Troupe of Cyclists, Trevor Bros. Circus).

Bale has asked readers of the British vaude weekly, The Performer, to help with information in form of posters, publicity programs, photographs, press cuttings, etc.

2 Kingsize Year Books

"Year's Pictorial History of America" (Simon & Schuster; $9.95) is a kingsize picture book, skillfully organized with its 2,500 pictures and 200,000 words of text, mostly in picture caption form, with foreword by historian Allen Nevins. It's edited by the editors of Year, and graphically depicts America from discovery to today's atomic age. It is well organized by categories and periods and becomes the more fascinating as it brings America into sharper focus in the days of our years. As is true of weighty tomes of this calibre the element of error is always there, often trivial, but p. 345 (Jazz) should be corrected from "Irving Berlin's 'Over There'," in order to give George M. Cohan the proper credit.

In the same genre, "The American Peoples Encyclopedia Yearbook" (Spencer Press: Chicago), edited by Franklin J. Meine, with W. Stewart Wallace as advisory Canadian editor, is a complete reference book of the 1954 events. It had a dominant Sears, Roebuck (U.S.) and Simpson-Sears Ltd. (Canadian) mailorder distribution underwriting. Large and impressive editorial board includes Leonard S. Davidow, executive director; Walter Dill Scott, chairman of the editorial board; Dr. Meine, editor-in-chief; Everett B. Long and Don Russell, associate editors.

Show biz and lively art contribs include Alfred C. Ames, Chi Trib, on "Books of the Year"; Betsy Talbot Blackwell, editor Mademoiselle, fashions; Anthony Boucher, on mystery and science fiction; John S. Boyers, electronics; recording industry; F. Howard Clark, book publishing; Bob Considine, sports; Walter M. Daniels, censorship; Malcolm McFee Davis, travel; Leon E. Ear, humor; Alvin Etler, music; Erle Stanley Gardner, crime; John Gassner, theatre; Abel Green, show biz; Carl Haverlin, pres BMI, radio; H. V. Kaltenborn, Congress of the U. S.; Arthur Knight, motion pictures (in part); Douglas MacKenzie, tv; Francis Mason, dance; Julius Mattfeld, popular music; Paul Eduard Miller, jazz; Frank Luther Mott, magazines; Raymond B. Nixon, newspapers; Tom Parkinson, traveling shows; Judge Morris Ploscowe, gambling; Jimmy Powers, boxing; Norman Sklarewitz, biographies; Harrison Smith, the arts in America; Theodore C. Streibert, U.S. Information Services; Carroll J. Swan, advertising; Mort Walker, cartoons and comic strips; Ray B. West Jr., short story; (the late) Walter White, the American Negro. It's one of the best annuals for anybody's reference library.

Abel.

Lowell Thomas' 'Adventures'

A selection of the travel thrills from ancient times to modern, is offered in a new book by CBS Radio newscaster Lowell Thomas, in "Great True Adventures," with 29 episodes, to be issued by Hawthorn Books Friday (23).

Anthology represents vicarious meetings with Lawrence of Arabia, Julius Caesar, Napoleon, Antoine de Saint Exupery, Major Jim Corbett, Benvenuto Cellini and Thor Heyerdahl. These are among the men, who says Lowell, have become the map changers, the history changers, the world changers —from Joshua's mission to Jericho to the voyage of Heyerdahl's Kon-Tiki.

Kent Cooper's 'Right To Know'

Former Associated Press exec director Kent Cooper has updated and released for publication early next year "The Right to Know," a book dealing with suppression of news and censorship at all levels originally written by him five years ago but revised since. Cooper, in a new foreword, states that he wrote it when he noted an "astonishing trend" toward censorship and "outright suppression" of news by government. He withheld publication with the hope that the trend would be reversed, but instead, he states, "it is in some respects slowly pressing toward the totalitarian pattern of procedure in the suppression of news."

Farrar, Straus & Cudahy will publish.

The Winnahs

Each year the International Fantasy Awards are presented to the best science-fiction or fantasy books of the previous year selected by vote of a pancl of 14 professional judges from England, France and the U.S. Top winner for 1955 was Edgar Pangborn's "A Mirror For Observers," published by Doubleday. In second place was Hal Clement's "Mission Of Gravity," and tying for third place were J. T. McIntosh's One In 300" and Isaac Asimov's "The Caves Of Steel," all via Doubleday.

ITU Reinherits Paper

The International Typographical Union has taken back the Colorado Springs (Colo.) Free Press, which it started several years ago when it became apparent that no solution to the labor difficulties with the Colorado Springs Telegraph-Gazette, morning and evening papers, could be arrived at. The paper had been operated by Edwin P. Hoyt Jr., son of the editor and publisher of the Denver Post. Hoyt Jr., son of the editor and publisher of the Denver Post. Hoyt Jr. was employed by the Post as editor of the editorial page prior to acquiring the Free Press. The ITU regained possession by foreclosing on notes held by them which were secured by stock in the paper. The paper was established by Unitypo Inc., organized to start dailies in places where strikes were in progress.

The Telegraph-Gazette had morning and evening editions prior to the labor trouble, but has since cut out the a.m. edition. The Free Press was first set up as a morning paper, then switched to evening, but is now on an a.m. schedule. Ray Mohler, formerly a reporter and then society editor on the Rocky Mountain News (Denver), lately editor of the weekly Douglas County News (Castle Rock, Colo.), has been made editor and publisher. The Typographical Union, however, is looking for a buyer. The paper has about 13,000 circulation and has good acceptance among the business men as an advertising medium. Hoyt said he had no immediate plans for the future.

CHATTER

Playwright-screenwriter Harry Kurnitz to review films for Holiday magazine, starting in January.

Edward Rogers, formerly with Time International, joined New York sales staff of Good Housekeeping mag.

Random House will republish William Pittenger's "The Great Locomotive Chase" next spring in conjunction with the release of the Walt Disney film production.

Robert Wilson, Scot singer, and Jac Anthony, comedian, penning experiences of their current Canadian-American tour in weekly column of Evening Times, Glasgow.

Four-part series of articles on Arturo Toscanini now appearing in Holiday is part of a book on Toscanini by NBC's Samuel Chotzinoff, which will be published next January by Alfred A. Knopf.

John E. Riesenfeld, with Hearst Magazines for the last 18 years, named president and publisher of Edward H. Davis' U.S. Tobacco Journal, Confectionery-Ice Cream World and Radio & Television Weekly.

"Talking of Shakespeare," a volume of 12 lectures delivered during the last six years at the Shakespeare Institute at Stratford-upon-Avon, will be published today (Wed.) by Theatre Arts Books, edited by John Garrett.

J. Robert Moskin, articles editor of the Woman's Home Companion for the last two and a half years, upped to the newly-created post of managing editor. In addition to his new duties, he'll continue to supervise the publication's articles program.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

A daring young man who has tried everything except a flying trapeze is Meredith Willson. Called "Mere" by his army of friends, he is called other things by a few critics who do not like him, either as an orchestra conductor, songwriter, piccolo-player or author. I am not among the latter but that may be because I do not know him very well.

His bete noir was a critic (unnamed, the sly one) who looked like Lee Cobb and he has made a running gag of confusing the pair. I'd suspect John Crosby, but has he looked at any time like Lee Cobb? Or vice versa?

Why is that almost every star is the sour cream in some critic's coffee? Persistently. Rarely does the offended star haul off and sock the critic in the nose. Whether this is because stars as a general thing are not very good at street fighting or because they fear personal injury suits more than they fear the critic's barbs, I can't say. There used to be a code, and it may be founded in the law, that the man who strikes the first blow may expect anything and have no recourse to law thereafter. But whether that applies to insults hurled in print I don't know.

Jolson vs. Winchell, Vallee vs. Wald, Paar vs. Hellman and this one of Willson vs. Old Anon are a few that come to mind, but there must be hundreds scattered throughout the entertainment world. *Sime* was once convicted in absentia in France for a critical opinion he never made of a performer he never saw. It gave him more reason than ever for not traveling abroad. He never had much of a yen to see his farflung muggs and this was too bad, for his free-wheeling opinions of acts in alien lands would have been a welcome addition to the memoirs being published on Page 2 as a warmup to the 50th Anniversary Edition of VARIETY.

Oddly, critics who have pitched day in and day out for some performer or playwright, like Alexander Woollcott for Mrs. Fiske and George Jean Nathan for Eugene O'Neill, never seem to be remembered particularly for the good that they have done. The evil seems to have a longer life.

Lincoln, who claimed he had malice toward none and charity toward all, got shot, remember, by a performer who didn't like him anyway. But I don't believe the martyred prez ever passed an opinion on the acting of John Wilkes Booth, which I understand was pretty terrible.

Of course this is a safe thing to say today about any Booth, since dead men don't shoot very accurately.

I meant to trap the piccolo player tenderly at the Hollywood Broadway, where he was autographing copies of his new book, "Eggs I Have Laid," and grill him on the identity of that hostile critic. But the same night Don Hartman of Par telegraphed the critics at tremendous length, telling them they simply had to see Humphrey Bogart and Fredric March in a preview of "The Desperate Hours" up Hollywood Blvd. from the Broadway store at the Paramount Theatre.

Desperate Telegrams

When a production chief demeans himself to pitch this hard for a preview it is pretty difficult to resist, especially if Grace Kelly and Cary Grant are on the same bill in "To Catch a Thief," the Hitchcock meller set on our beloved French Riviera. Afterward, it was whispered about, William Wyler, the producer and director of "The Desperate Hours," was going to throw a lobster buffet supper at the Roosevelt Hotel for the critics, whether they liked the picture or not.

As it is hard to see one's confreres except at these frecloading enterprises, and I do like to see them to observe how fat they are getting from collecting chicken feed for the daily press, there was nothing for me to do but desert Meredith Willson and his autographing party for Joe Hayes' version of Joe Hayes' novel and play as played to the hilt in VistaVision by Messrs. Bogart and March.

Hedda was there in a new and really becoming bonnet. So were Tom Pryor of the Times, Sid Skolsky, Lowell Redelings, Jimmy Starr, Joe Schoenfeld, Jack Moffat and the whole staff of Par's publicity department from Teet Carle down. I noticed to a man and (to be honest about it) a woman they had all put on weight since I last viewed them as a body. I felt like Mahatma Gandhi at such a gathering of well-nourished carpers.

I didn't get a chance to ask if any of them had attended Meredith Willson's autographing party or indeed if any had read his delightful tales of the times almost without number when he made a fool of himself. Bogie, who was as convivial as a clean-shaven Trader Horn, and well he might be with the run of luck he has had in recent years, was touting Ike as the surefire next prez, claiming he himself was still a free Democrat but he couldn't see any star to hitch his wagon to. He told how Truman pulled out of a $100 dinner in L.A. "but I pulled out before Truman did."

Spiked Philosophy

He wanted to know how long I'd be hanging around the smog, fog, grog and hog-eat-hog of the City of Fallen Angels this time? Before I could answer he said, "Come up to the house and we'll talk philosophy." Possibly the philosophy of Commander Whitehead of Schweppes (bottled by the Pepsi-Crawford interests of nearby Santa Ana) as opposed to Toynbee in this matter of diluting strong alcoholic drinks. He then excused himself to talk to the "gentlemen of the press." His term, not mine.

I still hadn't got anybody to listen to what I thought of "Eggs I Have Laid" or to ask them what they thought of Willson as a musical director with a sense of humor that will assure his never being Toscanini's successor. His tale of how he was never invited back to conduct even the Standard Oil hour proves he will never make it as a stuffed shirt with a baton.

The Standard Hour concerts always ended the season with formal photographs and a formal farewell. An audience of 3,500 was included in the package deal. Willson was asked to have his orchestra "assume formal playing position, please." He thought it would be best simulated by playing an actual note. "A chord in G, please," he requested. It came off like a minstrel opening. A little girl applauded. Willson summoned the orchestra to rise and take a formal bow.

"That was in 1948. I never was invited to conduct the Standard Hour again."

Wonder if he quit buying their formal gas in reprisal.

He has one tale of his mother, who was a Sunday school teacher in that awful Mason City, Iowa, that's a pip. She used to dismiss the class with the phrase, "May the Good Lord bless and keep you till we meet again." Willson certain made good use of that one.

THE STORY OF A
RECKLESS STRANGER
AND THE WOMAN
HE FOUND ALONE!

There's no
place to hide
in THE

NAKED DAWN

PRINT BY Technicolor

STARRING
ARTHUR KENNEDY · BETTA ST. JOHN

with EUGENE IGLESIAS · CHARLITA

Universal International

Directed by EDGAR G. ULMER · Associate Producer JAMES O. RADFORD · A UNIVERSAL-INTERNATIONAL PICTURE

35% Terms Too Late After 60 Days, Contention of Allied States Assn.

Although distributors have been lowering their terms to 35% on some pictures 60 days after their release, Allied States Assn. still regards this price as "confiscatory" because the picture's grossing potential is sharply reduced at the later date. This practice is one of the reasons cited by the exhibitor organization for its determination to seek Government regulation of film rentals at the next session of Congress.

Meanwhile, Allied is continuing its fight against the so-called 50% pictures, with Warner Bros.' "Mister Roberts" and United Artists' "Not As a Stranger" the two current targets. Some Allied leaders are urging their members to bypass these films rather than pay the 50% terms.

Perhaps typical of the Allied warnings is that of Mississippi's Dwight Blissard, prexy of Allied's mid-south unit. Declared Blissard: "I know it is rough to pass a good picture but can you make money in your theatre at 50%? Those are the terms now being asked for 'Mister Roberts' and 'Not As a Stranger.' For my theatre, I cannot make money on such terms and you can bet that will be two pictures that will not play my house as long as they hold the terms at 50%. If I can't make money with a picture, what in the heck do I want with it? I can't pay the grocery bill with 'prestige'."

'Holiday' Outdraws Sock 'Cinerama' in Mpls. With 5-State Paper Boosts

Minneapolis, Sept. 20.

With 219 newspapers, weeklies and dailies, in a five-state adjacent area boosting it, "Cinerama Holiday" at the Century Theatre here at its present boxoffice clip bids fair to outdistance its "So This Is Cinerama" predecessor's remarkable longrun accomplishment.

The first "Cinerama" offering broke all local longrun records for an amusement offering by a considerable distance. It held forth for over 15 months to boff business, winding up after 67 weeks with a gross of nearly $31,000. It placed Minneapolis sixth nationally boxofficewise among the 13 cities boasting the attraction.

So far, "Cinerama Holiday," going into its tenth week and seemingly growing stronger at the b.o. as it progresses, is well ahead of its predecessor's first nine stanzas and for corresponding summer periods.

Phil Jasen, managing director and publicity man, credits the cooperation of the 219 newspapers in part for the terrific out-of-town patronage. All these sheets' editors were invited to come to Minneapolis as the show's guests for the press prevue and many accepted. Now, says Jasen, they're using most of the press releases sent them weekly and some have published editorials and frontpage articles extolling the offering.

In one instance, a local exhibitor, D. T. Dawson of the Orpheum theatre, Ortonville, Minn., took the town's newspaper editor to task for giving a bigger play to "Cinerama Holiday" than he had given to C'Scope's advent at Dawson's showhouse. The editor ran an editorial, apologizing to Dawson.

Of course, none of the numerous other promotions, exploitation and publicity stunts, employed by "Cinerama" in all its cities, is overlooked here, Jasen points out. There are many tieups with service clubs and schools, bids for convention delegates' patronage and local and out-of-town theatre parties organized, for example.

DANNY KAYE STAR AT N.Y. LUNCHEON OCT. 19

Motion picture wing of the Joint Defense Appeal will present a "Human Relations Award" annually to an individual or group in the pic industry, with the initial recipient to be Danny Kaye. Luncheon is set for N. Y.'s Waldorf-Astoria Oct. 19 when the 1955 citation, in the form of a sterling silver medallion, will be presented to the actor.

William German and Harry Brandt, film business co-chairmen of JDA, disclosed that they and Paramount president Barney Balaban, comprising the award committee of the film trade, selected Kaye because of the job he has done in behalf of the United Nations Children's Emergency Fund. Kaye made a 22-minute short, "Assignment Children," for the Fund and has actively promoted its circulation around the world.

Brandt and German disclosed details of the award at a press meeting Monday (19) in the Par homeoffice board room. Sitting in, Kaye lauded Par's release of "Assignment" on a gratis basis. He added the briefie pic has been dubbed into 17 languages and has probably set a record for number of global theatre bookings.

JDA is the fund-raising arm of the Anti-Defamation League. It has a nation-wide goal of $5,000,000 this year, $3,000,000 of this to come from N.Y. and $100,000 of the latter figure from the film industry.

Kaye winged out of N.Y. yesterday for a swing of European capitals to attend "Assignment" showings. He's due back in Gotham Oct. 16.

EDDIE SILVERMAN'S ACTION

$14,000,000 Case Vs Balaban & Katz Opens In Detroit Court

Chicago, Sept. 20.

Eddie Silverman's Essaness chain $14,000,000 treble damage suit against Balaban & Katz and the major film distribs, charging them with withholding product in the postwar years, opened before Judge William Campbell in Federal District Court here last week. B&K president John Balaban was specifically named in the suit, in addition to the corporations.

Trade dopesters expect the suit to be settled out of court.

Louis Nizer, New York attorney, is heading the legal battery for the defense and Chicago attorney Edward Blackman is repping Essaness.

WANTS TO CONFESS

Youth's Prowling Leads To Story Of Theatre Theft

Albany, Sept. 20.

William Dennis Harnett, 23, who told police he had been employed as assistant manager of the Regent Theatre in Ottawa and had absconded with about $2,000 in receipts July 2, was captured at gunpoint early Thursday (15) on a rear fire escape at the Albany Hospital nurses' residence.

Officers said that he had twice climbed 15 feet up the side of the building—the first time at 1 a.m.—in an effort to see a student nurse whom he had dated earlier in the night. She did not want to see him again, but Harnett hoped to change her mind, he explained.

Frightened away the first time, Harnett informed police he had gone to a nearby tavern and fortified himself with several drinks.

Harnett was arraigned in Police Court on a charge of attempted second degree burglary and was committed to Albany County Jail. Chief John P. Tuffey said Ottawa authorities would be contacted on the story about the theatre "subtraction." Harnett had gone to New York from the Canadian city.

See Cinerama On A Charge Account

Tapping the credit potential of 25,000,000 theatregoers, the Stanley Warner Cinerama Corp. has affected a tieup with Trip-Charge whereby holders of credit cards with gas stations, hotels, air travel and its own members can charge their theatre admissions. It will be international in character to embrace theatres in Canada showing Cinerama. Charge plan is effective immediately.

The first charge system of such a broad scope introduced into the theatre ticket field, Trip-Charge assumes the billings and guarantees payment. While the normal fee by Trip-Charge for such service is 10%, it was not disclosed what percentage of the ticket sales would be levied but it is understood that because of the vast volume of business the service charge will be slightly lower.

Charge plan applies to all Cinerama installation in the U. S. and Canada numbering 15. Any credit credential with a major oil company, American Hotel Credit Corp. Travelcard, Chekard or Trip-Charge will be honored for admission to Cinerama. All required of the theatre-goer is to say "charge it" and sign, the billing to be made by Trip-Charge. There will be no added charge to the regular boxoffice price. After a year of exploration and negotiation, the agreement was completed yesterday by Sidney Rudolph, prexy of Trip-Charge, Inc., and Lester B. Isaac, national director of exhibition for Cinerama theatres.

Showmanship for the Birds

Carmel, Calif., Sept. 20.

Latest gimmick of the Golden Bough, art house here owned by Pacific National Theatres, may lay an egg. This is the fear of Pacific National's president, John Parsons. Told about an unusual mynah bird with a 75-word vocabulary, he bought it for his lobby.

"He talked clearly," said the showman, "and began learning coming attractions."

Then Parsons and manager Ray Thome ran in films' starting times. This worked out fine the first week.

But last week when the bill was changed—bird kept giving out the old starting times.

Davis Again Raps U. S. Theatre Men

Yank Exhibs Characterize His Views as Out of Harmony With Realities of American Taste

Charge by John Davis, managing director of the J. Arthur Rank Org, that American exhibitors are the roadblock in the way of British films' progress in the United States, had but a weak echo in New York last week, with theatremen professing to have heard that tune too many times before.

"I wish he (Davis) would already go through with his plans for American showcases," was one comment. "Then, at least, he'd find out first hand how eager the American public is to see his films."

Davis, long a critic of the way in which his features are marketed here, some time ago announced plans for a string of theatres in the U. S. that would showcase the Rank product. However, he conditioned the timing on sterling convertibility. Back in May of this year, Davis also is on record as stating in London that "We will not succeed in the United States market until we have our own organization there. We intend to have it one day."

Exhibs who feel they're close enough to the situation to comment say they are under the impression that, almost regardless of improvements shown by Rank films in the U. S., Davis probably would still think it insufficient. They point out, furthermore, that Davis chooses to ignore the taste preference of the American public, and the inherent conservatism of most theatremen.

Not Philanthropists

"Their primary interest is in making money, not in helping the British industry," observed one. "If a good British picture comes along, and it shows signs of pleasing our audiences, we'll book it." Example cited is Rank's "Doctor in the House" which has been doing well and has been getting circuit breaks.

Commenting on the Davis statement, made in London, Emanuel Frisch, Metropolitan Motion Picture Theatre Assn. topper, said all good British films had been getting—and would continue to get—"excellent playing time" in N. Y. He acknowledged that the same might not be true outside the metropolitan area.

While Rank has, of course, earned several million with his recent tv deals, it's the general impression in N. Y. that his theatrical showings also have improved whenever there has been good product from his studios. At the same time, it's acknowledged that some Rank films, notably "Genevieve," haven't been getting the kind of break they deserve on the basis of critical reaction and grosses in some spots.

"It's foolish of Davis to keep blasting away at his customers," noted one prominent circuit exec this week. "It would be much wiser for him to spend his time trying to sell them. And that isn't done by just turning out pictures that have the necessary quality. If Davis is so convinced that the American public wants to see his films, he should convince the exhibitors of this. You might call it an educational job."

Position generally taken by industry execs in N. Y. is that, if any imports have a chance, the British are it. Argument is made that, in talking about the U. S., Davis appears to have a tendency to confuse the country with a few metropolitan spots. This, it's said, is the same erroneous impression that guides many producers abroad and it constitutes the basis for their bitterness over their lack of success in the U. S., a bitterness that easily matches that of Davis.

'Mom & Dad' Ban Goes To N. Y. Appellate Division; Birth Scene at Issue

Albany, Sept. 20.

Appellate Division will decide whether "Mom and Dad" is "indecent" with the "Normal Birth" sequence included, attorneys for both sides having signed a stipulation last week transferring the Supreme Court appeal from an adverse Board of Regents ruling.

Ephraim S. London, counsel for Capitol Enterprises, Inc., distributor of the film, initiated an action last spring, under Section 78 of the Civil Practice Act, for a review of the Regents' finding that the feature is "indecent" within the meaning of the State licensing law.

Hugh M. Flick, then director of the State Education Department's motion picture division, had rejected a revised version of the film, but offered to issue a seal with the controversial 45-foot sequence omitted. The Regents upheld him.

COMPO Backs Poll Drive

Chicago, Sept. 20.

Exhibitors in Chicago exchange area met with COMPO officials last week to map out promotion of coming "audience Oscars" program.

Chicago Tribune will carry ballots for audience voting for best picture, actor, actress and most promising male and female personalities. Goal is to line up downstate newspapers to join balloting which will be conducted by COMPO in theatre lobbies as well as via press.

'FAST BUCK' SEXSATIONALISTS AID, ABET ADVOCATES OF FILM CENSORSHIP IN OHIO

Move toward self-policing of films offered on the screen appears to be developing among exhibitors in various parts of the country. The campaign seems to be especially aimed at the so-called "fast buck" producers and distributors who have been offering theatres types of exploitation pictures that deliberately play up sex angles.

The "be careful" warning to theatres is particularly noticeable in Ohio where state censorship of films was recently eliminated. Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, is waging what amounts to a one-man campaign in the area in pleading with exhibitors not to book these pictures. In a recent warning to theatreowners in Ohio, Wile said: "Because censorship is now dead, these fast buck boys think the gates are down for them and they don't mind reaping a harvest before the Legislature meets again. They don't care whether censorship is reenacted or not—they will have made their fast buck. Even the advertising is disgusting."

Some of the titles cited by Wile include "Children of Loneliness," "Mysteries of Birth," "Virgin Man," and "Girls for Sale." As examples of the advertising employed, Wile quotes such lines as "Unguarded Girls Forced to Sin," "Story of Misled Hopped Up School Kids," "A Forbidden Paradise Where Thousands of Men and Women Live Together Naked." It's obvious that many of the people involved in the distribution of these films and advertising matter are individuals with little or no education. [illegible] material sent out to exhibitors is pa[illegible] th[illegible]ining many childish misspellings.

Since Ohio has been the recent focal point of the censorship question, the problem has received widespread attention in the state. Ward Marsh, film critic of the Cleveland Plain Dealer, has suggested that exhibitors adopt a Code of their own similar to the one followed by the major film companies associated with the Motion Assn. of America.

"We shall never be without demands for censorship," said Marsh, "so long as the little independents can put a bad scene in a picture. Too, there is the foreign producer who makes pictures according to his moral standards or, as we sometimes view them, lack of such standards. Then we shall never be without such censorship demands so long as these pictures are made and there is one exhibitor who will show them. The fast buck is better than goodwill, and one theatreowner can make it tough for 1,000 decent exhibitors. Maybe there is a better way, but it seems to me that eventually theatres must band together with the common pledge to show no film which does not wear the Code Seal of Approval."

The "fast buck" picture also received attention at National Theatres convention in Colorado Springs last week. Robert G. Sweeten of Denver, one of a group of guest managers attending the conclave, warned that these pictures should have no place in NT's operations.

"To maintain the respect of the patrons of today," Sweeten said, "to help bring back the lost audience of yesterday and assure us of a prosperous tomorrow, the 'quick buck' pictures should never be permitted to see the light of a projector on our screens."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"IT'S ALWAYS FAIR WEATHER"
in CinemaScope and Color starring
GENE KELLY • DAN DAILEY • CYD CHARISSE
DOLORES GRAY • MICHAEL KIDD
AN M-G-M PICTURE
and SPECTACULAR STAGE PRESENTATION

THE HOLLYWOOD KNICKERBOCKER
[illegible] HOLLYWOOD, CALIF.

HERE COMES *Unstaged!*
ENTERTAINMENT!

HERE COMES *Unrehearsed!*
EXCITEMENT!...

HERE COMES *Unbelievable!*
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NATIONAL RELEASE—OCT. 31

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WHAT WENT WRONG AT 7:30?

'Dangerous Precedent'

Reverberations have already begun to surround NBC's unprecedented "giant giveaway" bid to Revlon for the cosmetic house to move its "$64,000 Question" away from CBS.

One top consultant, whose clients' billings run into multi-millions, said yesterday (Tues.) that he would advise them to demand "equal free time" from NBC under the same terms the network is reportedly offering it to Revlon. He said NBC is setting a "dangerous" precedent in giving away time to secure a program.

CBS-TV Tackles 'Operation Aspirin'

Strives for Complete Cure When 'Morning Show' Gets New Treatment Oct. 3

The "Long Long 'Operation Aspirin'" with which "Morning Show" has been dosed almost since its start well over a year ago will switch to what it is hoped will be the final series of treatments aimed at a complete cure by Oct. 3. This is when the newly-revised version will kick off.

Web is status quo in its theory that format should consist of a combined adult type and kid appeal approach, with great hopes for 60-minute "Capt. Kangaroo" as the moppet menu, fronting Bob Keeshan, the ex-Clarabell of "Howdy Doody" plus personification of "Corny the Clown" and Tinker the Toymaker on "Tinker's Workshop." Involved will be unusual games and toys in a "treasure trove" of live animals, music and dancing, special cartoons and a "world of wonders for the wee ones." But devoid of slapstick, terror, horror, etc., "no matter how innocently such things can be presented."

Adventure segment will be in the "gentle" trough with some appeal to parents. Network says the "psychological approach" to the kid audience has been carefully worked out on a "can't miss" basis, providing what it claims will be "sponsor sales effectiveness" locally and nationally. Local hint apparently means rival Herb Sheldon on WRCA-TV, N. Y., considered by many as the ideal kid pitcher, whose hour later 9 to 10 a.m. time, on this figuring ("Morning Show" is 7 to 9, coinciding with NBC-TV's "Today") is apparently aimed at showing that a solid 60 minutes preceding him would persuade some kids and their elders to pass him as "too much" to continue with on the rompered beat. (Such theories have to be proved). Related here is Sheldon's rival, George Skinner, on WCBS-TV, who will go into a new format upon inception of the revised "Morning Show" and make with

(Continued on page 46)

Ralph Edwards In 'Trendex Tour'

Ralph Edwards is the latest to fall in line on the 'Trendex Tours" of major NBC-TV personalities as an added exploitation-promotion hypo in connection with the new season. Edwards embarks this week on a swing around the major cities preliminary to the new fall bow of his Wednesday night "This Is Your Life" entry next week.

Dinah Shore, who just started her new season, has just set off on a tour of key cities. Previously Jeannie Carson played the p.a. circuit to bally her forthcoming "Heidi" spec, which goes on Oct. 1.

Norman Frank's Producer Status on 'World Wide'

Norman Frank resigned his CBS Radio exec post to join NBC-TV as producer of the Arlene Francis pre-"Home" 15-minute morning segment only to have the show yanked from under his year's NBC's contract.

As result NBC is moving him into the "Wide Wide World" setup to head up one of the three production units under Barry Wood.

Godfrey Client Lineup

Full sponsor roster on CBS-TV's "Arthur Godfrey & His Friends" Wednesday hour is now wrapped up. CBS-Columbia and Toni will take their turns on the first 30 minutes starting Sept. 28.

Previously checking in (with Frigidaire checking out) were Kellogg and National Carbon, taking the second half-slice.

'It's War' As Spot Radio Reps Glare At 'Monitor'

The national spot reps in radio figure they have a greater stake in fighting NBC's "Monitor" plan than they ever did contesting any previous national spot carrier that the networks started. They're out to do everything in their power to undermine the NBC plan to increase "the going places, doing things" motif from 40 to 80 hours weekly on Nov. 7, and many of them are especially upset at the way several of the radio web affils embraced the idea. (Seven-day-a-week "Monitor" bows Nov. 7).

None of the spot carrier setups previously, and that would include the likes of NBC's own NB-3 plan, ever threatened to grab off such large hunks of coin that might otherwise go into national spot. Besides, at the time of previous NBC plans, radio spot billings, according to past Station Representatives Assn. reports, was on the increase; radio spot hadn't reached its maximum pull, it seemed. It increased to well over $130,000,000 last year, but earlier this year there was a decline. The decline stopped a while back, but the reps recognize clearly the fact that their collective billings aren't what they used to be. All "Monitor" is expected to do, now that it will go daytime on weekdays, is chop away more of the sum billings.

Further problems are being created for the spot reps by the growing number of participation shows being built by the other webs. Both ABC and Mutual have substantially increased their spot carrier openings in past months.

Ballantine Picking Up Extra Tab on Crucial WPIX Yank Road Tilts

Ballantine—"the livellest beer in town"—was to go out of town last night (Tues., weather and Ione permitting) and today (Wed.) to beam into New York the league-leading Yankee baseball tussles with the Washington Senators at Griffith Stadium in D.C. Beer outfit on Sunday (17) had gone through the mutual admiration finale courtesies on the air with, ballcaster Mel Allen, etc., via WPIX, the Daily News tv station, long beamer of the Yankee games. But viewers weren't going for the lager's contractual exit march finishing the N.Y. ball season. They went to bat with phones and love-notes begging Ballantine to "give us the crucial games abroad." Hence Ballantine's turnaround.

Yesterday's game was to be in full but today's in part due to WPIX commitments.

CBS-TV'S GOTTA GET OFF HOOK

By BOB CHANDLER

One of the startling paradoxes of this SRO television age is the CBS-TV gamble that failed to pay off. In seeking to establish a franchise with the kiddie audience in the 7:30 to 8 strip, the network risked millions in billings, the animosity of major clients and the loss of talent and program control; in return, it has gained little, having sold only three of the five half-hours, departing from the preconceived format in one of them, and has lost program control in two of those instances.

When CBS, in an effort to emulate ABC's success in its 7:30-8 kidpix stripping, pushed back its news to 7:15 and axed the accompanying Perry Como-Jane Froman-Jo Stafford music strip, it accomplished it at the following risks:

1. Lost several millions in billing from the SRO music strip, and will probably lose revenue from the news by virtue of lesser station clearance in the new station time slot;

2. Antagonized Chesterfields, which had sponsored Como for several years, and also didn't help relations with General Electric and Gold Seal, the other music show bankrollers;

3. Lost Como, one of its major talents, to NBC, with Gold Seal, which had sponsored Miss Stafford, joining the Como sponsorship lineup on the rival web;

4. Jeopardized its Saturday night supremacy by virtue of Como's subsequent NBC slotting at 8 to 9, with a half-hour lead in the new Jackie Gleason "Honeymooners" half-hour setup;

5. Lost control, as it turned out, of two of the five programs in its new strip format, and has partial ownership in no more than two instances.

As the new strip format opens this week, the network finds itself with only three out of five commercial half-hours. Monday, Tuesday and Thursday are sold, Wednesday and Friday still sustaining. On Monday, there's "Robin Hood", British-made and a complete outside (Official Films) package brought in by Johnson & Johnson and Wildroot. On Tuesday, "Name That Tune" is in under Whitehall

(Continued on page 47)

GOP ASKS 'EQUAL TIME' VS. HARRIMAN 'REPORTS'

Republican powers-that-be think that Demo Gov. Averell Harriman of New York will be "making like a Presidential" candidate in upcoming "Report to the People" telecasts on NBC. So before the governor takes to the screens on Sunday (25) from 12:15-12:30 p.m., they're on an "equal time" prowl. Talks will not be on network, of course, but on a N.Y. State NBC-TV chain once a month this calendar year and twice monthly when the Legislature gets into session in January. WRCA-TV, N.Y., is originating station, with beamings to nine outlets in the state, live and delayed. Radio repeats will be fed from WRCA to the state aural counterpart. Kenneth Banghart will be the moderator.

The GOP doesn't believe Gov. Harriman will limit himself to "reports to the peepul" but will slip in "partysanship." But its beef before the fact is figured to make Harriman hew to the nonpartisan line, thus obviating consideration of the "equal time" push.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

NBC's $2,000,000 Cuffo Daytime Spread Plus Half-Hour Nighttime to Revlon In '$64,000 Question' Power Play Bid

Bergen's Noble Prize

This is the season of "return of the natives." At least for Ray Noble. Maestro will be reunited with Edgar Bergen in a new 55-minute CBSunday radio skein starting Oct. 2. Noble, aside from making with the tunes, will participate in the byplay. Also pacted for ventro's stanza are the Mello-men quartet, with Jack Kirkwood on now-and-then bookings.

Noble started with Bergen in 1941 and was with him fairly regularly until 1954.

Sinatra Severs Jaffe & Jaffe Tie But Amicable

Hollywood, Sept. 20.

Frank Sinatra and the legal firm of Jaffe & Jaffe have called it quits, but on amicable terms. Association dates back 13 years with a strong bond existing between the singer and his counsel ever since J & J successfully maneuvered Sinatra's breakaway from Tommy Dorsey when it looked like the singer would be in hock to the bandleader, Dorsey's manager and General Artists Corp. to the tune of 63% of his future earnings.

Splitup between Sinatra and J & J came during the period when he was involved negotiating a longterm NBC deal. Actually it was J & J who proposed the divorcement since it would have meant that the legal firm, so closely involved in the NBC production scheme of things, would be carrying water on both shoulders.

As it turned out, Sinatra and NBC agreed not to agree. The singer, it's reported, felt that J & J could have handled matters more successfully. J & J, on the other hand, purposely stayed away from it.

Sinatra appeared Monday night (19) on "Producers Showcase" in a tv musical version of "Our Town," but this was strictly on a one-shot basis. He reportedly got a $25,000 fee for this show.

Sinatra is being represented in the present litigation attending his walkout from the "Carousel" pic by Martin Gang for the William Morris agency.

Peggy McCay's 'No Soap' On 'Love of Life' TV'er Despite Enviable Status

Unusual instance cropped up last week of a "soap queen" with one of the most enviable reps and paychecks in the daytime serial sweepstakes throwing it all up so that she'd have greater access to dramatic vehicles as a tv freelancer. She's Peggy McCay, star of the CBS-TV "Love of Life" sponsored by American Home Products. She's been top femme on the show for the past four years with an assured five-times-a-week coast-to-coast exposure and income.

However, Miss McCay served notice on the client and agency that she's washing up on the stanza after Oct. 28, primarily because the demands of a cross-the-board showcase prevented her obtaining roles on major drama entries. Sponsor tried to convince her to stay, but it was no dice.

NBC-TV in a combine with strongly interested parties has gone all-out in what is intended to emerge as perhaps the biggest power play "program steal" in the annals of broadcasting. Led by plexy Pat Weaver, the web has been propositioning sponsor Revlon to do a come-on-a-my-house on the sponsor's Louis G. Cowan-packaged $64,000 Question," the CBS-TV show that's become the hottest tv property on the air. It isn't just a straight "billing & cooing" persuader, but supported by a Croesus-like bonus under which, go the reports, Revlon would receive cuffo the equivalent of $2,000,000 per annum (at a gait of $40,000 a week) in daytime segments, including shares in the upcoming well-ballied "Matinee Theatre" hour dramatics.

Showdown on the offer will probably come tomorrow (Thurs.) when CBS-TV makes its counter-offer to Revlon to keep the show.

Keyed to the pitch—and apparently the main cause of NBC's "bid fabulous" — is BBD&O, whose Armstrong client had been set in a rotation with Pontiac (MacManus, John & Adams agency) for the new 9:30 to 10:30 Tuesday dramatics on NBC, cutting across the $64,000 Question" 10 o'clock time. Since the sweeping emergence of "Question," Duffy-Armstrong and presumably also Pontiac-MacManus "want no part" of the slotting. So NBC has been pitching 9:30 to 10 at Revlon and would back-to-back the drama at 10 to 11. As a natural consequence, NBC is dangling 8:30 to 9 Thursday before Revlon and its Norman, Craig & Kummel agency on a "Question" sequel show. This slot already is franchised by Borden's for Jackie Cooper's "People's Choice" telepix skein which would, under what may be "agreed" pressure, be shifted after first 13 weeks(November) to permit week-by-week

(Continued on page 46)

His Nibs Gibbs Has A Cagney Priority

When and if James Cagney "goes tv," it'll be live in hour-form for the "Robert Montgomery Presents" Monday night NBC-TV showcase. Neptune Productions, the John Gibbs-Montgomery packaging setup on the dramatic stanza, has a priority on Cagney when his Coast schedule allows.

Gibbs had Cagney wrapped up for this season's initialer last week (with the Neptune writing staff already alerted to come up with the right script) but Cagney's last-minute substitution for Spencer Tracy on "Tribute To a Bad Man" feature being shot in Colorado necessitated postponement, with result that the tv adaptation of Nunnally Johnson's "Woman in the Window" went in as replacement.

NBC-TV Post-Season Grid Sponsors Set

Grid season is hardly under way, but already NBC-TV is set with five post-season jousts of which four have grabbed sponsorship. First of these will be the pro championship tussle under Miller Beer and Buick auspices, Dec. 26. Dec. 31 will bring in the annual Blue-Gray All Star game at Montgomery, Ala., for Gilette, with latter also taking (as per previous years) the New Year's Day (Jan. 2) Rose Bowl game in Pasadena. Same day, it's the Cotton Bowl game in Dallas.

Unspoken for as yet is the East-West classic in San Francisco Dec. 31.

Radio Stations Want Part of That Vaude Loot in Deejays' Stage Clicks

A fortnight ago Alan Freed racked up the biggest gross in the vaude history of the Brooklyn Paramount. Earlier, on Aug. 25, another deejay, Dr. Jive, is said to have busted every conceivable coin achievement in the b. o. history of Harlem's Apollo Theatre, and that's compared to some of the biggest musical names that ever played sepiatown. The vaude management echelons are not attributed these successes to the current power of rhythm & blues or even necessarily to the pull of Freed or Jive, but to the plug power of radio.

Vaude execs are on a new kick since Freed's show netted an estimated $135,000 (out of $155,000 on the week and Dr. Jive copped some $40,000 gross for its weeklong stay on the boards. They're eyeing turning more radio deejays into vaude emcees.

That idea is giving station ownership an idea of its own. Since the theatremen are getting their advertising for free on radio with such top results, the stations are asking, "Why not get ourselves cut in for part of the vaude take of shows such as Freed and Jive?" If consummated, plan would provide radio outlets with an entirely new area of revenue. Report is that WINS, which houses Freed's radio show, and WWRL, Jive's home on the air, have until now been happy with the promotional value derived from the theatrical appearances.

For bookers, agents and jocks themselves the economics (on more than one level) of the Freed and Jive vaude stands are becoming increasingly sound. First off, neither the Par nor the Apollo go in for especially heavy advertising in any media. But by setting up a show around a local deejay, particularly one who appeals to teeners through the current r&b craze, theatremen get cross-the-board gratis pluggolas for the openings. It's felt the "come and see me" campaigns that went on the air in the days immediately prior to the Par and Apollo stands appreciated the b.o. returns more than most anything else.

Another important financial facet of these r&b shows that are built around a radio jockey is that the vaude presentations neither required nor got much expensive name talent. It was all low-priced talent for Jive's show; there wasn't a name r&b turn in the bunch. And warbler Tony Bennett and Al Hibbler, who succeeded him with Freed's package, are not up among the ranking money earners in personal appearances, by any means.

Brodkin Sets 30 Shows; Inks Staff

Herbert Brodkin, who only two weeks ago signed with NBC-TV to take over production on the new Alcoa house-produced Sunday night showcase, has already signed 30 properties for the upcoming season and has firmed his schedule through the first week in December. The Oct. 9 kickoffer will be a Reginald Rose original, "Expendable House," with Glenda Farrell already inked for one of the leads and John Cassavetes being dickered for another.

Apart from firming up properties for the alternating Alcoa-Goodyear dramatics, many of which he brought over from ABC-TV after having acquired them for the erstwhile "Elgin Hour" but never having done them, Brodkin has finalized his permanent staff and signed several directors to multi-show pacts. Coming over from ABC are Philip Barry Jr. as associate director, Joan MacDonald as casting director (she's working on "Producer's Showcase" as well) and Glenn Osser as conductor-composer. New to the staff is one-time producer of "The Web" and other network entries, Herb Hirschman, who'll be script supervisor. Already signed as directors on a freelance basis are Dan Petrie, who'll though exclusive to "U. S. Steel Hour" has been granted permission to do the opener and who will do others

(Continued on page 46)

WCCO-TV's $500,000 Bldg. Expansion Plan

Minneapolis, Sept. 20.

Renewing the lease on its present United Paramount Theatres' Radio City theatre quarters for an additional 25 years, WCCO-TV, CBS-TV outlet here, will launch a studio and office space expansion program involving the expenditure of an estimated $500,000.

Station will add 2½ additional floors to its portion of the building, giving it 5½ floors of operational space and providing what it claims will be the Northwest's largest and most complete tv facilities — a claim that NBC outlet KSTP-TV might dispute.

Radio Wants A Bigger Slice Of Auto Adv. Coin

Chicago, Sept. 20.

Radio station managers attending the three-day NARTB regional confab here this week were tossed a poser by Robert Anderson, BBDO's Detroit veepee, who asked How come such a small slice of the auto makers' lusty ad budgets are earmarked for AM via national spot.

Anderson told the broadcasters at the opening session yesterday (Mon.) that it's his unofficial but on-the-spot estimate that the booming auto industry will spend $254,000,000 in all media this year. Spot radio looks to be next to the bottom of the Detroit advertising totem pole with $7,000,000 topping only car cards and theatre trailers, the agency exec said.

His estimate has newspapers leading with $97,000,000 and network tv next with $67,000,000. Network radio figures to log in $8,000,000.

Ad man laid reason for radio's small hunk of factory controlled budgets right in station men's laps, telling them they were their own biggest competitor. He warned they can earn attention of the key industry and its agencies only by providing local level quality programming, research, merchandising, promotion and fair scheduling of spots. He discoursed at some length on the evils of double and triple spotting and giveaway pluggolas.

NARTB prexy Harold E. Fellows at today's (Tues.) luncheon assemblage of nearly 200 registrants from three midwest districts appealed to broadcasters to give full support to the industry code lest congress impose one by law.

Disneyland as AM Strip

ABC Radio is planning a cross-the-board origination out of Disneyland Park in Anaheim, Cal., later this year. Show, which is being plotted for the 11:35 a.m. to noon Monday-thru-Friday slot, would have a "Welcome Travelers" format, with an emcee interviewing visitors to the Park.

Web has already met with the key concessionaires of the Park in a preliminary discussion of possible sponsorship of the show.

And So, Into the Night The Frustrated Scripter Bemoans His Fate in TV

New York.

Editor, VARIETY:

I agree whole-heartedly with Ilse F. Stanley's letter of two weeks ago, and praise you for your courage in publishing it.

All the breast-beating, the frantic mutterings for new television scripts and authors is just so much humbug.

I am by no means a "new" writer. I have had 24 plays published, two film writing contracts in Hollywood, a Broadway play and three very successful Equity Library Theatre productions of my works. To add insult to frustration, six of my plays HAVE been produced on the television networks. But that was several years ago! The picture has changed radically since those wideopen days and I regret to say (and I think many authors will agree with me) that the present market is limited to a mere handful of favored writers who grind out scripts regularly for certain producers.

Just this morning, I had a fair example of what is transpiring. My new one-hour television original, which is being handled by a top agency, was recommended to an NBC producer by a staff director, who had read it, liked it. The manuscript was turned over to the producer on Tuesday of this week. This morning, Thursday, the manuscript was returned to me in the mail without so much as a note of rejection, a memo, or even the name of the addresser!

No other field of writing treats authors quite as rudely. Is there any wonder then that many of our most productive writers prefer not to be subjected to such shabby treatment and consequently, choose to pass up the medium?

Stanley Richards

Randle's Deejay Syndicate

Cleveland, Sept. 20.

Bill Randle, WERE disker, will syndicate his music selections to five other deejays, including stations in Chicago and Philadelphia.

Said Randle, "I'll hire the disk jockeys, pay their salaries, select the music and sequence in which the records should be played." Stations have agreed to pay Randle a flat fee for his "package" programming. Specific stations and deejays to be picked in the five other cities have not as yet been released.

Memo To Veepee Nixon: 'Want An Agency Job?'

By ART WOODSTONE

After Vice-President Richard M. Nixon's talk to the Radio & Television Executives Society a week ago, some members were convinced there was as much truth as metaphor in his referring to them as "my fellow vicepresidents." Therefore, there might also have been as much sincerity as humor in an advertising man's later comment that if Nixon "ever leaves the Government, there'll always be a place for him in my agency."

Nixon, informally (because that's the way he says he likes to make all his speeches) addressing the opening RTES luncheon of the season, showed the over 300 attending "experts" that he's as hep to the realities of good drama and to the theories (at least) of successful time buying as any of them. He gave about 30 minutes worth of "advice" on "what a candidate should do to use this medium (tv) effectively." The disparity was taken to be slight between the way the No. 1 veep would have the advertising profession handle political candidates on video and the way advertising men already conduct campaigns for admittedly more commercial products.

To get an audience, to hold an audience and to sell that tv audience on the virtues of a political candidate, Nixon recommended many things. As for more elementary suggestions on video salesmanship, he advised use of saturation selling of candidates through purchase of one and five-minute "spots," as he called them. Saturation campaigns of this nature bring names into focus, and, he said, a "great number of voters, vote only names," not platforms.

The vicepresident was firm in his belief that the advertising men should make sure that the politico they represent buys good television time, "even if it costs him more." He was skeptical of the impact of early day and late night exposures, but had ideas about how to make the best of a bad homescreen situation. One that he

(Continued on page 48)

TV's 'Grog & Rations' Circuit

It's "party time" with a mad, mad whirl for the tv fraternity as the new shows hit the spectrum.

F'instance: RCA and Governor Clinton Hotel, N. Y., tossed a reception and buffet dinner Monday (19) to mark the first major installation of color tv in hotel rooms, with invited guests getting the tint version of "Our Town" on NBC-TV "Producers Showcase."

WABD, N. Y. and CBS Films staged a real snazzy pirate party yesterday (Tues.) afternoon at DuMont Telecenter for special advance showing on "Long John Silver" bowing tomorrow (Thurs.) night on DuMont station.

Jackie Gleason tossing cocktail party and buffet tonight (Wed.) at Park Sheraton Hotel, N. Y., to brief the trade on his new Electronicam "Honeymooners" film series. Promises a "hootin' and howlin' affair", too.

Buffet being tossed by CBS-TV on behalf of Red Skelton in Blessed Event Room of the Stork Club, N. Y. next Tues. (27), same night his new season preems as a color entry. Tint sets will be on tap.

Grey Agency to whoop it up at the luncheon on Friday, Sept. 30, at DuMont Studios in N. Y. to "provide a platform for the introduction of an exciting new product from Mennen Co.". Virginia Graham to devote her entire program to tv'ing the luncheon.

'Bud' Austin's 'Own Your Own'

New Package Operation Designed for Key Talent Having Ownership Stake

"Own your own" is the latest pitch being made by a packaging outfit to draw talent into its fold for creation of new properties and eventually for agency representation. Outfit is the just-established Austin Television Associates, headed by onetime Official Films national sales chief Harold (Bud) Austin, who makes the point that the firm's operating policy will be to create packages for key talent only on the basis that the talent gets a piece of the show.

Idea behind the creation of the firm is that there's plenty of top talent (writers as well as artists) who are working for other people when they could be working for themselves via a stake in a property they create or star in. Under the ATA setup, the talent contributes its creativity while ATA finances and sells the package. As of the present, Austin is thinking only in terms of national sales, so the financing is limited to a pilot, but he envisages an eventual expansion into packages for syndication and possibly a representation business for the talent involved.

ATA already has four new packages making the rounds. One is the "Skip Taylor" Air Force pilot which was shot in conjunction with the Coast producer Stuart Reynolds on location at Lackland Air Force Base in Texas with NBC financing. Property's under option to NBC, but the web thus far hasn't found a time slot for it. Second property is the "Overseas Press Club" telefilm series, which Austin will get underway in three weeks in France. No director has been set yet, but Austin has firmed plans to shoot it throughout Europe, using top newspaper personalities as narrators. ATA took over the property from Derel Productions, which had gotten the rights from the Club a couple of months ago.

Third property involves comedy

(Continued on page 48)

Dick Gilbert's AM Bid

Scottsdale, Ariz., Sept. 20.

Application for a 250-watt radio station for this resort town will be filed with the FCC this week by Arizona Aircasters, Inc., headed by Dick Gilbert, local disk jockey, and five associates. They plan tee-off early '56.

Application for a 1000-watt outlet here, daytme only, was submitted to the FCC last month by Scottsdale Broadcastng Co.

Canada TV Season Putting Accent On Home-Made Talent

Ottawa, Sept. 20.

Strong emphasis on Canadian originations will feature Canadian Broadcasting Corp.'s fall and winter video schedule. All departments —variety, moppet, talks and panels and drama—will have heavy Canadian slant.

"The Jackie Rae Show" will debut on CBC-TV Sept. 21 with Jackie Rae, former supervisor of variety airers, starring and including comic Frank Peppiatt (of last season's Peppiatt & Aylesworth comedy pair), Jack Kane orchestra and Grads chant quartet. Show will have studio origination mostly, but at times will go outside (to golf clubs, etc.).

Wayne & Shuster, aired once a month last season, return Oct. 7 for showing every second week, alternating with Montreal-originating "The Army Show." "Show time" topped by Shirley Harmer; "Holiday Ranch," with Cliff Mackay, others, and "Pick the Stars," a former talent showcase rebuilt into a non-competitive format are set for the 1955-56 season. "On Stage," headed by Denny Vaughan and Joan Fairfax, a summer session, will be continued. Imported shows will include "Our Miss Brooks," "The Honeymooners,"

(Continued on page 47)

TINTCAST PROBLEMS UP FOR DISCUSSION

Problems created for network broadcasting by the advent of color television will be discussed at a roundtable discussion Oct. 6 as part of the convention of the Society of Motion Picture & Television Engineers. Reps of three nets, a common carrier and an outlying station will participate.

Engineers confab will take place at the Lake Placid Club, Essex County, N.Y., Oct. 3 to 7. Accent generally will be on color video.

Network reps participating in the roundtable will be Robert E. Shelby, director of color tv systems development, NBC; William B. Lodge, CBS v.p. in charge of engineering, and Frank L. Marx, ABC v.p. in charge of engineering. They will discuss the changes which largescale color operations have made necessary in studio equipment, lighting and techniques.

KGO Loves Those Disks - - & Billings

San Francisco, Sept. 20.

KGO, 50,000-watt ABC outlet here, has revamped its programming drastically and is going all-out to challenge KNBC's grip on local advertising coin.

New policy concedes, in effect, that disk jockeys are kings of the airwaves and tries to make the best of this fact by scheduling 10 hours a day of pop records.

Instead of using deejays' record spinning as fill-in, KGO is now playing up disks and is making important effort to cuddle up to all major record producers. First to learn of policy shift, in fact, were local reps of record-makers, who were called to special meeting with KGO brass early last week.

KGO will retain an hour and a half of morning soap operas, Breakfast Club, network news and sportscasts but it's obvious that the major hope lies with the deejays, four of whom will be employed Monday through Friday, with three others taking over weekend shows.

ABC'S 5-MIN. RADIO NETWORK

900G Asking Price for 'Richard'

NBC-TV is peddling its three-hour "Richard III" Alexander Korda-Lawrence Olivier film for $900,000. Preference is for a single bankroller, although lacking this the network will cut it up to realize the same billings.

Film was bought for a world-premiere spec showcasing for $500,000 (with NBC also to share in the subsequent theatrical grosses). Since three hours of choice time will be opened up for the pic, NBC figures it's worth the additional $400,000 tab. However, if the film should go into a Sunday afternoon slotting, the price will be cut down to $800,000.

At 900G for a one-shot, that'll be an alltime high in tv billings. "Richard" will go on shortly after the first of the year.

D.C.'s Daylight Saving Snafu

WRC's Complete Rescheduling of Assignments, Crew to Keep in Step

Washington, Sept. 20.

When Washington switches back to Standard time Sunday (25) it will find itself out of step with most of the rest of the country by five weeks, thus creating a snafu in local tv schedules. Most Washington stations are settling the problem of getting into step with the networks by pushing everything back one hour. WRC-TV, however, NBC owned and operated station, has blueprinted the most elaborate rescheduling job on local channels.

Since tv, unlike radio, can't be played back on tape, WRC will sign on and off an hour earlier, a readjustment which means complete change in studio assignments and rescheduling of all crews, from engineering through production. Greatest hardship comes in the early morning with a 5:20 a.m. test pattern, the daily "Today on the Farm" feature at 5:45, and "Today" reset into the 6 a.m.-8 a.m. slot. Latter will probably play greatest hob with both studio staffers and viewers. In cases where there are Washington pick-ups for "Today," crews will have to start work as early as 3 a.m. to set things up.

News correspondents, who find themselves beset with earlier deadlines, will probably miss out on late news breaks. Here, too, NBC, with largest web news staff, will be most acutely affected.

Another area in which the one-hour time speed-up is likely to bring confusion is that of moppet shows. Some, such as WMAL's "Black Phantom" and WTTG's

(Continued on page 48)

'Camera 3' Gets Into Spec Groove

CBS-TV's recapture of station time for its Sunday afternoon skein of public affairs-news-in-depth stanzas starting next month has had a "take advantage" effect on N. Y. flagship WCBS-TV. This applies particularly to "Camera Three:" Ousted from the Sunday position, it will go one-hour "spectacular" for two sessions, Oct. 15 and 29. After that it will revert to a half-hour at 2, to allow the extra 30 minutes to be timed for the network's gridiron schedule.

The doubling up into an hour's worth relates to the budget; it's been provided in half-hour segments, so why not use the coin and blueprint extra-fancy formats?

Masterminder Robert Herridge stepped right into the fray with a classical draft for a pair of "Camera" specials chosen from among "Othello," Sophocles' "King Oedipus" and "The Walt Whitman Suite." "Othello," currently the most activated of the Bard's works (Orson Welles film, Brattle Players version on Broadway, etc.), will be a narrative approach, "presenting the subject rather than talking about it," as Herridge put it last week, and will probably be cast with Earle Hyman, Christopher Plumber and Nancy Wickwire for the key roles. Tentatively rounded up for "Oedipus" are John ("The Investigator") Drainie, Plumber, Michael (one-man show) Kane and Miss Wickwire in what

(Continued on page 48)

Winnick on U. S. Prowl For Brit. TV Properties

While there's a big American exodus to London this week for the Sept. 23 commercial television inception in Great Britain, Maurice Winnick, ex-British bandleader turned radio-tv packager, is in New York lining up new shows for England. He is headquartering with Goodson-Todman.

Winnick introduced such U.S. packages as "What's My Line?" "The Name's the Same," "It Pays to Be Ignorant" (called "Ignorance Is Bliss" over there), "I Got a Secret" and "20 Questions" both on radio and tv for BBC. He is now aligning the same shows for commercial tv.

CBS, Affils Love Each Other, Tho Some Grumblings

Detroit, Sept. 20.

While there was some off-the-record, sideline grumbling against scatter network sales of time, a united front was maintained, at least on a formalized basis, to the extent that harmony was literally spelled. This took the form of a resolution at conclusion af the two-day CBS Radio Affiliates meeting at the Sheraton-Cadillac Hotel last week.

The 200 delegates approved a resolution declaring that never before has a more harmonious, cooperative attitude prevailed between the network and affiliates. It commended the web for avoiding a defeatist attitude and for its continuing development of strong new programs.

"It is our feeling that this unity must continue and that it will successfully carry on through a harmonious future," the resolution said.

Kenyon Brown, KWT, Wichita Falls, Tex., was elected new chairman of the board of directors. A new post of vice chairman was created and F. C. Sowell, WLAC, Nashville, named to it. Three new board members are Worth Kramer,

(Continued on page 46)

MORTENSEN NAMED TO HEAD PITT WIIC

Pittsburgh, Sept. 20.

Robert A. Mortensen is leaving N. W. Ayer in Philadelphia to become general manager of WIIC, new Channel 11 tv station here scheduled to go into operation as a CBS affiliate shortly after the first of the year. At same time, O. M. (Pete) Schloss, president of WWSW, Inc., owners of the upcoming second VHRer locally, announced that Roger D. Rice, presently manager of KTVW, had been signed to head sales department.

Mortensen started his broadcasting career with WHK in Cleveland. In recent years he has been Ayer's rep on the Atlantic Refining account.

REVOLUTIONARY PATTERN OKAYED

ABC Radio took the first step in a complete overhauling of its programming-sales structure this week when it notified affiliates of a completely new and revolutionary nighttime programming pattern involving the use of five- and 10-minute strips tied into 25-minute "schematic units" which will occupy the 7:30 to 10 p.m. time on a daily basis. Each schematic unit will deal with one type of programming, with the five-minute or 10-minute individual segments breaking down that type into subtopics. Programs will be sold on the basis of five-minute segments.

The new nighttime structure is said to be the first step in a complete programming - sales - promotion-identification revamp of the network operation. Web is now working on an overall scheme involving the creation of a new network ID tying in all ABC programming from early morning until late night, all of which will stress the "personalized service" radio can offer in the tv age. ABC prez Robert E. Kintner, in notifying the web's affiliates of the overall scheme and the detailed nighttime pattern, said the purpose of the changeover is to hold and build audience, to attract new clients and to increase the value of the network to affiliates.

'Schematic Programming'

New nighttime "schematic programming" pattern which the web hopes to kick off Oct. 24, will comprise five separate 25-minute units, the first of which, at 7:30, will come under the overall category of "Events of the Day." This will comprise five five-minute segments consisting of the most sensational tabloid story of the day, an exclusive report from "Inside Washington," a closeup of the personality of the day, a special news summary of "news people live by" —foreign, financial, medical, labor, etc.—and the most sensational foreign story of the day broadcast directly from overseas. This will be followed by a five-minute news roundup (already sponsored, by Aero-Mayflower), as will all the 25-minute units.

The 8 p.m. program unit will categorize "The World Around Us," covering arrivals and departures of important and famous people, city-by-city police reports, and America at work and play. At

(Continued on page 48)

Weekend TV Ratings

Perry Como's 8 to 9 p.m. premiere on NBC-TV Saturday (17) spreadeagled the field in the 15-city Trendex, chalking 23.1 vs. 7.6 for "Ozark Jubilee" on ABC-TV and trailed by the 6.8 drawn by "America's Greatest Bands" on CBS-TV.

In the Sunday (18) sweepstakes, Martin & Lewis sprung their season's opener on NBC's "Colgate Variety Hour" to cop 25.4, against 19.6 for "Ed Sullivan Show" (CBS) and a surprising low of 5.6 for ABC's kickoff with top pic "Odd Man Out" (James Mason and other strong credits) on its "Famous Film Festival."

'Our Town' vs. CBS

In the Monday (19) tussle, NBC-TV's "Producers Showcase" spec—"Our Town" with Frank Sinatra—Eva Marie Saint—Paul Newman and other marquee draws—put together an overall Trendex of 26.5, compared to 22.9 for CBS, and 4.6 for ABC's pair of sponsored shows (9 to 9:30 sustaining and not figured). Segmentation ratings were, at 8 o'clock, 25.5 for NBC vs. 13.3 for CBS—"Burns & Allen" and 5.5 for ABC's "Reader's Digest"; then respectively 26.5 vs. 24.8 for "Talent Scouts" and 3.8 for Firestone at 8:30; and 27.6 vs. 20.7 for "Whiting Girls" at 9 p.m.

NBC's Move-In on Sun. 'TV Playhouse' Spotlights Plight of Indie Packagers; Webs Sing 'Your Time Is My Time'

Still Twists & Turns

Chicago, Sept. 20.

Back in the days when the network dance band remotes were in full flower, Chi's Trianon, owned then along with its sister terp palace, the Aragon, by William Karzas, was billed coast-to-coast as the "world's most beautiful ballroom." The terp palace is to again get the remote treatment, but this time as the site of the weekly televised wrestling show.

Promoter Seymour Weiss is staging Thursday night grappling bouts in the converted ballroom. Starting this Thursday (22) WGN-TV will pick up an hour of the card for Gottfried Motors with Harry Creighton describing the twists and turns. Package was set by the Betty Jones Agency.

The manner in which the two major tv networks, namely NBC and CBS, have been gradually monopolizing programming and wresting the choice time periods from sponsors using indie packages is by now an old story. But only in recent weeks was the situation spotlighted with such dramatic effect when NBC-TV managed to move in and control the Sunday night 9 to 10 "TV Playhouse" as a "house-built" enterprise.

Paving the way for the maneuver was the checkout of Philco as an alternate-week sponsor (along with Goodyear.) Since "TV Playhouse's" inception some years back it was a Talent Associates package, with the Hutchins agency, handling the Philco biz, buying directly from the talent-packaging outfit.

Once Philco deserted the fold, NBC went to work, lined up Alcoa as the new client, and made the 9 to 10 showcase an NBC property, bringing over Herb Brodkin from ABC-TV as producer of the series as an employee of the network.

From all indications Talent Associates tried in vain to convince Alcoa to retain the TV association, but when all the papers were signed it translated itself into a clear-cut victory for NBC in adding another full hour to its owned-and-operated time periods. (TA's feelings were only partly assuaged when its "Justice" package landed the Herbert Tareyton account as the new Sunday night at 10:30 entry on the network—but 10:30 isn't 9 o'clock.

Today the "outside" packager with a network show considers himself thriving on "borrowed time" insofar as any permanency is concerned. For the networks are more and more exercising the clause which now goes into every contract giving the webs the right to cancel out a show at any 13-week option period if they consider it's in the best interests of the network and the audience. And apparently the networks regard an "on the house" show, particularly if it's a spectacular, as coming under the "best interests" heading.

It raises particular havoc with outside packagers of filmed programming, which requires piling up a backlog of 26 or 39 installments. A network heave at the end of 13 weeks leaves the film packager holding the bag with a flock of celluloid, ranging generally from $20,000 to $30,000 per stanza, with no place and no sponsor to show them, this adding to the precariousness of filming for network sales. Unless, of course, the network has a major financial stage in the series, or controls them outright, in which case their longevity is assured.

Will Live Version Of 'Stranger' Get In 1st TV Punch?

To avoid a possible conflict with the tv showing of the RKO "Stranger" release, which is included among the bundle of 600 features acquired by General Teleradio's Tom O'Neil in his $25,000,000 acquisition of the RKO empire, the "Robert Montgomery Presents" show has moved up its live tv version of the pic. It'll probably be done in the next few weeks.

"Stranger" is one of six pix properties in the soon-to-be-released-for-tv category, the rights to which Neptune Productions acquired from Moulin Productions for use on the Montgomery show. Last week's "Woman in the Window" was another.

Situation involving "Stranger" points up anew the pix-vs.-live rivalry currently going on as the Hollywood vaults are gradually being opened up for first time display of Hollywood product on tv. The boys with the live entries want to get in there first with the same properties and beat the pix features to the punch.

DU MONT 'SPIN OFF' GETS GOVT'S OKAY

The Government approved last week DuMont's plan to separate the manufacturing operation from broadcasting, and the company will seek stockholder approval on either Oct. 10 or 13 by mail. DuMont's braintrust, which doesn't anticipate any difficulty with stockholders since most of the stock is held by groups already in favor of the "spin off," has already set up two distinct corporations, making DuMont Broadcasting Corp. a wholly owned subsidiary of DuMont Laboratories Inc.

For the time being at any rate, both coroporations will have the same board of directors.

Blair's Reshuffle

John Blair, station rep house, in a bid for additional radio biz has shuffled its staff around, with chief changes affecting the Chi office. Company's added two new men, James Simons and Stuart Cochran, both of who'll work out of Chi.

Simons, who was with Gardner Advertising, is numerical replacement for Charles Dilcher, who shifted from Chi to chief Blair's new Atlanta office. Cochran was manager of WDWS, Champaign, Ill. Meanwhile, Paul Ray, who actually took over Dilcher's managerial duties in Chi stays in that capacity.

Brattle Players' 'Othello' to WABD

The Brattle Shakespeare Players' "Othello" which just finished playing the N. Y. City Center Theatre might come to N. Y. tele on Oct. 12. The drama will be done in an unabridged three-hour telecast on WABD produced by Jean Dalrymple, with whom the station is trying to wrap up negotiations.

Time will be 8 to 11 p. m. for the Shakespeare production. Station WABD, which belongs to DuMont, did its first legit production on video last spring when it presented "Shoestring Revue." Barry Shear will direct the tv treatment of the play.

CBS Radio's 'Ringing Out the Old, Pealing in the New' in Sharp Revamp

"The thriller-suspense kings are dead; long live the new." Come October, gone from CBS' radio ramparts will be "Mr. Keen, Tracer of Lost Persons," which practically everyone was nurtured on in its 17-year run. Another key axing nicks "The Whistler,' a younger drayma but old enough to have been incepted between the crawling beginnings of tv and its feints toward bona fide network operation back in the 1940s.

An entirely different show of more recent (this year's) origin also comes to grips with the noose and loses out. This is Fred Robbins' six-a-week "Disk Derby" series. But Robbins will front a new layout, "Young Ideas," a new talent showcaser (no disk jockeying) backed by Alfred Antonini, CBS house orch. "Ideas" goes into the Saturday 6:30-55 p.m. slot in October. Despite all the powerful "on paper" bally re "Derby's" cross-coast pushing of disks, its fadeout indicates what such cancellations usually mean, at least on the commercial side of radio, where minutes are more precious than they've ever been in the web's "cutting 'em up to suit the sponsor" segmentation blueprint.

On the "Keen" and crossboard half-hour gap at 8 o'clock, the fill will be a pair of situation and dramatic shows sliced into quarter-hour strips. These are "My Son

(Continued on page 48)

CBSegmentation Score

CBS Radio's "do or die" segmentation plan has drawn some entries. Hallmark Cards, which dropped aural last April ("Hall of Fame" series long with Lionel Barrymore and continued briefly with Edward Arnold after Barrymore's death), returns to the web's lists in November for twice-weekly portion of the Bing Crosby show.

Anahist is in camp for once-weekly on "Amos 'n' Andy Music Hall." Buick inked for saturation deal on Crosby, Tennessee Ernie and "Amos 'n' Andy" starting October. Father John's Medicine takes the check for slice of Galen Drake Saturday morning.

CBS-TV Policing Juve Delinquency Scripts For 'Sensationalism'

Hollywood, Sept. 20.

CBS-TV will ban "sensational" juve delinquency yearns, Herbert Carlborg, director of editing for the net in N.Y., reported, during a brief visit to the Coast.

Explaining that the web is "extremely careful" in scanning juve delinquency telescripts, Carlborg stated:

"We are concerned about the problems of juvenile delinquency, and will approve a script which we feel is in good taste and will be well done. But," he stressed, "we will reject any ill-conceived, sensational script seeking to exploit the problem."

Carlborg, who said his department receives few complaints over the tenor of tv programming, also declared that the vidfilm industry's policy of self-regulatory censorship, whereby scripts are voluntarily submitted to the nets for clearance, is working out "very satisfactorily." Insofar as CBS-TV is concerned, there are no major problems in this field, according to easterner, who added that he saw no danger of Governmental intervention forcing censorship.

Crotty to Britain For Com'l TV Premiere

A. Burke Crotty, exec producer for radio-tv at the Ellington agency, sailed for Europe last week to represent several Ellington clients at the opening of the British commercial tv operation tomorrow (Thurs.). He'll meet in London to review plans for the agency's foreign clients and from there move on to Paris, Frankfurt and Rome to survey location sites for telepix series which Ellington plans to produce.

Crotty was an exec at ABC before joining the agency.

Chi Story Accents FCC's Crazyquilt Pattern on V & U

Chicago, Sept. 20.

A great many observers see no need to look beyond the Windy City for evidence that the FCC pulled a rock of historic proportions with its television allocation blueprint that cut the country up into a crazyquilt pattern of VHF and UHF stations.

This is the town where the four pre-freeze V channels slice up an audience pie that exceeds 2,000,000 tele homes. All signs point toward the biggest boom this fall in local tv history with the SRO sign going up on all but the most fringe time as the hometown and national spot advertisers stake out their video claims in the nation's second market.

It's also the town where no less than four tickets to launch a U operation have been gathering dust on the shelf for the past two years. Except for Angus Pfaff, who admittedly is going against the advice of his colleagues in his determination to activate his Channel 32 in suburban Evanston once he gets some real estate problems worked out, the Chi Ultra High grantees have found no reasons to shift their "wait and see" stance.

Aside from the fact that at this point no one can predict what revampings if any of the video jigsaw puzzle will emerge from the FCC's current grapple with the problem, there are plenty of sound economic reasons for the lack of U enthusiasm hereabouts. The quartet of V stations is solidly entrenched and three of them are network-owned which means that all the top national shows have always been visible on the lower band receivers. Then the indie plant—WGN-TV—makes an effective counterpoint for the network stations with its emphasis on local sports and film. All of which adds up to a mighty small reason why any of the 2,000,000 odd setowners should convert to the higher frequency. It's pointed out that it's one thing to "convert" a virginal market or

(Continued on page 47)

WOR-TV Billings In 82% '55 Hike

In its plunge toward a profit this year, WOR-TV, General Teleradio outlet in N.Y., reports it's done 82% better in billings for the first nine months of '55 than for the same period a year ago. Meanwhile, the station upped its number of weekly program hours by nearly 43, with three new kid shows during the day and an all-night video session.

Billings increase is attributed chiefly to the pull of "Million Dollar Movie" and the rest of the feature film sked.

The WOR-TV sked ran 88¾ hours weekly until now, but as of last night (Tues.) it began at a 130-hour-a-week pace. Wed. through Sun. is "Night Time in N.Y.," on from 1 a.m. until 7, with ex-D.C. (WWDC) deejay Milton Ford as emcee and Jacqueline Susann as thrush. At the other end of the sked station turns the switch on at 11 a.m. instead of 1 p.m. After a pubserv show until 11:30 a.m., it's "Kiddie Video," cartoons until noon. Until 12:30 "Merry Mailman Cartoon Show" takes over. "Fun For Lunch" goes to 1, that stanza being cartoons and comedies, aimed at both juves and the hausfrau.

In an extension of its "Million Dollar Movie," WOR-TV is inserting thereafter (until 2:30) "Camera Nine Feature" which is composed of reruns of feature pix originally shown on "MDM" and other first run exposures. Until 3 station uses half-hour synditions.

Ted Steele remains live in the 3-to-6 slot and the regular "Merry Mailman" show continues until 6:30. From 6:30 until 7:30, the station, as it announced several days ago, inserted the Gene Autry-Roy Rogers pix. (The costly MCA-distributed product is not yet sold by the station.)

CHOCOLATE-COATED ID'S

Blumenthal Bros. Chocolate Co., in its heaviest video buy to date, has pencilled for a four-city saturation campaign running through Easter.

Utilizing ID's candy company has set N.Y., Boston, Baltimore and its Philadelphia hometown.

More Seeman Coin to MBS

Seeman Bros. steps into sponsorship of a Sabbath night newscast via Mutual starting Oct. 2. Bankroller jumped into the post-Walter Winchell slot at 6:15 with "Tomorrow's Front Page Headlines."

Phil Tonken, a vet newscaster for the radio network, will handle the Seeman (Air Wick) show.

Who's Who in British Com'l TV

London, Sept. 20.

Independent Television Authority: the government agency responsible for administration of the Television Act and ensuring that the program contractors comply with their legal and moral obligations. Chairman, Sir Kenneth Clark; Director-General, Sir Robert Fraser; Deputy Director-General, Brian C. Sendall.

Associated-Rediffusion: London weekday program contractors. Chairman, J. Spencer Wills; Deputy Chairman, D. F. S. McClean; Directors, Paul Adorian, J. Clayton, Sir Edwin S. Herbert, R. A. Redhead, Gerald F. Sanger, C. W. V. Truefitt; General Manager, Captain T. M. Brownrigg; Program Controller, Roland Gillett. Departmental heads:—Light Entertainment, Kenneth Carter; Script Editor, Donald Bull; Drama, Norman Marshall; Special Events, Stephen McCormack; Senior Drama Producer, Peter Cotes; Casting Director, Weston Drury.

Associated Broadcasting Co.: London weekend program contractors and Birmingham weekday contractors. Chairman, Prince Littler; Deputy Chairman, Norman Collins; Directors, J. A. L. Drummond, Lord Duncannon; Lew Grade, Richard L. Meyer, Val Parnell, Sir Robert Renwick, C. O. Stanley, Harry Alan Towers. Departmental heads:—Light Entertainment, Bill Ward; Script Editor, Howard Clewes; Drama, Desmond Davis; Sales Director, Pat Henry; Contracts Leslie Abbott; Administration, Leslie Lewis.

Granada TV Network: weekday program contractors for Manchester. Directors, Sidney L. Bernstein; Cecil G. Bernstein. Executive Producers, Denis Forman, Harry Watt, Eddie Pola and Guy David Nottingham; Administrative Executive, Victor Peers. ("The Manchester station is due to go on the air around May 1 next year.)

Associated British Cinemas (Television) Ltd: weekend program contractors for Birmingham, Manchester and Yorkshire. Chairman, Sir Philip Warter; Managing Director, Howard Thomas. No other appointments have been made as this company only received its contract from the ITA last week.

Independent Television News: operators of the daily news service for all program contractors. Editor in Chief, Aidan Crawley; Director of Operations, Philip Dorte.

Com'l TV's British Debut

Continued from page 1

Music Publishers Protective Association.

12 U. S. Film Series

Although a gentlemen's agreement has been made between the program contractors and the unions for a limitation of imported film programs, there are already 12 U. S. series, which have been acquired for screening on the new network. Among them are "Dragnet," "I Love Lucy," "Liberace" and "Four Star Theatre."

The gentlemen's agreement, it is understood, provides for a maximum of seven hours of American filmed programs in a week, with a special proviso that at least half of them should be screened during daytime hours. Following the pattern of the Film Quota Act, the programmers will be permitted to spread their quota obligations over a period of about 13 weeks, provided they do not exceed more than 10 hours of foreign material in any particular week.

Also following the film quota pattern, the labor-cost test is to be applied to vidpic series lensed in British studios primarily for the American market, but which will now be available for the new outlet. In this category will fall the NBC series lensed by Douglas Fairbanks Jr., "The Adventures of Robin Hood" now being filmed at Netflefold and a program package being made by Anthony Beauchamp.

Nine Months of Labor

By getting on the air on Sept. 22, the London programmers will have achieved a record by launching a new network from scratch within a period of nine months. There is a feeling, however, in informed political circles that the date was arbitrarily chosen for party reasons and that it would have been fairer to all concerned if there had been more time for preparation. At the time the date was fixed, there was still some doubt about the date of the general election and the forecast was that it would take place in November. As the Labor party had intimated they would cancel out all arrangements if they were returned to power, there was obvious anxiety to get going before an election. These calculations were upset by the sudden retirement of Sir Winston Churchill as Prime Minister.

One result of adhering to the opening date is the limitation of the London audience at the time of inauguration. Only a comparatively small number of sets have been converted and the average viewing audience at the start is not likely to exceed 500,000. The BBC, on the other hand, with its country-wide network can attract upwards of 10,000,000 for its peak presentations. But although the London audience may be small in relation to the total potential for the country, the reactions in the capital will be felt throughout the United Kingdom. If the first impact is effective, the London programmers will have won half the battle for the provinciail networks when they get on the air next year; on the other hand, if the outcome is disappointing, there will be less enthusiasm to indulge in the expense of conversion.

Already a Black Market

Even before they have actually started beaming, the advent of commercial tv has created new shortages and its own black market. Owing to the rush to get films and commercials processed in time, a major bottleneck has developed in the processing laboratories. Opticals and trick work, used on a major scale by advertisers, take up to three weeks to print. This situation is aggravated by the increasing output of the program contractors themselves, who are each lensing more than half an hour of film per day and insisting on their daily rushes within 24 hours.

There is also an acute labor problem. Many of the skilled hands have naturally been lured from BBC-TV, but the large majority are newcomers who have had to learn the job from the bottom rung. The shortage of skilled technicians is reflected in British features studios and for the first time for many years, the unions are now permitting newcomers to be recruited to the industry. Meantime, most of the labor agreements have been settled with the unions concerned; and where no pact is finally agreed by opening day, it is expected that temporary ad hoc arrengements will operate until a final settlement.

In the main, the A-R program schedule is widely varied and, not unlike the BBC lineup, is aimed at appealing to most tastes. Panel games are balanced by the Halle Orchestra and sports events by scientific features. The ABC weekend programs on the other hand, are mainly directed at the widest possible audience. The key Saturday night programs will be a vaude show, followed by a drama and the Sunday night highlight will be beamed from the London Palladium, with guest stars already signed of the calibre of Gracie Fields, Guy Mitchell, Johnnie Ray, Lena Horne and Bob Hope. That show will be followed by a half-hour drama, which in turn will be succeeded by "I Love Lucy."

Most of the major national advertisers have already booked time at rates which range up to $2,800 a minute for weekends and $2,650 for weekdays. In most cases, additional appropriations have been made to meet these commitments and it is considered unlikely that budgets for other media will be affected at this stage. There is, however, no official rating service in operation. Both Nielson and Attwood are established here, but it is believed they are meeting with some resistance from the programmers. As far as can be ascertained, they will be acting privately for the advertisers.

Give a Low Bow to Us For Recognizing The Opposition: Les Lewis

New York.

Editor, VARIETY:

Your "Inside Stuff—Radio-TV" which told of our WABC-TV program, "The Other Side of the Set," with Harriet Van Horne, carried what I thought was a rather reverse twist at the end. The writer wondered how long it would take ABC to call a halt to recognizing the opposition.

Actually, WABC-TV presents this partly as a public service program for it brings the behind the scenes of television to viewers. I feel that the station should be given a kudo for recognizing that all tv is of tremendous interest to millions of people and, further, that no one network can possibly be representative of the whole video story.

As producers of "The Other Side of the Set," we are going to give the viewing public a look at every phase of television including the stories behind the top shows. Of course, ABC has many of these and we will use them, but so has NBC and CBS. After all, television recognizes the motion picture industry and gives recognition to its rival, why shouldn't it recognize itself.

"We have, of course, two precedents: one is that from 1938 to 1942, my brother Mort and I had a program on called "Behind the Mike" on NBC radio which used personalities and stories from all networks. The other is Ed Murrow on 'Person to Person' who has used quite a few stars and executives from competitors.

The tv medium has grown considerably and I believe that WABC-TV is showing that it is mature enough to present "The Other Side of the Set." as a good example.

Lester Lewis

Folsom and Siragusa's Forecasts

The N. Y. Daily News editorialized Monday (19) about time-capsuled predictions, which included commentary by industry clairvoyants RCA prexy Frank M. Folsom and Admiral topper Ross D. Siragusa of the look 20 years hence.

Folsom envisioned a U. S. of "at least 92,000,000 tv sets (90% of which will be in color)" and Siragusa figured there'll be invented within the next score of years a nearly indestructible radio, operating on solar power. Latter also foresaw interplanetary video, done by launching guided missles which'll transmit tv pictures back to earth once they've landed elsewhere. Of these and other predictions by businessmen, all enclosed in a capsule buried in the cornerstone of a new Elizabeth (N. J.) office building, the daily "iffed" that they'd come about only if "free enterprise and free industry remain."

TV DRAMA PRESCRIPTION: M.D.

CBS Marches On

Detroit, Sept. 20.

Big hit of the CBS Radio affiliate conclave here last week was Hal March, emcee of the tv network's "$64,000 Question," who was flown in by the web last Wednesday morning to address the assemblage.

With the affiliates and the network involved in such crucial matters as resolving the patterns of AM, affecting the whole future status of the medium, the one recurring note of the convention centered around the station operators' enthusiasm over the forthcoming simulcasting of "$64,000 Question" as a Tuesday night radio entry.

Another combination stunt: "Sound portion of $64,000" telecast was piped into Grand Ballroom dinner so the affils could hear the jackpot "loot song" climax. Some of the attendees felt after this that the show can stand on its own merits as an aural presentation.

WRC's 'Beautiful Potomac' Series On Pollution Stirs Up Public Indignation

Washington, Sept. 20.

The expose technique, formerly confined to newspapers, has been extended to television here with such marked success that it has sparked a series of projects and legislation in two states and the nation's capital. In addition, it has brought in its trail near record press and public attention and indignation, plus almost unprecedented kudos for sponsoring station.

The trail-blazing show, "Our Beautiful Potomac," was reviewed by WRC-NBC this season after its initial presentation last year which garnered a series of awards. The '54 series, exposing pollution in the Potomac River, teed off a number of concrete proposals and projects starting the ball rolling towards correcting the blatant health menace and unaesthetic side-effects of an inadequate sewage system. In addition, it won nationwide attention via the awards it copped; magazine articles; and distribution of a kine by the U.S. Health Service to other communities where a similar problem exists.

Most interesting angles of the new four-installment series is the allout cooperation it is receiving from town's three dailies, two of which own rival tv stations. In addition, suburban papers in nearby Virginia and Maryland, which are concerned in problem, have jumped on the WRC bandwagon with front page stories and editorials.

Wrapping up the impact of shows and the tremendous prestige for station has been the support of Congressional and civic reps. They have not only stepped forward to appear on shows, but have promised to introduce legislation in the next Congress for correction of the evils exposed. Congressional support, incidentally, has been uniquely bipartisan, with Sen. Wayne Morse, Democrat of Oregon, and Rep. Joel Broyhill, Republican of Virginia, joining in support of the WRC program.

Another unique feature of tele-

(Continued on page 44)

ABC-TV's Fri. Nite SRO, Ink Telecron

ABC-TV this week hung out the SRO sign on its Friday 7:30-10:30 lineup by signing Telecron, the electric clockmakers, to sponsor the remaining quarter of "Ozzie & Harriet." Hotpoint had remained as alternate bankroller of the show, with Lambert cancelling last spring. Though Quaker Oats had bought in, it did so on a one-out-of-four weeks basis, with Telecron moving in with the other fourth week. Sponsorship, set via N. W. Ayer, starts Oct. 14.

Web's Friday lineup comprises "Rin Tin Tin" for Nabisco at 7:30; "Ozzie & Harriet" at 8; "Men in Black" (title may be changed to "Crossroads") for Chevrolet at 8:30; "Dollar a Second" for Mogen David at 9; "The Vise" for Sterling Drug at 9:30 and "Ethel & Albert" for Ralston-Purina at 10. Finalization of the Friday sponsorship lineup gives ABC-TV three fully-sponsored evenings — Tuesday, Wednesday and Friday.

Eugene Burr to Y&R

Eugene Burr is resigning from Dancer, Fitzgerald & Sample to move over to Young & Rubicam. He becomes director of new programs, also doubling as an overall production troubleshooter.

Burr's initial assignment will be to ride herd on the Borden NBC-TV daytime entry. He shifts to Y & R early in October.

L-W's 'Conquest' To CBS-TV Despite 'Chronoscope' Axe

Longines-Wittnauer is undaunted by practically being invited by CBS-TV several months ago to vacate its long-held three-a-week 11 p. m. "Chronoscope" to permit moneymaking N. Y. local WCBS-TV to anchor its strategic news-weather-sports triad in the time (segueing to the even bigger coinpulling "Late Show" filmery). Watch outfit is returning to the tv side of the web on a "pick our spots" basis while the heavy outlay will not only continue on the radio side but go into upsweep.

Longines has long coveted a series to full hours to follow the Ford Co.'s 90-minute Saturday night specolas at 9:30. Under tag of "Conquest," this would keep the web in continuous crosscountry operation until midnight. Preliminary workouts on station clearance factors at that hour represent a considerable obstacle for realization of the late night play; but some greenlight is seeping through. Thus, while there'll be a delay in the Longines kickoff (originally planned for Sept. 24 coinciding with the Judy Garland "Jubilee" preem for Ford), a pair of Longines back-to-backs have been set. These are the Oct. 22 and Nov. 19 "Conquest" telecasts. What hap-

(Continued on page 44)

NBC Assures AFTRA No Mass Importations Of Talent From N. Y.

Hollywood, Sept. 20.

NBC-TV has no plans for a mass importation of acting talent from N. Y., Fred Wile, program v.p. for web in Hollywood, has assured AFTRA. Exec, in a letter mailed by union to its membership, added, however, that from time to time thesps from other centers would be employed "just as is done by picture and tv companies."

Wile's statement was in answer to a query by Claude McCue, secretary of the AFTRA Local, relative to a recent story that Albert McCleery, producer of NBC's color daytime strip, "Matinee Theatre," would have to draw on the N. Y. AFTRA membership to fill certain roles in his series of daily hour dramas.

HEAVY ACCENT ON SCALPELS, COUGH

By LEONARD TRAUBE

Television is off on another cycle of psycho-mindovermatter-neurogenic-pathological-younameit dramaturgical surgery. In fits and starts, but furthered in part by last season's "Medic" as a show of its identifying caduceus, the electronic medium has practically become a senior partner of the A.M.A.

The fictional showcasers are following the latterday international curve with its public-consciousness toward better health and the therapeutics thereof. They're also, apparently, a bit envious of the M.D. documentaries—the actual clinics, labs and schools—as typified by CBS-TV's "The Search" series, the Smith, Kline & French "March of Medicine," Ciba Pharmaceutical's "Medical Horizons" and others in that stethoscopic (etc.) groove. Some of the latter are going so far as to pitch with authentic surgical theatres with those realistic on-camera carvings — always verboten, for instance, in the cinema, and thus in yet another instance exemplifying tv's "freedom from fears" as they apply to many other public communications.

"Operation Hippocratic Oath" is, in short, one of tv's major topics for variation on an overall theme.

At season's start, at least a dozen shows made with the medico-mentality scripts at various levels (let's face it, some were pretty bad). The tipoff that even hitherto slambang, don't-know-from-nothin' stanzas are latching on to the string came right off the bat a couple weeks ago at opener of the adult westerner series, CBS-TV's "Gunsmoke," pegged on a psychopathic cowpoke killer; and, it should be added, skillfully handled in that sphere alone, with the whole show equal to one of its substantial parts.

'Kings Row,' Too

In the first of its trilogy, "Warner Bros. Presents" (ABC-TV) elected "Kings Row" as the leader-offer last week—and this was, of course, wholly in the psychiatric trough, pronouncedly so since the setting was in the delicate days of the "new fangled" Freud movement.

"Star Stage" kicked off with a medico's dedication to his moppet patients against a backdrop of his girlfriend's (Sylvia Sidney) lost-and-found understanding of her man's professional devotion, with she herself managing at climax to bring about rehabilitation in a patient. "Kraft TV Theatre," in "Woman of Principle," had "disturbance" undertones. In same period, "Front Row Center" presented F. Scott Fitzgerald's "Tender Is the Night," virtually an all-psychiatric themer, including the lead character.

There've been a number of straight physician pieces, a major one as recently as last Thursday (15) on Chrysler's "Climax," with Franchot Tone as eminent surgeon to Betty Furness' wife. (As a sidelight, some tradesters figure the competitive bars were relaxed in that Miss Furness is the Westinghouse demonstrator and Chrysler competes with that company on airconditioners; a small foot in the door for plugsters strongly associ-

(Continued on page 48)

Fred Weber-Managed WHTN-TV Bows Oct. 2

Huntington, W. Va., Sept. 30.

The Fred Weber-managed WHTN-TV on Channel 13 goes on the air Oct. 2 as a basic ABC-TV affiliate. Weber, former Atlantic City broadcaster and onetime exec veepee of Mutual Network, is president of the new operation.

Station is subsid of Greater Huntington Theatre Corp., directed by Sol J. Hyman, chairman of the board of WHTN (AM and tv).

Sarnoff's 'Swing to Tint' Bid; Sees 'Major Factor' by End of '56

Washington, Sept. 20.

Breakthrough of color television is now at hand and, by the end of 1956, "it will be a major factor in the industry," Brig. Gen. David Sarnoff, RCA board chairman, told the Advertising Club of Washington here today.

Commenting that "color is to vision what melody is to sound," Sarnoff urged the industry to get behind the swing to tint. "It seems to me that the broadcaster who is in a position to add color to his programs and fails to do so, is handicapped in the race for business," he stated. "The sponsor who adopts a waiting attitude will lose markets to competitors who go all out for color. Nearly everything worth the effort and cost of selling at all, deserves the extra attention and memory appeals of natural color."

Sarnoff also got in a pitch for the broadcast framework, i.e. the stations and networks and declared that, despite all the stress and strain to which this framework was subjected, "we must strive to keep the networks economically sound and to support their fruitful relationship with the independent stations. To argue which is more important, the stations or the networks, is as futile as arguing whether the uprights or the crossbeams are more vital to a great steel skyscraper."

RCA exec noted the "unique interdependence" of the radio-tv industry as expressed in the station-network relationship and observed: "The stations, supplementing local programs with network offerings, build an audience that attracts national advertisers. The networks, in turn, provide the national program service that is, in effect, the carrier for the advertising message. Without this blending of functions, neither the audience nor the advertisers would enjoy the full benefits of our great

(Continued on page 44)

It's Here! It's Here!

New York.

Editor, VARIETY:

It happens I'm living in a motel in Larchmont between houses (new one not ready; old one sold) and this motel room has a tv set which wants to be fed 25 cents an hour! So what's all the fuss about pay-television. Seems like it is here!

Maybe there are hundreds of thousands of such sets around the country and the take must be sizable. Anyhow —just a thought for today.

Hank Warner
(CBS-TV Press Division)

Chi 'Super Circus' Exit Strips Town Of Web Identity

Chicago, Sept. 20.

Now that ABC-TV has decided to take "Super Circus" under its N. Y. wing after a seven-year run for the Sunday afternoon tanbarker out of Chi's Civic Theatre, the curtain has all but rung down for the Windy City as a network origination point. This has been the year of the big exodus which has left this town virtually unrepresented along the cross-country circuits.

Not-so-ironically, Burr Tillstrom, who with his "Kukla, Fran & Ollie" contingent which has played a key role in focusing critical attention toward this midwest centre down through the years, remains its oldest survivor. KFO is working its ninth season and its second year as an ABC-TV co-op offering with Gordon Baking sponsoring on the N. Y., Detroit and Chicago o&o's, plus WSJV, Elkhart-South Bend. As such, it's the sole weekday offering bearing the Chi tv banner.

Just what plans ABC has for "Circus" when it moves into N. Y. for the Oct. 30 show apparently are still up in the air. The cast members were notified in a terse telegram last week that their services would be terminated as of Oct. 30 on the sustaining portions of the show but they were invited, in effect, to work the alternating half-hour sponsored by Chunky Chocolates which is the only portion presently sold. Both Mary Hartline and ringmaster Claude Kirchner are prepared to make the

(Continued on page 48)

Femme's 2-Month Trek For 'Adventure' Footage; 'Reels In' a Husband

Perry Miller, film editor on CBS-TV's "Adventure," had her own adventures in a two-month European trek screening thousands of celluloid footage for show's new Sunday excursions starting Oct. 9. She not only visited Italy, France, Belgium, Denmark, Germany, Scotland and England, and attended Venice and Edinburgh Film Festivals, but brought back a new husband, Mony Adato.

Robert (Shad) Northshield, "Adventure" producer, left for the Coast to arrange shooting of underwater show at Palos Verdes Aquarium in connection with the series, "Waters of the World." Show will spread two filmed remotes, from Atlantic and Pacific oceans, and follow with segments on Mediterranean, Arctic and Antarctic. Oct. 30 show will display Grant Holcolm, Coast CBS commentator, broadcasting from inside Palos Verdes, said to be the world's largest, with four stories and 2,000 fish.

Stone Gets Nod To Helm WABC-TV

Choice plum of the general managership of WABC-TV, the ABC flagship station in New York, is going to a dark horse. He's Robert L. Stone, for the past couple of years director of television production services at the network and an ex-sales staffer and exec for the web. Stone replaces Ted Oberfelder, who was ousted as v.p.-general manager some four weeks back.

Stone joined ABC-TV early in 1952 as a sales staffer, coming to the web from the engineering management firm of Cresap, McCormick & Paget as a sales staffer. He was named business manager of the tv sales department later that year, then shifted early in 1953 to the production services department as business manager, rising to director of the unit some time after. He'll be replaced in his present network post by Bernard I. (Barney) Paulson, the network's plant superintendent.

MAPES TO COAST ON PHILCO TV SIZEUP

Pierson Mapes, veepee and general manager of Hutchins agency, which handles the Philco biz, leaves for the Coast this week to examine tv program possibilities for the company.

Philco checks out of the Sunday night NBC "TV Playhouse" next week, leaving the company without a major showcase for the first time in many years. The anticipated latch-on to the NBC coverage of the national political conventions next year (which carries a $5,000,000 budget) failed to materialize, leaving Philco wide open for availabilities.

OUR TOWN
With Frank Sinatra, Eva Marie Saint, Paul Newman, Paul Hartman, Ernest Truex, Sylvia Field, Peg Hillias, Carol Veazie, others; Nelson Riddle, musical director
Producer: Fred Coe
Director: Delbert Mann
TV Adaptation: David Shaw
Music & Lyrics: Jimmy Van Heusen, Sammy Cahn
Choreography: Valerie Bettis
Costuming: Bob Campbel
90 Mins., Mon. (19) 8 p.m.
RCA, FORD
NBC-TV, from Hollywood
(K & E)

The long-heralded musical version of Thornton Wilder's "Our Town," which ushered in the new "Producers Showcase" spec season on NBC-TV Monday night (19), proved a warm and finely-wrought "tv play with songs." If, as in the case of "Skin of Our Teeth," Wilder's simplioity and unorthodox expounding of his philosophy was not grooved to popular appeal, then once again the impatient viewing public was the loser.

For NBC can justly take pride in fashioning from Wilder's legit play a tv production that had many fine and rare moments. It emerged as a simple paean to the beauty of life, with a minimum of story or acting, yet in its very simplicity conveyed the quiet, peace and contentment of Wilder's original thesis and fundamental understanding of its essential theme. "Our Town" was upgraded television.

On the basis of advance bally, the expectations for "Our Town" probably achieved a new high, particularly in view of the Frank Sinatra billing and Eva Marie Saint's co-starring. On more than one count producer Fred Coe, director Delbert Mann, David Shaw in his skillful adaptation, and the many other key production and creative components fulfilled the promise. For there's no denying that as a tv showcase, "Our Town" was an artistic achievement.

It was no easy task for composer Jimmy Van Heusen and lyricist Sammy Cahn to fashion a score that would at once capture the mood and tell the story of this pastoral drama, yet they met the assignment with perhaps tne best success to date in tv. The music and the lyrics were so deftly integrated into the play's continuity that the viewer was never aware of a song's intrusion.

There are at least three potential hits in "Impatient Years," "Love and Marriage" and "Look To Your Heart" (already recorded by Sinatra for Capitol Records). A fourth, the thematic "Our Town" with its recurring note, has an undeniable haunting quality.

Sinatra was indeed a happy choice for the "stage manager" role of narrator—not only in the song department, where he carried off the major burden in fine style and voice, but by his very charm and warmth succeeded in providing a lift that softened the tragic overtones of the play. This was, unquestionably, Sinatra's peak tv performance as he wandered through the sets in introducing the Grover's Corners townspeople and bridging the story gaps with characteristic ease and assurance.

It's to Sinatra's credit that he managed the transitions from songs to story dialog with such dexterity and naturalness. It's no easy assignment to expound Wilder's homilies with feeling and understanding and then veer off into the light-hearted tempo of the Van Heusen-Cahn songs without disturbing the mood.

Perhaps even more than Sinatra, Eva Marie Saint's stunning performance as Emily proved the most pleasant surprise. She managed to capture the almost transparent goodness of the girl in love and registered tonal qualities in her voice that, so far as tv audiences are concerned, were never before apparent.

Both in the idyllic purity of the second act soda fountain love scene with Paul Newman as the boy and more importantly in the closing scene in her return to earth, with the poignant realization of the sadness and beauty of life, she emerged as an actress of stature. Both in her "Impatient Years" dueting with Newman and her soloing of "Look At Your Heart" her voice was dulcet if small, yet very well suited.

Newman's role as the boy in love was at the other end of the acting sphere from his more-typed "Desperate Hours" "heavy" characterization, yet he registered extremely well. For that matter, the cast as a whole was well chosen, with Ernest Truex, Paul Hartman, Sylvia Field and Peg Hillias in particular playing with understanding.

The settings, with the two "open-faced" kitchens, the pencil-outlined church, drugstore, picket fence, etc., had a becoming simplicity, with the third-act graveyard scene mainly a product of lights and shadows. (The stage version dispensed with sets entirely). Valerie Bettis' choreography for the after-wedding scene was once more a challenge that was well met, for to introduce a dance number into "Our Town" was no mean accomplishment. Nelson Riddle's musical backgrounding (Harry Sosnik was music consultant on the production) was subtle and contributed to the overall.

RCA's commercial inaugurated the big color push with Ford introducing its '56 models themed to the "Thunderbird styling." As for the RCA color plugs, a viewing of "Our Town" with its shadings and gradations would be of more value than any commercial, if only available to more people. *Rose.*

NCAA FOOTBALL
With Lindsey Nelson, Harold (Red) Grange, Miami-Georgia Tech football teams
Sat. 3:15 p.m.
PARTICIPATING
NBC-TV, from Atlanta (color)

The National Collegiate Athletic Assn. has set up a series of 15 football games this season as one means of protecting the gate for this top collegiate pastime. Its preem, the Georgia Tech-Miami game played Saturday (17) at Atlanta, showed an excellent brand of football that was enhanced somewhat by being telecast in color. The tintcast suffered in the transmission, but generally the proceedings were satisfactory. The inevitable color breakup when the action is fast, and also in the distant scenes, mar the spectacle aspects of the colorcasts, but it is still a distinct added asset.

Even if the players achieved a midseason form on the gridiron, the camera crews still need some added practice. Very frequently, the deception plays foiled only the cameramen. However, when they climbed into the heart of the fracas with the long lenses, the tele spectator was given an insight that couldn't be obtained from the stands. At several points, the tele viewer could see the offsides and clipping even before the officials blew the whistle on the offenders.

The NCAA schedule of football telecasts indicates that a lot of exciting football will be networked. In the colorcasts are the Michigan State Notre Dame, Mjchigan-Iowa and Army and Navy games. Remaining games will have some of the toprated teams from all sections of the country.

The commentary by Lindsey Nelson and Harold (Red) Grange was sufficiently informative. Grange is one of the grid's phenomena who knows enough about inside stuff to be interesting without being pedantic. *Jose.*

DINAH SHORE SHOW
With Skylarks, Harry Zimmerman Orch; Art Baker, announcer
Producer-Director: Bob Banner
15 Mins.; Tues., Thurs., 7:30 p.m.
CHEVROLET
NBC-TV, from Detroit
(Campbell-Ewald)

One of the best of the musical stanzas on video, Dinah Shore's series bowed in a new season in completely recognizable form. There's been no tampering with the format and the spotlight is still on the singer and her songs with the production fol-de-rol a helpful, but secondary factor. Miss Shore, who's now starting her fifth season on video, is still pitching up an excellent pop repertoire in addition to pitching for Chevrolet.

Last week's shows, in deference to the bankroller, originated in Detroit's Masonic Temple as part of the Flintorama ceremonies marking the 100 anni of Flint, Mich., the home base for the Chevrolet manufacturing plant. The new studio setting made little difference in the show's makeup. On last Thursday's stanza, Miss Shore came on with a breezy version of "Something's Gotta Give" but devoted most of this very brief 15-minutes to Hawaii, where she spent part of her summer vacation. She showed home movies to prove it and also had an Hawaiian musical combo and a trio of hula dancers to back her on "In Old Hawaii" and an island re-write of the cha-cha-cha number, "Sweet and Gentle." It was all highly ingratiating except for the utilization of the hula dancers to make the Chevrolet pitch. That seemed to be imposing on an ancient art form for frankly commercial motives.

The Skylarks, a mixed vocal quintet, lend able backing on the vocals and soloed effectively on the current pop, "Tina Marie." Choreographic patterns by Nick Castle and Harry Zimmerman's downbeat for the background orch are definite plusses. *Herm.*

CONFIDENTIAL FILE
With Paul Coates, others
Producer: James Peck
Directors: Irvin Kershner, Roger Barlow
Writer: Coates
Distributed by: Guild Films
39 half-hours

"Confidential File" is a genuine departure from the syndicated film otherwise in supply. That poor "confidential" monicker hides a pretty nifty show. It's not a 30-minute drama; rather it spends half of its time in interviews by Paul Coates that have a bearing on the documentary dramatics that went before. It's hard to imagine interview sessions finding a place in syndication, which is at times the most highly commercial program field in tv, but Guild Films' gamble seems to be paying off. Outfit has skein in about 60 markets in its early exposures. (Meanwhile, Coates continues a live edition of the show in L. A. where it's been a two-year click.)

First in the series to be released was a shocker called "Narcotics." Since syndication is so commercial, choice was a wise one; program had a bizarre quality, merely because the whole topic of dope-addiction among juves is bizarre, yet didn't sacrifice accuracy.

The dramatic segment of the primary offering, as seen via WPIX, N.Y., was developed around a highschool girl's start on the dope habit. There was no dialog; Coates delivered a stark narration loaded with punch instead. Part was not without its moral: girl finally went to the cops for the cure, and Coates closed with the fact that it's the only way to get the "monkey off your back." Casting was wisely handled; there seemed to be only one familiar acting face, and since there was no risk of a tyro muffing lines, show picked up several "authentic types" (some said to be from UCLA campus) to play the hopped-up kids. Andrew Fenady's handling of the camera during this part of the show was actually a little arty. There was a number of good angle shots, and the lighting helped enhance the realistic mood.

Second half found Coates perhaps slightly overdoing his underplaying as he popped queries at a lientenant on the Culver City narcotics squad and at a 22-year old addict. Here too aided by excellent camerawork, Coates was able to create marked interest. Highlight was seven or eight-minute closer with masked female addict, who answered Coates' incisive questions with candidness and lots of emotion. *Art.*

TOMORROW'S CAREERS
With Lynn Poole, Ted Jaffee, Henry Barnes
Producer: Poole
Directors: Kennard Calfee, Herbert B. Cahan
30 Mins., Sat. 10 p.m.
ABC-TV, from Baltimore

"Tomorrow's Careers," the successor to "The Johns Hopkins Science Review," is back for a second season in a new and less desirable time slot. Whether this literate sustainer packaged by Johns Hopkins U. and originating from WAAM, Baltimore, can expect a worthwhile share of the George Gobel-CBS and Max Liebman-NBC spec rating split remains a questionable point. The high purpose and integrity of this half-hour, however, cannot be questioned. It would be ideal programming for a weekend afternoon slot but sandwiched between the high pressure values of Saturday p.m. video, this format stands in danger of getting lost in the shuffle.

Each week, a different career open to young people is described and discussed. The careers are often those in which there are shortages of trained personnel or where the need for the particular profession is a community need. Stress is placed on careers that stem from new developments in science. Experts within the profession to be presented are weekly guests.

This season's opener dealt with the job of the traffic engineer. Photographs, films and some clever cartoons by George Horn were skillfully used to trace the history of traffic from its rather placid Roman beginnings up to its current headache proportions. Henry Barnes, Baltimore's traffic expert, spoke at length on the problems of the traffic engineer. Films of how these problems were treated on Baltimore streets gave his comments strong visual support. He subsequently discussed the training that led to his current job and outlined training available to young people interested in the field.

Lynn Poole continues to be a relaxed and adept moderator while Ted Jaffee makes a capable narrator. Credit for the proficient directing is shared by Kennard Calfee and Herbert Cahan. *Burm.*

DISNEYLAND
(Dumbo)
With Walt Disney, host
Exec Producer: Disney
Adaptors: Ben Sharpsteen, Wilfred Jackson, Harry Tytle
60 Mins., Wed., 7:30 p.m.
AMERICAN MOTORS, AMERICAN DAIRY ASSN., DERBY FOODS
ABC-TV (film)
(Geyer and Brooke, Smith, French & Dorrance; Campbell-Mithun; McCann-Erickson)

Walt Disney and "Disneyland's" effect on the television industry has been incalculable, from a number of standpoints. For one thing, Disney and the show practically single-handedly put ABC-TV on the map as a network to be reckoned with and respected by its competitors. Where before the network's "island" programming (lack of any concentrated block of top shows) had been unable to dent the Nielsen biggies, "Disneyland" without support created the all-important viewing habit among the public and ended the era of double-takes when somebody mentioned ABC.

The program set a pattern for other filmmakers, of which ABC is the dubious chief beneficiary. Warner Bros., Metro and 20th-Fox eagerly entered the tv producing arena (first two on ABC) convinced by Disney's amazing integrated promotion techniques that this was the way to new b.o. riches through television. Those Disney picture plugs, beautifully integrated into the body of the show (so much so that one all-plug show, "Operation Undersea," depicting the filming of "20,000 Leagues Under the Sea," won an Emmy as best single show of the year) really counted at the b.o., far more than any scattered trailers, and the studios, which at first had scoffed, jumped right in (it's still to be seen how successful they'll prove).

Disney did something else to convince the studios that video was right for them—he created a star and a property that will be paying off for years to come, Fess Parker and "Davy Crockett." Both bounded into the idiom with a speed and impact that's never been seen before. The studios, particularly Warners, became convinced that television was the new "star-maker," the substitute for the economically outmoded "B" feature. And "Davy Crockett" paid off at the b.o. too, the first time three television shows, seen no less than three times each over a national network, were put in the theatres as a feature without the benefit of new or changed footage.

Going beyond television, but creating a grand plan of a three-way parlay of motion pictures, television and a unique amusement-park concept, Disney created and built the Disneyland Park in Anaheim, Cal., making it a national byword and maintaining it so by its integral relationship in concept to the tv show. Topping off matters, he's already well into production on the daytime "Mickey Mouse Club," which with its SRO status is sure to be the basis of ABC's first promising-looking venture into the daytime competitive tv arena.

Nobody can pin down the secret of Disney's success, though everybody's tried. But there's an interesting difference between Disney's approach to television and that of the other studios. The studios didn't overcome their reluctance to enter tv until Disney showed them what it could do; when they did enter, it was with a "let's milk it for all it's worth" approach that stressed the promotional values above entertainment. It would be naive to state that Disney entered video without an awareness of the promotional payoff, or even that this wasn't his primary concern. But Disney had and has the innate showmanship to realize that his function is to entertain (and secondarily to instruct, in an entertaining manner). His first responsibility has always been toward his audience, with the wise approach that the big payoff—even promotionally—is in entertainment.

It's this approach and the ingenuity of its execution, with "always entertain" as the byword, that catapulted "Disneyland" into the Nielsen Top 10 in a matter of weeks and that is certain to keep it there for many years to come. It's his ambitious format, or lack of a defined format, that gives the show so varied a content from week to week that it's hardly possible for the viewer to lose interest over any prolonged period of time. "Disneyland," to sum up, looks surefire for a long run.

Off to a hurried start last year, Disney produced only 20 shows, making for an uncomfortable re-run pattern of 20-20-12, involving third runs of some shows. This year, with more time (though 100 hours of "Mickey Mouse" is also in the works), he's turning out 26, with the standard single repeat pattern in order. Kickoffer was "Dumbo," an edited version of his animated feature of 1941. It was a honey, and the editing didn't affect it a whit. Cartoon was an admirable season starter (it's to be followed by a True-Life Adventure show, to point up the variety) and sent the new season off with a bang. This again, incidentally, was one show that cried out for color tv, for while the black and white rendition of the color print was true enough, certain sequences (like the "Pink Elephant" number) would have been sock in tint. ABC is holding back on colorcasting until there are enough sets in circulation to make it worthwhile, so there's nothing can be done about the situation. Only people who would have benefitted from a tint-cast would have been a few select critics and network-manufacturing execs anyway.

American Motors, American Dairy and Derby Foods are back again as bankrollers under the same pattern as last year. With the possible exception of Revlon ("$64,000 Question"), they're the most envied spenders in television. They deserve to be so too, having had the foresight to latch on when the field was wide open. *Chan.*

COLGATE VARIETY HOUR
With Dean Martin & Jerry Lewis, Freddy Bell's Bellhops, Dick Stabile Orch
Producer: Ernest D. Glucksman
Director: Bob Finkel
Writers: Artie Phillips, Harry Crane
60 Mins.; Sun., 8 p.m.
COLGATE-PALMOLIVE
NBC-TV, from Hollywood
(William Esty)

Maybe what Martin & Lewis needed was that vis-a-vis blowup and subsequent makeup for a fresh start. Certainly, the duo has rarely been better than on the kickoff of the fall "Colgate Variety Hour" Sunday night (18) when the skits and Lewis' clowning had tremendous impact. It got this series off to a great start and it will be tough to follow in succeeding weeks. The M&L team are set for some half-dozen appearances under the Colgate-Palmolive banner.

Except for the numerous commercials and one number by a rock 'n' roll combo, Martin & Lewis were on camera for the full hour and were socko all the way. A big part of the credit; of course, must go to the scripters who came up with at least two standout sketches to set off Lewis' unique comedy talents.

Opening bit was a tour de force takeoff on "The $64,000 Question." The parody was titled "The $64,000,000 Question" with Martin cast in the Hal March (Hal April) role and Lewis as the contestant who has already reached the $16,000,000 "plateau," before being forcibly shoved into taking the next question. The burlesque on the original show's multi-part brainteasers and the various gimmicks of the bank vice-prez, the police guards, the soundproof booths was parlayed into a precedental yock payoff. The climax was pure slapstick as Lewis was pushed underwater in a tank so that he would be absolutely certain not to hear any helpful hints from the audience.

Throughout the show, both Martin and Lewis, particularly the latter, made references to their recent public feuding and, at one point, duetted special lyrcis to the oldie, "Side By Side," to point up that they had once again cemented relations. Whatever the realities in the case, the boys worked together with as much rapport as ever.

That was particularly evident in a poolroom sketch with Lewis again playing a songwriting yokel with Martin handling his assignment as a pool shark like something more than a straight man. Lewis' miming in this bit was almost too good; it almost broke up the scene. There was a neat bit here as Frank Sinatra was heard via a recording doing one of the silly tunes composed by Lewis. (But it could happen yet that on the basis of this exposure, number, "Yetta," an obviously ludicrous effort, could turn out to be a hit).

Lewis hit another peak in his sharp, almost cruel portrait of an ex-pug making his fling in show business as a vocalist His finale contribution was in the knock-down rock 'n' roll number, "Shake A Hand," with Martin and a youthful combo, Freddy Bell's Bellhops, backing up.

In addition to his bits with Lewis, Martin also scored with a couple of straight vocals that were neatly slotted to vary the pace. He did "Nevertheless" and a newie, "I Like Them All." Of course, there were plugs for Capitol Records and the new M&L pic, "You're Never Too Young," the latter almost a bit too flagrant. *Herm.*

WARNER BROS. PRESENTS
(I—Kings Row)
(Combining WB Trailer)
With Jack Kelly, Nan Leslie, Robert Horton, Victor Jory, Lillian Bronson, Russell Johnson, Robert Burton, Myrna Fahey, Jack Macey, George Chandler, Peggy Webber, others; Gig Young, host; David Buttolph, music
Director: Paul Stewart
Writer: Jameson Brewer
60 Mins.; Tues., 7:30 p.m.
LIGGETT & MYERS, (half-hour weekly), GENERAL ELECTRIC, MONSANTO CHEMICAL (half-hour alt. weeks)
ABC-TV (film)
(Cunningham & Walsh; Maxon; Y&R; Needham, Louis & Brorby; Gardner)

Characteristic of its aggressive and pioneering march on the Hollywood ramparts, Warner freres has become the first major picture studio to nosey its way into television full flight, full of fight but lacking ring savvy. ABC-TV falls heir to "Warner Bros. Presents" in a 7:30 niche that not only is keyed to the burgeoning network's crossboard array but brings the other two webs into the early slot with thumping new and returning challenges in the rating carousel.

In a "poetic injustice" twist, it was ABC itself which, via the 7:30 to 8:30 "Disneyland," asserted itself pronto and even quicker 'n' that in its last season's preemer to frighten the rivals, but most partick CBS, into a realignment of programatic fodder with the fractional time as the epergne of the pitch.

"WB Presents" trots in, or perhaps limps is the choicer word, with another firster, an "hour-sized" of adult dramatics done celluloid. However interesting that may be for the trade's archives of Hollywood-goes-tv innovations, the film medium, per se, falls to stand up beside most live dramatic excursions in the full-blown groove fronted by Johnny-Come-Earlies who launched themselves seven or eight years ago for a headstart on the Coast's hated then belated recognition of the electronic medium's boxoffice power.

This is only part of WB's impedimented start. The long well stacked filmmaker has at outset failed to make an authoritative lunge for video's brass ring in a progressively topsyturvy merry-go-round. A tv opener, unlike most any other show biz segment, is not necessarily symbolic of a whole spread. Warners gamble has the possible benefits of extended insurance, since the series is gimmicked with a so-called trilogy array to serve as a viewer catchall. Show rotates the teeoff "Kings Row" with followup programming of two other WB cinematics of the past as a material foundation, these being "Cheyenne" and "Casablanca." In practice, these are very nearly conditioned in the viewer choice of tuning comestibles by the degree of strength these titles evoke in past, continuing and newer filmgoers who in the cuffo medium are favored by immediate opportunity to turn to rival knobs.

"Kings Row" falls into the romantic-drama pigeonhole, with "Cheyenne" of course rigged to the sagebrush scheme and "Casablanca" to powerplay intrigue-mysterioso for three-way mood values. Scripts will apparently not adhere rigidly to the theatrical product but utilize the key characters, locales and scenic motifs in what amounts to unencumbered adaptations to fit three-fourths of an hour, less the commercials within that span.

Final 15 minutes is a kind of after-show that is of "concert" definition in the old proscenium arch and circus meanings; in the playout, a sort of repositioned entr'acte presented as the dessert finisher.

But first the dramatic precede to the house plug. "Kings Row" was a moody wallop as the Henry Bellamanns novel and uncommon in cast and treatment for film version. As a direct-to-livingroom entry, however, the "excerpted" edition is the stuff of which innocuous, second feature B product is made; not much more in the substance than run-of-mill vidramas, and unfortunately so since it tackles a provocative socio-medical subject at a point when psycho-treatment was in short pants. Impressionistic viewers might latch on to the dangerous notion that disturbed persons are straightened out just like that and that a climactic cure-by-ruse, as pulled by able psychiatrist Jack Kelly, in role of Dr. Parris Mitchell, is par for the couch course. They may be caused to reason that psychiatrists know all the answers—something that the M.D.'s themselves will be the first to disclaim. Thus Warners cannot be accused of electing

(Continued on page 36)

FAMOUS FILM FESTIVAL
(Odd Man Out)
With Allyn Edwards, host
Producer (ABC): Ken Rockefeller
Director (ABC): Eddie Nugent
90 Mins.; Sun., 7:30 p.m.
Participating
ABC-TV, from New York

ABC-TV's dependence on the motion picture industry in its major bid this year for competitive status has been highlighted over the controversy over whether the Hollywood studios have been supplying entertainment or puff in their tv entries. In "Famous Film Festival," the web's new bid for Sunday night supremacy vs. "Colgate Variety Hour" and "The Ed Sullivan Show," there's happily no such controversy. ABC has displayed courage and initiative in buying the best film that's available (its courage is heightened via the fact that the pix are British, with acceptance by the mass audience consequently further open to question) and slotting it in an area in which it has heretofore feared to tread.

But aside from the question on audience acceptance of British product, there's a question of economics involved. ABC spent about $45,000 per pic for the 20 films slated for the Sunday night run. It's not a bad program cost for a major 90-minute show, and it's made far cheaper—about $17,500 per show over 52 weeks, in fact—by virtue of the fact that there will be 20 repeats and 12 third runs spread over the year. The big bite is in time charges—about $70,000-plus per show—and the web's big gamble lies in the fact that it may rapidly lose stations unless it can start paying compensation for the 90-minute spread, and with the loss of stations, lose audience.

Odd Man Out

General Film Distributors release of Two Cities Film. Stars Robert Manson, Robert Newton; features Kathleen Ryan, Robert Beatty, F. J. McCormick. Produced and directed by Carol Reed. Screenplay, F. L. Green, R. C. Sherriff, from novel by F. L. Green.

"Odd Man Out," reviewed by *Cane*, VARIETY's London critic, in the issue of Feb. 12, 1947, was described as "art with a capital A. No concessions to popular taste, no easy laughs to lighten the darkness, Carol Reed has made his film with deliberation and care, and has achieved splendid teamwork from every member of the cast. Occasionally too intent on pointing his moral and adorning his tale, he has missed little in its telling."

Web is selling the pix on a participating pattern under which it would easily make up time-and-program costs under less than SRO conditions. It's calculating this on the basis of a comparatively small audience; i.e., a rating in the neighborhood of a 12 is sufficient to make the cost-per-thousand attractive to prospective sponsors. Only trouble so far is that it has been unable to convince any bankrollers to buy in on the show, and the preem blurbs comprised local cutins.

Physically, the series is set up with Allyn Edwards as host, introing the pix and trailerizing the next week's attraction. It's a moot point whether a host is needed at all—a fine montage was used as the opening for the first show, and it would seem that a voice-over narrator-host would be sufficient for the show. But as long as the web is using an on-screen conferencier, the least it could do, after having made such an investment for the films, is to dress up the setting in which Edwards appears. As of now, he looks mighty uncomfortable against a cold backdrop bearing the "FFF" emblem, and this skimpiness doesn't seem to fit the atmosphere of a presentation of top-quality product.

Biggest problem the web will have to face on the show is the matter of spotting its participating commercials, of which under SRO conditions there would be nine. On the opener, with double-spotted (two minutes) local breaks, there were five commercial breaks. These were too many, particularly in the case of "Odd Man Out," where as the film's suspense and tension heightened, the commercial breaks would immediately slow them down. And assuming the other pictures are equally good, the commercials will have the same deleterious effect. Strangely enough, there were no opening and closing commercials on the first show, only an opening billboard for the local clients and a closing trailer for the next feature ("Adam & Evalyn"; Stewart Granger & Jean Simmons). Had the network arranged for double-spotting in opening and closing, there would have been only three breaks, far better in terms of maintaining audience and retaining program quality. Even single-spotted blurbs at opening and close would have kept the breaks down to four, still an improvement, particularly if the last break, where the tension was greatest, could have been avoided.

In spite of all the difficulties inherent both in the physical layout of the show, the question of audience reaction to British "arties" and the competitive network situation, the web deserves great credit for giving the viewing public a qualitative change of pace from the one-sided variety offerings in the Sunday night programming spectrum. Whatever the quantity of its eventual audience, the web can be pretty sure that its viewership will be high qualitatively. *Chan.*

STUDIO ONE
With Ralph Bellamy, Geraldine Fitzgerald, Keenan Wynn, Geoffrey Horne, Charles Dingle, Vaughn Taylor, others
Producer: Felix Jackson
Director: Paul Nickell (alt. with Franklin Schaffner, William H. Brown Jr.)
Writer: Kathleen and Robert Howard Lindsay
30 Mins.; Mon., 10 p. m.
WESTINGHOUSE
CBS-TV, from N. Y.
(McCann-Erickson)

Every show starting its eighth year on tv this season rates the tag of pioneer in that domain. Durability is one thing, the track record another. "Studio One" wins in both departments, with the calibre of the performance obviously the No. 1 consideration.

No dramatic showcase can hope to hit every time it goes to bat. "Studio One's" record is overwhelmingly on the side of quality. Even when there's a dud, the Westinghouse cluster maintains its expert production status among tv's dramatics, a form that, to make the distinction square, has come forth with class, serves as a proving ground for writers who for the past few years have produced more consistently creative works than the legit craftsmen. Vidrama has perhaps gone beyond the screenwriter realm, what with H'wood-tapped tv scripters helping personally to hypo the cinema product, not to mention purchase of their tv output for adaptation by others.

"Like Father, Like Son," Monday's (19) 1955-56 starter-offer, had the typical technical slickness for which the series is w.k., but the play by Kathleen and Robert Howard Lindsay was well in arrears of the production accoutrements. It was a stock, competent treatment of a rather familiar tale, of an in-the-chips father, Ralph Bellamy, with a blind spot as to ethics, and his attempt to rear his son in his own image, inclusive of football stardom. Wife Geraldine Fitzgerald abhorred the whole business, though she had stood by during 20 years of married life sans interfering with her spouse's dominance re the son. First the sire made certain of son's eligibility for the "big game" by unearthing the exam questions that were to be given at college; then he tried extrication from an anticipated hit-and-run manslaughter rap vs. the son by himself posing as the driver. Enter, then, Keenan Wynn, the father's corrupt and realistic "special case" lawyer with a modus operandi for escaping stiff punishment by "fixing" Vaughn Taylor, moronic hitchhiking witness to the accident. The wife suddenly—too suddenly—asserted herself, persuaded the son to go to the police with the true story. Father came to a realization of what he had wrought, wife got ready to scram the premises, but finally decided he needed her more than ever—clinch.

It all sounds meller and weepy in the summary and was nearly equally so in the emphasis, against generally capable emoting in which Wynn copped the blueribbon as the cynical mouthpiece.

Reginald Rose's masterly "Twelve Angry Men" led off show's 1954-55 string. His "Three Empty Rooms" is posttioned second. Verdict as to which should have been the preemer will come next Monday.

But, of course, opener of a going series doesn't have the significance of a new show's debut. "Studio" record is undisturbed in the overall. Combo of Felix Jackson as producer and Paul Nickell, Franklin Schaffner and William H. Brown Jr. rotating the staging assignment (with Nickell directing the opening) is one of the top teams around. *Trau.*

DU PONT CAVALCADE THEATRE
(Time for Courage)
With Hugh Beaumont, Gloria Talbott, others
Exec Producer: Don W. Sharpe
Producers: Warren Lewis (Four Star), Jack Chertok (Vibar), Jack Denove (Denove Prod.)
Directors: Various (Four Star, Denove), William Thiele (Vibar)
Writers: Various
30 Mins.; Tues., 9:30 p.m.
E. I. DU PONT
ABC-TV, from H'wood (film)
(BBD&O)

E. I. du Pont has dropped its radio-then-tv "Cavalcade of America" longrunner that fell largely in the inspirational sphere pegged to the "American Dream." Those distillations from the history books were from the distant past and came out minor if sometimes warmed over classics in their too fixed devotion to the domain of achievement, whether tackling personalities or events.

Now comes the chemical giant's new series, more flexible and popular in scope, with greatest accent on contemporary lives and subjects. In the switch, the label is matched up to read "Du Pont Cavalcade Theatre."

Project is ambitious, and on the ABC-TV side contributes to that web's fortified Tuesday night, at least in the marquee expectancies; what with the new "Warner Bros. Presents" in an hour's worth at 7:30, the also brand new "Wyatt Earp" at 8:30 and regular Danny Thomas at 9. All in all, this night will be at the peak of power at all networks until the weak sisters, if any, are filed away by the customers.

The new "Cavalcade" has set 26 filmed teledramas masterminded by Four Star Productions, tapped for the assignment by BBD&O, Du Pont's ad agency, and draws also on Vibar and Denove telepix outfits in the way of producer-director and the other technical credits. Shooting is on the RKO-Pathe, General Service and Keywest (all H'wood) lots.

Starting entry rhapsodied the ups and downs of Nancy Merki, who beat the polio rap as a plucky pre-adolescent in the mid-30s to go on to records as a swimmer, culminating in runnerup success at the 1948 Olympics. It was an okay preemer with a few stirring scenes played deftly in low key to pinpoint the girl's courage and dedication against great odds. The role was performed competently by attractive Gloria Talbott as the adult Merki, with Hugh Beaumont especially effective as the celebrated mermaid's coach and guide.

"Cavalcade" has the look of being well saddled to make the grade as an above-average stanza wherein the human interests facets are per tradition high in tv potential as it is in other media. The modern or latterday personalities to be brought into focus will naturally offer a sound basis for general as well as special exploitabilities. *Trau.*

DOWN YOU GO
With Dr. Bergen Evans, Francis Coughlin, John Kieran Jr., Shirl Stern, Katherine Copeland
Producer: Polly Cowan
Director: Jack Sameth
30 Mins.: Thurs., 9:30 p.m.
WESTERN UNION; Procter & Gamble; American Home Products
ABC-TV, from New York
(Albert Frank, Guenther Law; Biow-Beirn-Toigo)

"Down You Go" kicked off its fifth year on tv last Thursday (15) —this time on ABC—and settled down for another season's ride. It remains a bright quizzer with an entertaining format and a sharp sparkplug in moderator Dr. Bergen Evans.

A lot of quiz shows have passed through the airlanes since this show got started in Chicago, but few have attained the sustained wit and general good spirits of this entry. Format, once again, is pegged on panel's attempt to guess a phrase by filling in the letters of the blank words shown on a blackboard. Viewers are tipped off in advance but that still doesn't hinder the enjoyment of the panel's guessing efforts.

Dr. Evans is an old hand at this game and he steers the panelists with a sure hand. On opening stanza, Francis Coughlin, John Kieran Jr., Shirl Stern and Katherine Copeland played the game with the kind of enthusiasm that rubbed off on the viewer.

Western Union shares the tab rap on alternate weeks with Procter & Gamble and American Home Products. *Gros.*

PERRY COMO SHOW
With Ray Charles singers; Frank Gallop, Mitchell Ayres orch; Rosemary Clooney, Frankie Laine, Marion Lorne, Dave Barry, guests
Producer: Lee Cooley
Exec Producer: George F. McGarrett
Director: Gray Lockwood
Writers: Goodman Ace, Jay Burton, Mort Green, George Foster
60 Mins., Sat. 8 p.m.
PARTICIPATING
NBC-TV, from N. Y.

Perry Como's new hour show for NBC-TV preemed Saturday night (17) in the 8 to 9 slot as the network's first major bid to whittle down those enviable Jackie Gleason ratings. With the latter moving into his new half-hour "Honeymooners" format as an 8:30 to 9 CBS vidfilm presentation, NBC's logicians figured it would make more sense when the Nielsens and Trendexes are tallied to let Como jump the gun by 30 minutes, particularly since the competition from the Dorsey Bros. in the 8 o'clock CBS slot (at least on the basis of past Dorsey showcasings) would be somewhat less formidable.

All of which will probably translate itself into a rousing Como-NBC victory 8 to 8:30 (against Dorseys) comes October, when CBS sets its Saturday house in order. For this 60-minute name-laden, highbudgeted display accenting the free-wheeling and sock Como appeal, aided and abetted by a flock of cream production credits, is geared strictly toward Saturday night appeal. There's nothing penny-ante about it; obviously some of the trade's most gifted pros went to work on this one to lift Como out of his 15-minute song groove into a confrencier of the 60-minute bigtime variety.

But that 8:30 to 9 Como-Gleason competition looks plenty rough.

There can be no question but that this ambitious Como-starring venture is paved with the best of intentions. The Como showmanship is there in abundance, from his opening themer to his "Tina Marie" and "Abide With Me" coupling for a finale that was as surefire as it was offbeat. His studied casualness and affable qualities registered as potently as ever. The anticipated Gooman Ace scripting had some of the qualitative "Goody" elements, if albeit too trade-wise on this premiere presentation.

Even granting, however, such a guestar roster as Rosemary Clooney and Frankie Laine as added marquee value, not to mention some capsule assists from Sid Caesar, Nanette Fabray, Carl Reiner, Howard Morris, Julius La Rosa and Dodgers hurler Don Newcombe, the show by virtue of a full hour to fill, spreads itself in too many directions; tries to be too many things. Certainly the fault isn't Como's, who can handle himself like a master, particularly when it comes to tossing off some of those Acetrademarked quips and byplays, as in the casual lighting of a "Noxzema cigaret" (It's gonna be hard getting used to these").

There was, for one thing, an oversurfeiting of intra-trade material, as with La Rosa's "humility" punchline at this stage of the game; Como's on-camera recognition of the Gleason competition; the "Godfrey and His Survivors" and Gino Prato-"$64,000 Question" giveaway banter. While perhaps these off-the-cuff "let's grab a laugh while we can" observations are excusable in themselves, they nonetheless reflected the hit-and-miss quality of a show which, stripped to its essentials, could have been standout as a 30-minute song-studded session with Como and guest vocalists.

Both the Frankie Laine (still sporting those cheaters as a hangover from his CBS-TV summer pinchhitting for Godfrey) and Miss Clooney contribs, higher in duet with Como or solo, were tops and Miss Clooney seldomed looked more fetching on tv.

But the elongated "Comos At Home" sketch (apparently designed as a weekly feature), which rang in some Dave Barry mimicry, and Marion Lorne perpetuating her faltering Mrs. Gurney (ex-"Peepers") characterization, was a less fortunate interlude, all the more remiss because of its approximate quarter-hour length. Spotting it in the forepart of a show whose intent is to prevent a tuneout at the 8:30 gong (even though Gleason doesn't bow out for another couple of weeks) hardly comes under the heading of smart routining.

Both the Mitchell Ayres orch and the Ray Charles singers are carryovers from Como's 15-minute CBS-TV slottings. Frank Gallop does off-camera intros and narrating. It's a cutie as a one-shot, but on a week-to-week basis could easily pall. *Rose.*

'Warner Bros. Presents'

Continued from page 35

a "safe" script for its inagural bid in tv.

Cast was competent enough under the unrewarding dimensions of a routine story that, even so, drew careful direction from actor Paul Stewart. A basic weakness was a script that for all its good intentions called its shots too often in prime scenes, thwarting the inherent surprise elements.

Gig Young, slick legit-film thesp who is permanent conferencier, was off-sync at the intro and this spilled over to forepart of story; slight, but obvious enough even at a good distance from screen. Film was technically okay otherwise, though not near the best examples of today's vidpix.

With three sponsors hopping on the cluster, the commercials seemed overly frequent and of intrusive level at times. Liggett & Myers (Chesterfield) holds a half-hour franchise weekly, with alternators in the other half pairing Gen. Electric and Monsanto Chemical—these drafting five ad agencies in a congested representation in that sphere alone. Warners itself is the biggest of these paymasters as far as the public is concerned even though it doesn't put any hayfor-plugs on the line.

Most of the last quarter-hour was a swollen trailer encompassing upcoming WB pix and the personalities therein. It's showcased under tag "Behind the Cameras at Warner Bros. Studio," involving separate production unit consisting of Art Silver (producer), John Clair (director), Robert J. Mauch (editor) and Bob Eisenbach (writer). (The trilogy itself also enlists both overall and separate creative-technical cadres.)

First off came a routine penegyric of company's acreage, sound stages and other whammo statistics that should be superfluous at this point in a grownup studio's history. Young then carried off a "tour" of the property with quickie silent flashes but mostly just indications that Jane Wyman, Van Johnson, Liberace, Ralph Bellamy, Otto Preminger "slept here"; strictly a sideshow lecture pitch sans sale of postcards and gimcracks. This segued to a fatter and more formal slice showing music-sound-dialog boss technicians in work-a-day function under informal conditions. In finale, Alan Ladd was shown in exchange with Young after runoff of "The McConnell Story" in which Ladd stars. This over with, stanza reverted to Chesterfield, which missed the "opening night" boat by offering the same "Accure" film plug that's been crowding the medium of late weeks. Bringing up the ballyhurrah rear was trailer on "Cheyenne," second entry of WB's triad.

A viewer had plenty to contend with during a long hour that seemed never inclined to quit. Complex bundle calls for drastic introduction of coldblooded scissors, pinkslipping of yesmen and a studious stocktaking of how much tv can stand in the way of blurbs. Walt Disney was the first of the indie picturemen to demonstrate how to make house plugs palatable and a payoffer. There may be other ways (with Disney's saving grace editorial content hard to match, however), but WB did not strike paydirt in staking out its first claim.

Now, back-to-back with "Disneyland" the next day (Wed.) is the more aristocratic Metro with its "M-G-M Parade." M-G's test tube has trickled in with a formula that more nearly takes the curse off the coldly contrived cinema plugs than WB was able to manage. The 24-sheeting of Metro's is easier to take. For the Culver City lot, designedly avoiding a dramatic skein as curtain-raiser used as a medicine show basis to sound off on its wares, offers mostly a straight M-G session. By contrast with WB, there some good intra-Metro elements from yore and updated, at the preemer, plus non-partisan content, latter being to the key to extend the interest. There should be more of these.

With George Murphy, long the Coast's one-man chamber of commerce, as master of the ceremonials, "Parade" kicked off with what looked like a dud, host helloing the deal with a runthrough of studio's abundantly stocked trophy room — like the old lion showing its medals. But came the real dawn, sprung from Murphy's memorabilia, right away quick into a change-the-pace followup, catching Judy Garland (age 12) trilling away full treat on the memorable and now standard "You Made Me Love You," with its classic "Dear Mr. Gable" interpolations as per its "B'way Melody of 1938" origin. It was a nostalgic wallop at this early stage in the fray, hinting that "Parade" may have found the key to open the tele door.

Thereafter, it held reasonably good interest as a whole, in the face of two Pall Mall bullwhips within 15 minutes.

"Melody" pitch was a natural segue for Murphy's bring-on of Dore Schary, with the usual friendly chit and chat stemming from fact that Metro's production chief was scripter of one of the "Melody" editions — 1940. This was furthered in a not too cornily contrived story-line that was maintained via white tie-silk topper song & dancer teaming Murphy (remember him before he went p.r. counsel for the pictures?) and Fred Astaire in the '40 version.

Came the dusk, the inevitable buildup of M-G from its modest formation in 1924 (with statistics) to now . . . the huge Thalberg Bldg. as nerve centre, spread of 200 acres, 30 massive stages, ad infinitum, including international production scope from Pakistan to Painted Post. Despite the ad nauseam self-patting, it had a historic quality that softened the blow somewhat. Pronto improvement was a voice-over-film vignette tracing development of rapid-action box camera photography through the pushing of Leland Stanford at his Palo Alto farmland in 1878-79 and now the site of Stanford U. This was at least away from the Metro nonobjectivity and of curious historical appeal in the attempt to catch a nag in action with all four legs off the ground.

Sole direct plug of a studio product came for "It's Always Fair Weather." But it was squared off as entertainment proper in a brief Murphy vis-a-vis with one of the stars, Cyd Charisse, who then went into a comedy quiz sequence via clips based on her uncanny knowledge of prizefight history and data. On same gym set, she fronted a freewheeling tuner-and-terper with boxing ring deployed for a finale caper after she vaulted into it.

Murphy wasn't going to let the official underwriters (General Foods and American Tobacco) get away without a word from his corner. He allowed as how great it was to have two such fine sponsors, etc. The former singer-dancer-actor has a hefty assignment, but he's a smooth citizen. *Trau.*

M-G-M PARADE
With George Murphy, host
Executive Producer: Leslie Petersen (Jack Atlas, associate)
Special Direction: Murphy (asst. director, Arvid Griffin)
Adaptation: Ray Wander
Cameraman: Harold Marzorati
Film Editor: Ira Heyman
30 Mins.; Wed., 8:30 p.m.
AMERICAN TOBACCO, GENERAL FOODS
ABC-TV, from H'wood (film)
(SSC&B: Benton & Bowles: Y&R)

TV Network Premieres

(Sept. 21 - Oct. 1)

FRIDAY, SEPT. 23

Adventures of Ozzie & Harriet (film). Situation comedy, ABC 8 to 8:30 p.m., Hotpoint via Maxon (alt. wks.) Quaker Oats via J. Walter Thompson (every fourth week); Telercon via N. W. Ayer (every fourth week).

SATURDAY, SEPT. 24

Football Game of the Week, CBS, 2 to 4:30 p.m. (east) (alt. wks.); co-op (east); Amana via Maury, Lee & Marshall (half sponsorship, midwest & far west).

People Are Funny (Art Linkletter). Audience participation, NBC., 9 to 9:30 p.m., Tony via Leo Burnett, Paper Mate, via Foote, Cone & Belding (alt. wks.).

Ford Star Jubilee (Judy Garland) (color). Spectaculars, CBS, 9:30 to 11 p.m. (every fourth week), Ford via J. Walter Thompson.

SUNDAY, SEPT. 25

The UN in Action. News, CBS, 11 to 11:30 a.m., sustaining.

Zoo Parade. Animals, NBC, 4:30 to 5 p.m., sustaining.

Frontier (film). Western. NBC, 7:30 to 8 p.m., Reynolds Metals via Buchanan & Co. and Clinton E. Frank.

Jack Benny Show. Comedy, CBS, 7:30 to 8 p.m. (alt. wks.), American Tobacco via BBD&O.

Ed Sullivan Show. Variety, CBS, 8 to 9 p.m., Lincoln-Mercury via Kenyon & Eckhardt.

MONDAY, SEPT. 26

Douglas Edwards and the News. CBS, 7:15 to 7:30 p.m., Monday-thru-Friday; American Home Products via Biow-Beirn-Toigo (Mon.), American Tobacco via SSC&B (Tues., Thurs.), Ronson via Norman, Craig & Kummel (Wed., Fri.).

Adventures of Robin Hood (Richard Greene) (film). Adventure, CBS, 7:30 to 8 p.m., Johnson & Johnson via Young & Rubicam, Wildroot via BBD&O (alt. wks.).

Caesar's Hour (Sid Caesar). Comedy, NBC, 8 to 9 p.m.; Helene Curtis via Earl Ludgin, Remington Rand via Young & Rubicam, American Chicle via Dancer-Fitzgerald-Sample (cosponsors).

TUESDAY, SEPT. 27

Name That Tune (George de Witt). Quiz, CBS 7:30 to 8 p.m., Whitehall Pharmacal via Biow-Beirn-Toigo.

Milton Berle Show (color). NBC, 8 to 9 p.m. (every three weeks); Sunbeam via Perrin-Paus, RCA and Whirlpool, both via Kenyon & Eckhardt (cosponsors).

Red Skelton Show. Comedy, CBS, 9:30 to 10 p.m., Johnson's Wax via Needham, Louis & Brorby, Pet Milk via Gardner (alt. wks.).

Armstrong Circle Theatre. Drama, NBC, 9:30 to 10:30 p.m. (alt wks.), Armstrong Cork Co., via BBD&O.

WEDNESDAY, SEPT. 28

Brave Eagle (film). Western, CBS, 7:30 to 8 p.m., sustaining.

The Millionaire (film). Drama, CBS, 9 to 9:30 p.m., Colgate via Ted Bates.

This Is Your Life (Ralph Edwards). Personalities, NBC, 10 to 10:30 p.m., Hazel Bishop via Raymond Spector, Procter & Gamble via Benton & Bowles (alt. wks.).

THURSDAY, SEPT. 29

Sgt. Preston of the Yukon (film). Adventure, CBS, 7:30 to 8 p.m., Quaker Oats via Wherry, Baker & Tilden.

You Bet Your Life (Groucho Marx) (film). Comedy-quiz, NBC, 8 to 8:30 p.m., De Soto-Plymouth Dealers via BBD&O.

FRIDAY, SEPT. 30

My Friend Flicka (film). Adventure, CBS, 7:30 to 8 p.m., sustaining.

Truth or Consequences. Audience-participation, NBC, 8 to 8:30 p.m., P. Lorillard via Lennen & Newell.

The Vise (film). Drama. ABC, 9:30 to 10 p.m., Sterling Drug via Dancer-Fitzgerald-Sample.

The Line-Up (film). Mystery. CBS, 10 to 10:30 p.m., Brown & Williamson via Ted Bates, Procter & Gamble via Young & Rubicam (alt. wks.).

SATURDAY, OCT. 1

Captain Midnight (film). Adventure, CBS, 11 to 11:30 a.m., The Wander Co. via Tatham-Laird.

Stage Show (Dorsey Bros.). Variety, CBS, 8 to 8:30 p.m., Nestle Co. via Bryan Houston.

The Honeymooners (Jackie Gleason) (film) Situation comedy, CBS, 8:30 to 9 p.m., Buick via Kudner.

Max Liebman Presents (Heidi) (color). Spectaculars: NBC, to 9 10:30 p.m. (every four weeks), Oldsmobile via D.P. Brother.

Tele Follow-Up Comment

Television had a prideful hour last week (14) when "U.S. Steel Hour" presented Julie Harris in "A Wind From the South," written for tv by James Costigan. It was the kind of magic combination of sensitive writing and superb acting that jells very rarely, on tv or anywhere else.

In all fairness, while the Costigan script alone would have provided a solid foundation for any show, it was the sparkle and delight of Miss Harris that made "Wind" one of the great airers of the year and certainly the first of the Steel programs to click in the new CBS berth. Miss Harris is an actress made to order for intimate drama and, apart from being a joy to the eye, she is master of an infinite variety of moods. Everything she does, every movement and voice inflection, has meaning and adds to the credibility of the character she represents.

"Wind," backgrounded by a plaintive Irish folk song, told a simple and yet highly dramatic story about a small hotel in Ireland, run by a brother and sister. The girl, shut off from the world, finds love with one of the guests, a poet-philosopher who works in an ad agency and whose marriage is held together only by his children. There was a downbeat ending as the man leaves and the girl returns to her isolation, but somehow the theme didn't convey sadness but rather an exultation on the part of the girl who had found her love.

Costigan's script, played out primarily against two sets, had an attractive and intriguing mood that was ably sustained by the cast and director Daniel Petrie. If there was quite a bit of dialog, few words were wasted and some of the lines penetrated to the core of Irish life and Irish philosophy. With some expansion, the Costigan play undoubtedly would make top-rate Broadway material.

Supporting Miss Harris with sock performances were Donald Woods as the disillusioned poet-ad man, who somehow managed to convey great emotional depth without overdoing it in a difficult part; Michael Higgins as the embittered brother; Lawrence Fletcher, who hit just the right note in the role of the American navy lieutenant; Haila Stoddard as Jean, Woods' wife; James Congdon, Grania O'Malley, Farrell Pelly and Mary Michael.

Scene at the dance, between Miss Harris and Fletcher, had both humor and poignancy and the brief love scene between Miss Harris and Woods carried a real wallop. Camera work at all times highlighted the dramatic flow of the action and, by frequent intercutting and use of closeups, helped establish relationships. For the most part, however, it was Miss Harris' evening. If there are any "Best Actress" awards lying around she should have no trouble at all corralling them all for her performance last week. *Hift.*

Philco Playhouse on NBC-TV Sunday (18) came through with a provocative yarn that ranged from churning excitement to loud and wordy controversey. Thanks to an intelligent script by Bernard Wolfe and imaginative direction by Robert Mulligan, "The Outsiders," had the quality of the unusual and it etched out some interesting characters.

Story was about a trio of Americans at work on the construction of a railroad in Mexico. Resentment of the workers, needled by a frustrated revolutionary, centered on the brutal foreman. There is a killing and a move to string up all three "gringos." Ending, while dramatically sound, somehow lacked punch as the American supervisor talked his coworkers out of trouble.

Eli Wallach as the troublemaker whose ego feeds on rabblerousing against the Americans gave a great performance that underscored the cunning, viciousness and the transparent motivation of a man enjoying a glory re-lived. Pat Henning as Claessens, the foreman, turned in a rather routine and robust picture of a bully; Jason Robards did well as the supervisor who respects the natives and is caught in the squeeze created by Wallach; Jo Rabb as the sympathetic nurse did pleasantly in a colorless part and there wasn't much color either in Carlos Montalban as the Alcalde.

In a bit part, Miram Colon registered strongly as the wife of the man shot by Henning.

Wolf's script had many fine shadings but somehow could'nt make up its mind whether to be pitched for action or for talk. He followed a great many thematic threads, not all of them to the end. Final scenes in the courtroom, with Robards pitted against Wallach and convincing the workers they all shared the guilt in the shooting, constituted a too sudden switch of pace and developed more into a shouting match than a real showdown. Nevertheless, what was said then brought to the fore some solid thoughts and exposed the weak roots of the demagog.

Mulligan's direction added up to many fine touches and an attempt to do something different. Particularly effective was the shot of the workers' feet, with their sledgehammers going up and down on the roadbed gravel. Musical background, picked by John Geller, completely caught the flavor of the show, and accentuated it. *Hift.*

Mr. District Attorney" had a well-integrated Capitol Records—Nat (King) Cole—"Someone You Love" plug, in its melodramatic expose of disklegging, over WABC-TV, (N.Y.), this past Sunday night, which also gave good insight on the record business. It even showed a manufacturing production line, with its vinylite pressing, labelpasting, packaging etc., against a flash of Cap's new circular-constructed office building. Plug was in the same idom as Gisele MacKenzie's dramatic shot on "Justice," with its song-shark (music publishing) theme, and which has produced the current hit, "Hard To Get."

The King Cole platter looms as a click of similar stature. The show is in itself a professionally turned-out job, pointing up the matter-of-factness of law-enforcement, but with its usual quota of melodramatics. From the Tin Pan Alley viewpoint, this is another in the idiom of a "dream plug"—integrating a new tune into a dramatic sequence. *Abel.*

TELEVISION 56
With Ed McMahon
Director: William Bode
30 mins; Tues. 10:30 p.m.
ZENITH-STUART LOUCHHEIM
WCAU-TV, Philadelphia

"Television 56" stresses advances in science rather than art. Title seemed a little too all-inclusive for what amounted to a half-hour intro for Zenith's new gadget flash-tuning. A small pistol without wires shoots a "magic ray harmless to humans" but death to long commercials, emcees and comics. The beam "does all the work" but hardy viewers who care to make the trek can operate the Flash-Matic set manually.

For the glued-to-the-chair captive there is release and the extra dividend of bang-banging a program off. Commercial pictured the harried owner of an ordinary set running back and forth, old-time flicker style, in contrast to the relaxed possessor of the Flash-Matic.

Stanza drew two topdrawer guests—Mitch Miller and Mindy Carson. With a Zenith between them, Ed McMahon interviewed the visually and musically interesting Miller about his "Yellow Rose of Texas" and the changes made in that old Confederate marching tune. Miss Carson lip-synched "Wake the Town." Dave Stephens, WCAU musical director, fronted the house orch and Ginny Stephens, also a staffer, provided several pop numbers. A "press interview" of two orderly groups, again lined up on either side of the new set, fired favoraly loaded questions at the emcee.

Good segment, written by McMahon, offered nostaligic rundown of the long road from the crystal set in an oatmeal box to previews of the new Phil Silvers show and the forthcoming "Gunsmoke," with station's Jack Valentine doing his MGM-recorded theme song. Session was put together on short notice and was a shewedly-merchandised 30 minutes. *Gagh.*

Oil for 'P to P' Lamps

For the first time, Amoco Oil, alternating on CBS-TV's "Person to Person" (now in third season), has put in for retention of the summer span. Pinchhitter past summer was house package drama series, "Window," which failed to arouse more than lukewarm interest. Amoco had been contracted to run through Nov. 18 cycle this year, but new expiration takes the oil outfit through ensuing 39 weeks to Aug. 24, 1956.

Extension doesn't necessarily indicate that there won't be a pinchhitter for "P to P" in the hiatus period, but "Window" is regarded as out of the running.

ARTHUR GODFREY & HIS FRIENDS
With Tony Marvin, Janette Davis, McGuire Sis, Pat Boone, Topnotchers, Frank Parker, Carmel Quinn, Will Roland Orch
Producer: Jack Carney
Director: Bob Bleyer
60 Mins., Wed., 8 p.m.
TONI, KELLOG'S
CBS-TV, from New York
(Nathanson, Leo Burnett)

"Arthur Godfrey and His Friends" is the same show in the fall of '55 that it was in the spring of '55 when the maestro of the easy-talk decided it was time for a change to bolster ebbing ratings and thereafter axed a couple of longtime "friends." Perhaps Godfrey has come to the realization that his hour-long Wednesday night program, which returned last week (14), is about as pleasant and entertaining as it's ever going to be. It would be hard to imagine what kind of a change he had in mind; his personality and talents certainly wouldn't have lent themselves to supercharged comedy format, and when it comes to the high-priced variety exposure CBS doesn't especially need two Ed Sullivans. Realizing that perhaps, and acknowledging in a friendly off-hand way on the preem telecast that rival "Disneyland" was holding some of the audience until 8:30, it would appear that he's learned to live with what will be probably moderately high ratings as against the top rung spot of yore. Besides, Godfrey's able salesmanship compensates fully for somebody else's higher Nielsen, for who else is there who can build a one-minute commercial into a three or four-minute pitch with laughs?

Some of the old friends are still around. Janette Davis, Tony Marvin, McGuire Sisters and Frank Parker show little change. Miss Davis looked good and sang the same. Marvin was still handsome and more pleasant than previously. The McGuire threesome were excellent in "Dixieland Marchin' Band," having a stepped-up visual appeal. (Whoever does their routining was very hep.) And Parker hasn't lost a single habit or charm he had last season.

Pat Boone, a good-looking rhythm & blues belter with an expressed desire to sing ballads, was one of the new friends on the Wednesday night launcher. He has okay pipes and a modesty (pardon the reference) that clicked. Looks as if he and colleen Carmel Quinn might become part of the regular string. Miss Quinn's brogue, even more than her nice voice, lent itself to that "slow and easy" Godfrey formula of success in a bashful vis-a-vis with the boss on the merits of Irish whiskey. Only mistake Godfrey let the viewers in on during the program was the trade of the Mariners for the Topnotch trio. Mariners might never have been the best in vocal entertainment but they were more on a par with the comfortable average struck by most little Godfreyites than the slapsticking instrumentalization of the Topnotchers. Certainly Will Roland who replaced Archie Bleyer as batoneer for the mostly-musical stanza holds up the old standard well. *Art.*

AMERICAN INVENTORY
With Tex Antoine
Producer: Robert Wald
Director: Edward King
Writer: Edgar Marvin
30 Mins.; Sun., 2 p.m.
NBC-TV, from N.Y.

Produced under a grant from the Alfred P. Sloan Foundation, "American Inventory" began its fifth year on NBC-TV last Sunday (18). According to NBC prexy Sylvester L. Weaver Jr., "American Inventory" is "one of the major instruments in NBC's efforts to keep the American people informed." On the basis of last Sunday's offering, the net is doing a firstrate job with that instrument. The program was both entertaining and educational.

Scripted by Edgar Marvin, the initial show of the new season, "Roadblock," was concerned with a small community's reaction to the news that a new state highway would run through the town. With this as a peg, the value of highways as an aid in the economic growth of a community and the country was intelligently conveyed.

Marvin's story provided a smooth vehicle for passing the highway data on to the television audience. The yarn was fairly simple. A retired doctor opposed having the highway cut through town claiming it would destroy the character of the place. More important, however, the road was to go right through his home. Those in favor of the highway coming through were more concerned though, with its beneficial aspects, which the doc finally became aware of.

Producer Robert Wald, director Edward King, the cast and others concerned with the program turned out an effective package. *Jess.*

IT'S A GREAT LIFE
With Michael O'Shea, William Bishop, James Dunn, Frances Bavier, Pat Hardy, Madge Blake
Producers-Writers: Ray Singer, Dick Chevillat
Director: Christian Nyby
30 Mins.; Sun., 7 p.m.
CHRYSLER DIVISION & DEALERS
NBC-TV (film)
(McCann-Erickson)

After a year's whirl in the Tuesday night closing spot where it reaped adequate if not sensational attention, this filmed brainchild of Ray Singer and Dick Chevillat is anchored this season in the warm-up slot on NBC-TV's Sunday nights.

Situationer's structure remains stct with the broad hijinks evolving around Michael O'Shea and William Bishop as a brace of fast talking ex-GI's of the Cold War era and Frances Bavier, their rooming house landlady, and James Dunn, her windy brother. General buffoonery centered on Brother Earl with the fast clipped quips, double takes and frequent swats with the slapstick providing at least surface comedics to the stock "plot" of the new-season curtainraiser (18).

This time was another twist to the mistaken identity standby as Earl dashes off to the airport to meet an old gal friend. He brushes by the right party, now a portly widow, and busses a beaut, only to learn she's the daughter. O'Shea and Bishop move in for a joint play for the younger looker while Dunn gets himself enmeshed again with the matron who's anxious to have another go at matrimony. He gets off the hook when his two friends spread the word he's nothing but a big fortune hunter.

It's to be hoped the home watchers got as big a boot out of the swift moving frivolities as did those who provided the soundtrack roars. But it's doubtful; it wasn't quite that funny. *Dave.*

LIFE OF RILEY
With William Bendix, Marjorie Reynolds, George O'Hanlon, Florence Sundstrom, Lugene Sanders, Wesley Morgan, Sterling Holloway
Producer: Tom McKnight
Director: Abby Berlin
30 Mins.; Fri., 8:30 p.m.
GULF OIL
NBC-TV, from H'wood (film)
(Y & R)

Riley the Riveter and the assorted characters constantly making with the triphammer bon mots are back for their fourth season.

As per the show's track record, resumption is status quo; assembly line on the situations, automation on the laughs.

In NBC-TV's two-page summary of opening story, background of series, cast and production credits, there's no listing of scripter. But the writer shrouded in anonymity is obviously one who refuses to commit the heresy of having the key characters say or do anything that is in any way, shape or form in the serioso groove. So after a while—no more than a couple of minutes after the story gets going, the comedy pitched falls into a rut. Incidents are fabricated and extended beyond the maximum requirements of a farce.

But after this has been said, "Life of Riley," conceding the extra-competence and timing of leader-of-the-pack William Bendix and an okay orthodox troupe, must of necessity be accepted as fitting into the audience marts intended by the sponsoring Gulf Oil. It is supposed to be from the shelf of bread & butter shows, and it could well be that.

Nevertheless, there are some changes, however nominal, indicating activity if not creativeness. The Gillisses (Tom D'Andrea and Gloria Blondell) have been written out; but while their presence at opener wasn't conspicuous, their absence was made a virtue of on a theme revolving around rental of their house, via neighbor Chester Riley, to a replacement couple with similar devotion to barbs and repartee. These are Riley's old friends from Brooklyn, Calvin and Belle Dudley, played by George O'Hanlon and Florence Sundstrom.

Shenanigans re rental of the house are par for the course, never surprising and seldom productive of honest, bona fide, spontaneous situations.

Of course, the Riley children are growing up, unlike Peter Pan, and this assertion of Nature will undoubtedly be used as the fulcrum for puppy love, teener problems, ad infinitum—the old reliables of family comedies.

Friday is one of those nights; almost strictly a grab bag of half-hour story skeins which rarely will be missed. Any show this night with a bright new idea would leave most of the others panting before they emerge from the starting gate. *Trau.*

PRIVATE SECRETARY
With Ann Sothern, Don Porter, Ann Tyrrell, Ray McDonald, Will Wright, Claude Stroud
Producer: Jack Chertok
Director: Oscar Rudolph
Writers: Siegfried Herzig, Leonard Gershe (from Ned Marin story)
30 Mins.; Sun., 7 p.m.
AMERICAN TOB. CO.
CBS-TV (film)
(BBD&O)

A pleasant returnee to the Sunday tv scene is Ann Sothern's "Private Secretary". CBS series, which after a summer of re-runs is back in its regular niche of alternating with Jack Benny in the new season.

Initial chapter in the saga of a personable secretary in a New York talent agency finds Susie MacNamara, as played by Miss Sothern, thawing out a rich uncle so his nephew, Ray McDonald, can raise the $75,000 necessary to put on a musical show. The uncle, as gruffly done by Will Wright, didn't have a chance of resisting Susie's cockeyed logic, although he staved off her blandishments long enough to fill out the 30 minutes with its quota of chuckles and amusing situations.

Caught up in the pleasant comedy web spun by scripters Siegfried Herzig and Leonard Gershe were Don Porter, cast regular as Susie's long-suffering boss, Peter Sands, and Ann Tyrrell, repeating as the dumb receptionist in the talent office. They added their share to the fun, as did Claude Stroud, Wright's stuffy secretary who bows to Susie, and, of course McDonald, who played a writer but managed some terping with Miss Sothern during the course of the action.

Oscar Rudolph's direction of the Chertok Television Inc. production paced the show so that interest was maintained without having to resort to extremes for laughs. Lensing by Robert Pittack, editing and settings all help add to the general polish of the production side and American Tobacco gets value received for its sponsor coin. *Brog.*

PINKY LEE CIRCUS TIME
With Ken Mayer, announcer; others
Producers: Lee Wainer
Director: John Lyman
Writers: Bill Derman, Ray Allen
30 Mins., Sat., 10 a.m.
SWEETS CO. OF AMERICA
NBC-TV, from Hollywood
(Moselle & Eisen)

Pinky Lee on Saturday mornings is the same as Pinky Lee on Monday-through-Friday afternoons, with the sole exception that "Circus Time" on the weekend date slips in a sawdust note. In the first of these shows last Sat. (17) mornings, bigtop touch was found in a comedy lion training turn and a quintet of teeter totter experts. Both parts gave the kids in the studio a big kick, and Lee, as usual, did too.

Though it was as easy to understand why the kids found Lee as entertaining as the lion tamer and acrobats, there was no reason to agree that the emcee was as wholesome. His noisiness assailed the ears and his windup for the kids, when he wagged a finger and warned "don't tell fibs," was also hard to take.

Borrowing from his strip format he utilized the energies of attending hausfraus, whom he attired as clowns for a hobby-horse race. Lee's unending chatter seemed mightily effective in selling the small ones on Tootsie Roll Fudge and lollipops. *Art.*

BOWLERS OPEN
With Hal Stark
Producer: Bill Wilson
60 Mins.; Wed., 11 p.m.
PETER FOX BREWING
WBBM-TV, Chicago
(Sorenson)

WBBM-TV has climbed onto the bowler bandwagon in a big way. This new Wednesday night entry is the third kegler-formatted show now going out on Channel 2 each week.

Although the telecast itself follows the standard formula which has two name tossers squared off in a three-game match tiff, the series should attract attention and prove a merchandising plus for the brewery sponsor with its "score of the week" angle. Via this variation, the top score racked up on the tele show by the classic bowlers is posted in alleys all around the city. And each run-of-the-mill bowler around the town who tops the score gets a case of brew and a chance to compete in the grand finale at the end of 13 weeks with its prize list valued at $19,000, including two Lincoln cars.

Director Dick Liesendahl uses the three shot technique in framing the rolls, with a head-on catch of the bowler studying the pins, then a switch to an over-the-shoulder for the toss and finally a cut to the pins as the ball comes down. *Dave.*

MAKE ROOM FOR DADDY
With Danny Thomas, Jean Hagen, Rusty Hamer, Sherry Jackson, Harvey Grant, Barbara Eiler, Frank Nelson
Producer: Lou Edelman
Director: Sheldon Leonard
Writer: Mac Benoff
30 Mins., Tues., 9 p.m.
DODGE, PALL MALL
ABC-TV (film)
(Grant, SSC&B)

In the once-crowded field of family comedy, the law of survival spared the fittest. That "Daddy" Thomas would be among those who passed muster in the final reckoning came as a surprise to no one. If the ratings weren't too high the quality of the shows easily overcame that deficit. But you can't fool a sponsor and the same two are back again, ample proof that it moved merchandise.

It doesn't require deep probing to fathom the reason for its success. Being honest is the prime payoff, staying within the bounds of reasonable caricature of what could happen around any home with two youngsters about. The premise is rarely strained for the sake of a big laugh and if a line or situation doesn't evoke chuckles there is no begging with extraneous gags of a broad physical nature. The cast is about as formfitting to the character as could be recruited. The writing by Mac Benoff, with an assist from Mel Shavelson, and the direction of Sheldon Leonard are as tele-tested and skilled as is the gift of any story line show.

Perhaps a little late in the vogue, the Davy Crockett theme for the seasonal tee-up Tuesday night, was nonetheless a succession of laughs in high gear. The kids decked out in frontier regalia made life miserable for the headman, Danny Thomas, the ol' heart specialist, until he consented to take them to the theatre to see Davy for the umpteenth time. It all wound up in a frontier frolic, with Thomas and the missus, Jean Hagen, hitting the trail with all the equipage.

Thomas conveys a parental warmth that would be normal for any family head harassed by his mischievous offspring. The punch lines go to the kids, Rusty Hamer and Sherry Jackson, as gifted a pair of youngsters as to be found cavorting on any channel. On the takeoff Rusty had strong competition from Harvey Grant, a brash little tad with a heckling urge. Jean Hagen is delightfully proficient and Barbara Eiler and Frank Nelson contributed good bits. Cute touch had Rusty at the wheel of a Dodge making the commercial pitch. *Helm.*

PAUL WINCHELL & JERRY MAHONEY SHOW
With Winchell, Milton Delugg, Natalie Trundy
Producer: Hudson Faussett
Director: Craig Allen
Writers: Winchell, Carl Jampel, Stan Dreben, Hannah Goodman
Sustaining
30 Mins., Sat., 10:30 a.m.
NBC-TV, from N.Y.

Paul Winchell's show, aimed solely for kids, shows care, imagination and meat. The studio audience of kids in the bleachers, as Jerry Mahoney Club members, are woven lightly into the act. Real people and puppets spend a natural, well-blended half-hour that won't displease anxious adults or parents.

On Winchell's (not to overlook Jerry Mahoney) return to the air last Saturday (17), program got down to business immediately with audience joining in singing the theme song, and then to the meat of the program—Jerry and fellow-dummy Knucklehead Smiff in discussion of the imminent return to school and how to get out of it. Irving, the scholarly mouse (another puppet, had his say. Winchell got into the act as Jerry decided to play sick; Milton Delugg came along to pose as a pseudo-doctor to unearth Jerry's game, and the jig was up.

Subject was handled lightly and amusingly and must have struck a responsive chord with kids. What impressed one viewer anyway was the final scene as Winchell and Jerry seriously discussed this business of going to school, of hating teachers, of feigning illness, etc. Dialog, while properly a little sugarcoated, made a lot of sense—and probably some impact on kid viewers too.

Winchell unobtrusively let his puppets carry most of the show, while Delugg was an amusing associate. Show newcomer is Natalie (Trudy) Trundy, a sweet, wholesome lass who works into the dummy act smoothly, while also handy at warbling a song. One drawback on the initialer was the song Knucklehead sang about one's heart and blood circulation. The accompanying sketches of body tissues and cells must have been a little grim for kids to take. *Bron.*

STOP THE MUSIC
With Bert Parks, Harry Salter Orch
Producer-director: Joe Cates
30 Mins.; Thurs., 8:30 p.m.
ANSON JEWELRY, VAN HEUSEN SHIRTS (alt. wks.); NECCHI SEWING MACHINE CO. (one-half, alt. wks.)
ABC-TV, from N.Y.
(Grey)

A tv regular more or less since 1949, "Stop the Music" returned to viewers' screens Thursday (15) with new sponsors and a slight change in format. In the past it was a blend of quiz and music. It still is but the accent has been increased on the giveaways which now total around $20,000 for the contestant who names the Show's "mystery melody."

Obviously, such a bundle of loot will stimulate public interest. However, it has its disadvantages too. For the 20G isn't straight cash but the equivalent in gifts arranged through tieups with a half-dozen-odd firms, all of whom are accorded credit. Puffs were so lengthy on the preem that it tended to slow the show. Presumably some means will be discovered to overcome this in the future.

Bert Parks, who's been emceeing this half-hour stanza since its inception, has the same effervescence and disarming demeanor that has distinguished him on this and other audience participation shows. Per usual, he handles the contestants with a ready wit and casual approach which invariably results in a relaxed guest. In addition, he doubles as vocalist as in the past.

For the kickoff, studio contestants were limited to three individuals and this number will be adhered to on subsequent airers. They're teamed with an "at-home" partner who becomes eligible by obtaining an entry blank at his local dealer carrying the sponsors' products. Both partner's split everything, including the jackpot. Tops on the preem was a Hicksville, L.I., girl who carried off $800 (total was $1,600) for excelling in the Latino music category. Her "at-home" partner muffed the mystery melody as did everyone else.

Current jackpot carries such items as a four-door Dodge sedan, a 23-foot house trailer, small motor boat and a $7,800 Piper Tri-Pacer plane, among other things. Grand prize, according to producer-director Joe Cates, won't remain the same but will be changed each time the mystery melody is guessed. This, of course, should be another factor in sustaining viewer interest through the winter months. Musical sector of the show is capably handled by Harry Salter's band—a longtime "Stop the Music" regular.

Sharing the nut on an alternate week basis is Quality Goods Manufacturers Inc. (for Anson Jewelry for Men and Van Heusen Century Shirts), and the Necchi Sewing Machine Co. Latter has bought only half the show and the balance for the time being is sustaining. Plugs for the preem were largely on film. They did not detract too much from "Music's" competitive atmosphere. *Gilb.*

EXCLUSIVE
With Bee Baxter, Bill Ingram, others
Producer: Julian Heshal
Director: Bob Sears
Writer: Jerry Ruff
15 Mins.; Mon. thru Fri., 12:45 p.m.
MINNESOTA BLUE CROSS
KSTP-TV, Minneapolis

With this show's advent, Bee Baxter, one of KSTP-TV's top personalities and winner of many awards for her programs, becomes the Northwest's first woman newscaster. And if the preem program is a criterion, she'll handle the assignment much better than just adequately and the new contribution to the airlanes will be signally successful.

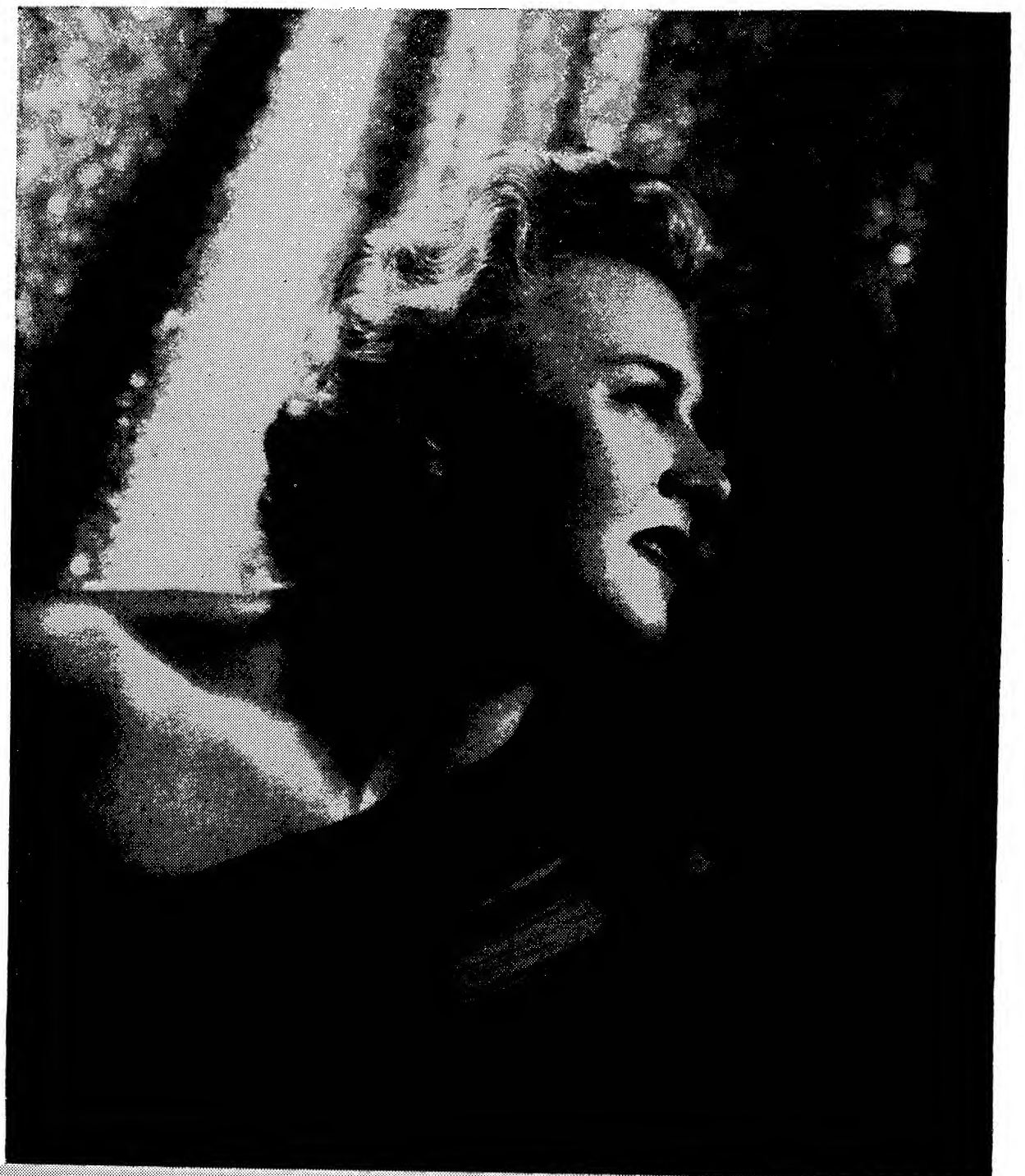
In view of Miss Baxter's large tv and radio following, including many males, it's little wonder the show snagged a bankroller before it even debutted. It should do a good job making listeners hospitalization conscious for its sponsor.

"Exclusive" gives a woman's view of the news, emphasizing happenings involving the femmes. But while having the distaff slanting, it would seem to hold as much appeal for the sterner sex desiring to keep abreast of the times.

By means of the usual bulletins reading and films, the arresting and personable Miss Baxter adeptly and in lively fashion dishes up the day's interesting and important happenings. Also, as an added attraction, she included a sound filmed interview with stage and film luminary Jose Ferrar.

Show gains from the presence of KSTP-TV's star male newscaster, Bill Ingram, who rates as one of the town's tops in his line. *Rees.*

THE INCOMPARABLE



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Direction MCA

Hildegarde

. . . the holdover sensation of the nation's smartest supper clubs . . . now . . . right now . . . going on to greater . . . and "newer" triumphs . . . adding even more renown to an already incomparable career . . .

The Minneapolis Star
August 1, 1955
by John K. Sherman
HILDEGARDE TRIUMPHS AT INTIMATE SHOW, TOO

"Hildegarde, the supperclub enchantress, has gone intimate. Her Flame Room appearance represents the triumph of the closeup over the big show. No one excelled her in spectaculars, and I'm thinking no one does better with the near view provided at the Radisson's nightery.

This speaks well for the versatility of the chanteuse from Milwaukee, but when this is said it must be added that Hildegarde is still Hildegarde—the girl who purveys her own kind of magic in song-and-banter. The waving handkerchief, the cameraderie, the restless but graceful switches from keyboard to stage-front.

No one governs the moods of a song act more artfully than Hildegarde, the dreamy sentiment of "Darling je vous aime beaucoup" giving way to bubbly jingles, with the spectators following every change like the bewitched followers of a female Pied Piper. This takes showmanship and it takes art."

VARIETY

HOTEL RADISSON, Mpls.
Minneapolis, July 30

"Pleasantly renewing its acquaintance with Hildegarde after a four-year absence, cafe society here is finding her the same sparkling entertainer. And packed tables at the Flame Room are emphatically putting approval on her performances.

An eye-filling blue-beaded modiste's creation and a becoming hairdo help to add glamor to her dramatic entrance, as she goes pretty much into her familiar type of chantoosy routine to establish immediate rapport with the customers. Via spoken and sung lyrics she devotes much time to philosophizing and advising on romantic subjects and living generally, and there's much humor packed into the observations.

New and old numbers receive the Hildegarde treatment and, as to be expected, she varies the procedure by accompanying herself briefly on the piano and indulging in a dance caper or two. One of the oldies, "Wunderbar," is especially solid. Several excursions into French also evoked loud mitt-pounding. After 54 minutes they don't want her to quit. *Rees.*

The Bridgeport Telegraph
August 22, 1955
HILDEGARDE BRINGS SUPPER CLUB GLAMOR TO RECEPTIVE AUDIENCE AT POPS CONCERT
by TERE PASCONE

"Hildegarde entered the world of the symphony orchestra Saturday night, and her invasion was a decided success.

The personality, vitality, sincerity, and wholesomeness of the supper club songstress, billed as the "Milwaukee Chantoosie," delighted the receptive audience gathered in Fairfield University field to see her perform as soloist with the Connecticut Pops orchestra.

Hildegarde, a stunning figure of blonde glamour, spread an air of intimacy over expansive field under the stars. She sang; she played the piano; she walked; she talked; she waved her lacy handkerchief. She tossed red roses to patrons. She switched from a lush sky blue satin bouffant strapless gown in the first portion of the concert to a slinky, figure-moulding, sophisticated black crepe slit to the knee in the second half. She even told a corny joke—and got away with it.

NO BOREDOM

From the moment the orchestra introduced her with her theme song, "Darling, Je Vous Aime Beaucoup," Hildegarde was on her way to a new type of "long hair" fame. She loved the novelty of being a symphony soloist, and so did the listeners who had little opportunity for boredom when she went into action, with and without the Connecticut Pops orchestra."

N. Y. World-Telegram and Sun
August 13, 1955

"Chanteuse Hildegarde, who made one of her rare appearances to help open the new Arthur Murray Party series (NBC-TV) this month, drew so much enthusiastic mail that Arthur is bringing her back Tuesday, Aug. 23."

LEAMY.

N. Y. World-Telegram and Sun
Sept. 1, 1955
by FRANK FARRELL

"Hildegarde's earlier recording of "Darling, Je Vous Aime Beaucoup," is getting ze grand play in record shops again. The new gold rush was inspired by Nat King Cole's recent packaging of the same old romantic lyrics."

Musical Director **MARTIN FREED**

Hotel Pierre
New York

Palmer House
Chicago

Hotel Statler
Los Angeles

Hotel Shamrock
Houston

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW YORK — *Approx. Set Count*—4,525,000 — *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	10.3	44.5	23.1	Early Show	WCBS	5.1
							6 O'Clock Report	WCBS	5.1
2. Looney Tunes (Ch)	WABD	Guild	Mon.-Fri. 6:30-7:00	9.1	42.5	21.4	Various Competition		
3. City Detective (Myst)	WPIX	MCA	Sun. 9:30-10:00	7.0	13.5	52.0	Stage 7	WCBS	21.5
4. Annie Oakley (W)	WCBS	CBS	Sat. 5:30-6:00	7.0	47.5	14.8	Junior Frolics	WATV	4.5
5. Mr. District Attorney (Myst)	WABC	Ziv	Tues. 9:30-10:00	6.6	12.4	53.4	Baseball	WPIX	16.1
Racket Squad (Myst)	WABC	ABC	Thurs. 10:30-11:00	6.6	15.8	41.8	Lux Video Theatre	WRCA	19.2
7. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	6.3	32.6	19.3	Early Show	WCBS	7.2
							Early Show; Rain or Shine	WCBS	7.2
8. The Whistler (Myst)	WPIX	CBS	Sun. 9:00-9:30	5.9	11.1	53.1	G.E. Theatre	WCBS	26.9
9. Eddie Cantor (Com)	WABC	Ziv	Mon. 10:00-10:30	5.8	9.7	59.4	R. Montgomery Presents	WRCA	25.6
Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	5.8	23.8	24.3	Up-Beat	WCBS	6.3
							CBS News—D. Edwards	WCBS	6.3
Range Rider (W)	WRCA	CBS	Fri. 6:00-6:30	5.3	30.6	18.9	Early Show	WCBS	5.1
							6 O'Clock Report	WCBS	5.1

LOS ANGELES — *Approx. Set Count*—1,905,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	26.6	48.0	55.3	Bandstand Revue	KTLA	9.8
2. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	20.8	52.5	39.7	Focus on Delinquency	KNXT	6.6
3. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	17.6	39.2	44.9	Spade Cooley	KTLA	12.3
4. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	15.3	44.5	34.4	Harry Owens	KNXT	5.8
5. Science Fiction Theatre (Adv)	KTTV	Ziv	Tues. 8:00-8:30	14.5	29.6	48.9	Place the Face	KRCA	14.3
6. Stories of the Century (W)	KTTV	HTS	Sun. 9:00-9:30	12.5	22.8	54.6	G.E. Theatre	KNXT	17.5
6. Mr. District Attorney (Myst)	KTTV	Ziv	Mon. 10:00-10:30	12.5	22.5	55.5	R. Montgomery Presents	KRCA	20.2
8. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	12.4	25.6	48.4	Spade Cooley	KTLA	13.5
9. Liberace (Mus)	KTTV	Guild	Tues. 8:30-9:00	12.1	22.4	53.9	Arthur Murray Party	KRCA	9.6
10. Eddie Cantor (Com)	KTTV	Ziv	Mon. 7:30-8:00	11.8	27.8	42.4	Summer Theatre	KNXT	12.3

BALTIMORE — *Approx. Set Count*—575,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	13.3	85.5	15.6	Film Funnies	WAAM	2.0
2. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	11.6	30.8	38.2	Studio 57	WAAM	13.6
Ellery Queen (Myst)	WAAM	TPA	Tues. 11:00-11:30	11.6	51.0	23.2	News, Weather, Sports	WBAL	7.5
							Tonight's Newsreel	WBAL	7.5
4. Waterfront (Adv)	WMAR	MCA	Thurs. 10:30-11:00	11.4	28.6	39.8	Lux Video Theatre	WBAL	27.6
5. Eddie Cantor (Com)	WBAL	Ziv	Mon. 10:30-11:00	11.3	32.4	35.0	Summer Theatre	WMAR	18.7
6. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	8.8	56.0	15.7	7 O'Clock Final	WMAR	3.4
							Comeback	WMAR	3.4
7. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	8.4	57.0	14.7	Movie Time	WAAM	2.9
							News—John Daly	WAAM	2.9
8. I Led 3 Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	8.2	18.4	44.6	US Steel Hour	WMAR	27.4
9. Kit Carson (W)	WBAL	MCA	Sat. 6:00-6:30	7.8	73.0	10.7	Movie Time	WAAM	1.9

CINCINNATI — *Approx. Set Count*—525,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. I Led 3 Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	12.4	45.5	27.2	Climax	WKRC	14.4
2. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	11.4	47.0	24.3	Meet the Press	WLW-T	7.0
3. City Detective (Myst)	WKRC	MCA	Fri. 10:30-11:00	11.1	34.4	32.3	Tonight	WLW-T	17.5
4. I Am the Law (Myst)	WKRC	MCA	Mon. 10:30-11:00	10.5	32.4	32.4	Tonight	WLW-T	18.1
Science Fiction Theatre (Adv)	WLW-T	Ziv	Sat. 10:00-10:30	10.5	30.0	35.1	Movie of the Week	WCPO	15.5
6. Mayor of the Town (Com)	WCPO	MCA	Tues. 9:30-10:00	10.3	26.4	38.9	The Search	WKRC	19.0
7. D. Fairbanks Presents (Dr)	WLW-T	ABC	Tues. 9:30-10:00	9.6	24.6	38.9	The Search	WKRC	19.0
Patti Page (Mus)	WKRC	Screen Gems	Tues. 10:15-10:30	9.6	34.4	28.0	Theatre Tonight	WLW-T	16.2
Lone Wolf (Myst)	WKRC	MCA	Wed. 10:30-11:00	9.6	32.8	29.3	Tonight	WLW-T	17.3
Mr. District Attorney (Myst)	WLW-T	Ziv	Wed. 9:30-10:00	9.6	22.0	43.6	Wed. Night Fights	WCPO	19.2
							Fights—Rocky's Corner	WCPO	19.2

ATLANTA — *Approx. Set Count*—460,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Favorite Story (Dr)	WAGA	Ziv	Tues. 9:30-10:00	30.9	67.0	46.1	It's a Great Life	WSB	9.4
2. Racket Squad (Myst)	WSB	ABC	Sun. 10:00-10:30	25.9	68.0	38.2	Sky Theatre	WLW-A	9.0
3. Mr. District Attorney (Myst)	WAGA	Ziv	Fri. 10:00-10:30	25.0	70.5	35.5	Midwestern Hayride	WSB	9.4
4. Ellery Queen (Myst)	WAGA	TPA	Wed. 10:00-10:30	22.0	70.0	31.3	Patti Page	WSB	7.2
							This Is the Story	WSB	7.2
5. Patti Page (Mus)	WSB	Screen Gems	Mon 10:00-10:15	19.4	62.0	31.3	Georgia Spotlight	WAGA	6.1
6. City Detective (Myst)	WSB	MCA	Sat. 10:30-11:00	17.3	60.5	28.5	Wrestling	WLW-A	9.4
7. Star and the Story (Dr)	WSB	Official	Thurs. 10:30-11:00	17.1	75.5	22.7	Sportsman's Club	WLW-A	2.9
							Sky Theatre	WLW-A	2.9
8. I Led 3 Lives (Dr)	WSB	Ziv	Wed. 10:30-11:00	16.4	70.5	23.2	Guy Lombardo	WAGA	4.7
9. Heart of the City (Myst)	WSB	MCA	Fri. 10:30-11:00	15.1	73.5	20.5	Halls of Ivy	WAGA	3.4
10. Secret File USA (Adv)	WSB	Official	Fri. 7:00-7:30	13.7	61.5	22.2	Pantomime Quiz	WAGA	6.0

ANIMATED CARTOONS JUMPIN'

Republic Showing the Way?

Trade was speculating this week over one facet of Republic's entering into a consent decree in the Government's 16m antitrust action against the major studios. Though Republic voluntarily took on the decree because it already was observing its major terms in regard to release of features for television, tradesters are wondering whether the other majors won't use the pressure of the suit as an excuse to exhibitors for releasing pix to tv.

Terms of the decree call for Rep to release 80% of its pre-1948 features and 50% or more of its post-1948 product three years after release date. Republic had already been doing so via its Hollywood Television Service, so there wasn't much point to its continuing as a defendant in the action; hence the consent decree. Other majors are fighting on. But it's pointed out that the biggest deterrent to general release of features to tv is exhibitor antipathy. The majors could take the stand that the Government is forcing them to release to tv, thus getting off the hook with the exhibs on that point. It's said that now, with most of the majors showing good profits on their pix, this isn't likely to happen, but if a short recession in the pix biz should show its face, more such consent decrees and subsequent tv release would be likely to occur.

Zenith Trots Out the 'Feature Pix In TV' Story as Pay-See Fodder

Good deal of hitherto unpublished information on the status of feature films in nighttime television is revealed in an appendix to Zenith's final arguments on toll-tv before the FCC, submitted last week. The appendix, which was prepared by Paul B. Mowrey, special consultant to Zenith and one-time general manager of WABC-TV, N. Y., covers the entire field of feature film programming in the top 75 markets.

On a typical week (first of April of this year), Mowrey reports, stations in 68 of the top 75 markets programmed a total of 1,508 separate feature films during evening hours. In the top five markets alone, the total amounted to 206, with the New York market alone running a total of 65. Los Angeles was next with 57, Chicago and Detroit next with 30 each and Philadelphia had 24. Average market among the 68 tabulated by Mowrey showed 22.2 features in a typical week during evening hours. In the top 75 cities, feature film and dramatic programming share the greatest amounts of evening program time, with the N. Y. figure, for example, running to 35% of all evening time for features (largely because of the programming of two indies).

At the same time, however, almost half of the top 75 markets (31, to be exact), devote less than 4% of their total evening time to feature films, which Mowrey (in support of Zenith's claims) termed "undoubtedly a practical commentary on the caliber of the films offered for television showing." Also on the downbeat side was Mowrey's observation that the average rating per feature was less than a 7, comparing this with a 24 average for variety and comedy hours.

Mowrey found that of the 1,508 features covered, close to one-third has been released between 1945 and 1949. Breakdown by five-year periods showed 18 pix released prior to 1920, 57 released from 1930-1934, 205 in 1935-1939, 278 in 1940-1944, 513 in 1945-1949, 364 in 1950-1954 and 73 in a "not determined" category. He also found that 83% of these pix were domestic releases, the remainder foreign.

Sinatra Telepix Series Shaping Up

Hollywood, Sept. 20.

Frank Sinatra will star in his own half-hour telepix series next year, with Toni sponsoring, under a deal being negotiated, according to Hank Sanicola, the actor's manager. He would play one character in a whodunit series, with occassional songs interspersed in the drama.

Sinatra, who recently formed a film company for UA release, will organize his own tv company, functioning as producer, with Don McGuire as writer. Series would go out in the fall of 1956.

de Cordova to 'Bride'

Hollywood, Sept. 20.

Fred de Cordova takes over producer reins on Resilu's telepix series, "December Bride," starring Spring Byington and previously produced by Sam Marx.

Marx has been upped to executive producer status.

7 Offers 'Of Various Kinds' For O'Neil's Pix

There have been seven tv offers of various kinds, "four of which are of substance," for General Teleradio's RKO pix. Actually the Tom O'Neil firm hasn't yet made a definite decision about how the 752 features and over 900 shorts will be handled.

Though no one at GT would speak officially about the future of the films, one thing did pop up with clarity. The trade has been bandying about the name of Eliot Hyman and his Associated Artists Productions as a possible taker of part or all of the RKO film inventory, for theatrical and/or video distribution. But it was learned

(Continued on page 42)

Not Enuf 'Joe & Mabel' Pix in Can; So Show Deferred for a Month

The "Joe and Mabel" telepix series, which was primed for preeming last night (Tues.) on CBS-TV, didn't. According to Talent Associates, the packagers, the recent Screen Actors Guild strike postponed shooting, and hence there weren't a sufficient number of chapters in the skein to hazard the kickoff. As of Monday, three installments were completed with a fourth about to be. Lensing had started at the Bedford Park Studios in the Bronx and was thereafter switched to DuMont.

Show has a firm 26-week deal with Geritol and Carter Products, but the contract still holds despite delay in premiere. Expected this will take place within a month. Meanwhile, "Meet Millie" continues in the 9 o'clock slot.

Some trade sources saw the timing of the delay, on the theory of its 11th hour announcement, a connection with CBS-TV's possible loss to NBC of "64,000 Question" which would, if switch come about, force Columbia to reexamine its Tuesday night sked with an eye to a fill for the hottest quiz in years. Lineup now reads (from 7:30) "Name That Tune," Phil Silvers' "You'll Never Get Rich" (followed by "Joe-Mabel" when, as, if), Red Skelton and "Question."

HOTTEST ITEMS IN TV FILMS

Animated cartoons, once the also-rans of the motion picture business, are currently the hottest properties in the films-for-tv business. It's variously estimated among trade sources that the animated shorts over the past year alone have done nearly $6,000,000 worth of business in station-by-station sales. This doesn't take into consideration the concurrent boom in comedy one- and two-reelers, sparked by the release some months ago of the "Our Gang" comedies.

Yen for cartoons has hit nearly every station in the country, and moreover, the stations are using 'em as fast as they can find them. In New York alone, for example, no less than three stations have half-hour exclusively — cartoon strips on the air daily, two more use the shorts cross-the-board as integral parts of kidshows, and a sixth uses them for a Saturday morning segment. Pattern, especially the packaging of the cartoons in half-hour strips, has been taken up all over the country, with top results in the rating department. In N. Y., WATV's pioneer cartoon segment, "Junior Frolics," has consistently been the station's top strip show; the more recently installed "Looney Tunes" on WABD shows in this week's VARIETY-ARB film chart as the second-rated non-network film show in the N. Y. market.

One of the key reasons behind the vastly increased use of the cartoons is the recent release by no less than three major studios of their animated baeklog. These are Universal, whose library of over 190 was turned over to Matty Fox's Motion Pictures for Television for distribution; Columbia, whose smaller library is being distribbed by Hygo Television, and Warner Bros., whose 190-plus black and white "Looney Tunes" are being handled by Guild Films. So valuable did Fox consider the Universal shorts that he retained them for distribtuion, though unloading all his other product to sub-distributors.

These three companies alone, since acquiring their product, have grossed about $5,000,000 on the shorts alone, acecording to the best estmates available. MPTV, which has had its eatalog the longest, has already passed the $2,000,000 mark in sales. Guild, it's understood, is nearing $2,000,000, while Hygo has passed the $1,000,000 mark. In addition, there are other companies actively distributing cartoon product, among them Official Films, Sterling Television, Commonwealth and as of last week, Cinema-Vue, who have grabbed off substantial billings on the shorts.

Another factor was unquestionably the impact of Walt Disney and "Disneyland," which made the Doubting Thomases jump at the chance for animated product. These factors contributed to the initial decision to program the cartoons—onee started, however, the stations immediately felt the need for additional product with which to keep the programs rolling, and everybody with any cartoon properties has felt the upbeat. Typical is the case of Cinema-Vue, which only a couple of days after acquiring some 100 oldies had made deals for them and 100 live-action comedy shorts in Chicago and Los Angeles for $100,000.

4-Star's 'Kotara Suto'

Hollywood, Sept. 20.

Four Star Productions is making a subject for "DuPont Cavalcade of America" based on the Japanese gardener who devoted 40 years to beautifying Miami Beach as a gesture to his adopted country.

Tagged "Kotara Suto" segment is being written by Jo Pagano in association with Frank Katzentine, former MB mayor, and Carl Fischer, real estate promoter. FSP will use actual locale for location.

'Mandrake' Back on Bermuda Sked; 100G Studio Dressup; Features, Too

Guild's 800G in Aug.

Guild Films this week claimed a record August sales total of $800,000, with "Confidential File," the firm's new Paul Coates starrer, setting the pace. Also contributing to the record August high were the "Looney Tunes" eartoons out of the Warner Bros. library and renewals on "Liberace."

Alltime record high month for Guild was last March, when it did over $1,000,000 in new biz and renewals.

Schlitz TV May Shoot in Bermuda As 52 More Roll

Meridan Productions, which turns out the Schlitz-sponsored "Playhouse of Stars" on CBS-TV, starts to roll on Sept. 26 with 52 new half-hour installments (representing a sponsor outlay of $3,500,000 for the '55-'56 season). John Gibbs, executive producer of the company (Bill Self is in charge of Coast production) has just reshuffled the staff, bringing in a three-way major directorial team comprised of Roy Kellino, Robert Florey and Robert Stevenson. Sid Biddell has also been brought in as script editor, having done similar duty on behalf of major pix studios in Hollywood.

"Playhouse" is shifting from its present Friday night to 9 tenancy on CBS to 9:30 starting next month. Meanwhile plans are being mulled to shift location on the series to Bermuda as a 13-week change of pace and to vest the series with new atmosphere. Meridian is on the prowl for story material indigenous to the Bermuda locale.

Schlitz schedules, unlike others that call for 39 and 13 reruns, require 52 different shows a year.

Cinema-Vue Gets New Bundle of 200 Comedy Shorts, Cartoons for TV

Joe Smith's Cinema-Vue Productions, which got underway as a reactivated company a few weeks ago with the acquisition of 131 British features, has signed its second major property, a bundle of 200 cartoons and comedy shorts which includes some 100 live-action Hal Roach and Mack Sennett oldies and a variety of cartoons including 16 "Mutt & Jeff" shorts.

New package was acquired under a straight distribution deal from Cinepax, which owns the properties and had been distributing them previously. Frank Smith, who just joined Cinema-Vue as v.p. and general manager, had for the past several months been general sales manager of Cinepix, and he arranged the distribution deal after moving over to join his brother in Cinema-Vue.

Breakdown of the properties will have the "Mutt & Jeff" shorts, which are in color, sold separate from the other cartoons (there are others in the "Mutt & Jeff" series, but these are the first to be released), with the others to be packaged under the title of "Whimseyland Series." Cinema-Vue prez Joe Smith, currently on a 12-city tour setting up regional sales offices for Cinema-Vue, has already set the entire bundle in Los Angeles and Chicago with the combined contracts coming to about $100,000.

The dormant "Mandrake the Magician" vidfilm series which got lost somewhere in the shuffle in the process of reorganizing Bermuda Studio Productions (ABC Film Syndication had negotiated a deal for distribution of the proposed half-hour pix) is being reactivated by John Gibbs, who heads up the company.

Shooting is scheduled to start in the near future with Coe Norton, originally inked in as the lead, again taking over the assignment. Efforts are being made to signature a deal with Lisa Howard for the femme lead. New financing will go into the "Mandrake" venture and ABC is again in the picture on the distribution end.

Thus two production series will be in operation at the same time on Bermuda's Darrell's Island, the former air base which Gibbs' company leases from the government of Bermuda. A $100,000 expansion program is being undertaken for construction of a soundproof roof against the heavy Bermuda rains (which get particularly heavy in January-February) and the Bermuda government is being asked to erect a wall separating one studio from the other. Present studio, 150x150, is too large for single-production use.

Meanwhile 12 of the "Crunch and Des" fishing series are now in the can, with 14 more coming up after the cast takes a week's vacation. NBC Film Division has this one for distribution.

In addition several features are scheduled for shooting at the Bermuda studios in deals currently being negotiated by Gibbs. One is "Bermuda Affair" starring Angela Lansbury. What makes the Bermuda site so desirable, in terms of features for theatrical presentation, is the fact British film quotas apply to Bermuda (a British possession) while the production can be controlled by U.S. interests.

Vidfilmers Watch 'Phoenix Story'

Phoenix, Sept. 20.

Phoenix may prove to be the syndicated telefilm industry's first real testing ground for the matching of syndicated film entries against network programming. With KPHO-TV, the pre-freeze VHF'er, having gone independent in June in competition with three network affiliates in the four-station all-VHF market, it's the first case since WGN-TV in Chicago went completely indie with the DuMont network dissolution that syndicated film will be matched with network programming in an all-VHF four-station situation.

KPHO-TV has already lined up a total of 48 syndicated properties for its fall kickoff as an indie, something of a record in itself. Station has maintained a rating lead in the market, according to ARB figures since the switch to indie status, but the fall lineup will tell the story. Outlet's film lineup runs the gamut from general drama to western, with a company-by-company breakdown showing MCA-TV leading the paek with 12 shows, NBC Film Division next with seven, Official with five, Ziv with four, CBS Film Sales and Screen Gems with two each and the remainder divided among scattered companies. Lineup includes several national-spot-booked film series.

'Showtime' Sales

Studio Films recently pacted its new "Showtime" half-hour vidfilm series for six markets. Syndicator has sold the 39 musical-variety stanzas, fronted by comic Frankie Fontaine, in five Coast and southwest markets and Miami, Fla.

Meanwhile, Stan Byrnes has signed on as West Coast salesman for Studio Films.

From the Production Centres

IN NEW YORK CITY . . .

Phil Alampi, WRCA-WRCA-TV farm and garden director, elected president of the Farm Club of New York . . . **Walter H. Lurie**, formerly in charge of Coast operations for Mutual, has joined Bermingham, Castleman & Pierce as v.p. in charge of radio-tv and a member of the plans board . . . **Joseph B. Irwin**, formerly with the Dewey, Ballentine, Bushby, Palmer & Wood law firm, joined ABC's business affairs department . . . As newscaster **John Connelly** takes a four-week hiatus from WMGM, gabber **Aime Gauvin** makes his vacation return to the station this week . . . Another WMGM staffer, salesman **Vern Hendrickson**, became father of a boy recently . . . Thesp **Mari Lynn** into a series of Messing Bread commercials on WNEW after return from stock lead in "Picnic" at Long Beach . . . **Theodore Herbert**, after 13-year stint at ABC, joins Mutual sales staff.

Marian Russell back in Bermuda again this week for "Light Tackle" in the "Crunch and Des" series while husband **Peter Fernandez** returns to N. Y. for drama spot on NBC's "Monitor" . . . With grid season burgeoning, WCBSportscaster **Herman Hickman** plans one-day barnstorms covering top games for his local and network (CBS) shows. First stop Atlanta for twinnight collitch doubleheader.

WCBS' **Bob Haymes** back after three-week hiatus to France with wife **Eunice** and has two writing chores lined up . . . WRCA-plus-tv's **Bill Berns'** tour of Europe highlighted by a concentrated look-see of Florence where frau **Toni** broke out with her easel for some snazzy paintings . . . **Phil Silvers** still making the radio-tv plug rounds re his upcoming "Never Get Rich" CBS-TV telefilm series, this time joining **Audie Murphy** and boxing commish **Julius Helfand** on **Bill Leonard's** WCBS-"This Is New York." . . . **Jack Sterling** may get a fourth show in his local and network radio-tv bracketing via a weekly disk jockey stanza on WCBS . . .**Sydney Smith, Cathleen Cordell** and **Lucille Wall** have been added to "Our Gal Sunday" cast . . . **James Kelly** into "Young Widder Brown."

IN CHICAGO . . .

WIND apparently in no hurry to assign a replacement for **Bert Wilson** on next season's Cubs baseball airers when he moves to Cincinnati's WLW-T to work the Redlegs' games. Sportsstaffers **Jack Quinlan, Milo Hamilton** and **Gene Elston** all have been warming up in the WIND bullpen . . . Chi NBC-TV sales veep **Ed Hitz** and sales staffer **Cy Wagner** weekended in New York to attend the festivities in connection with the launching of the **Perry Como** show . . . **James Simons**, ex-Gardner Advertising, and **Stuart Cochran**, ex-sales manager of WDWS, Champaign, added to the Chi sales staff of the John Blair rep firm . . . WNBQ weatherman **Clint Youle** expanded his publishing empire with the purchase of three more downstate newspapers . . . Pacific Garden Mission goes into its sixth year on WGN as sponsor of the "Unshacked" dramatic series taken from Skid Row case histories. **Eugenia Price** produces and scripts the half hours . . . **Newell Schwin**, ex-Chi CBS'er now sales development specialist for CBS Radio Spot Sales, made the agency rounds here last week . . . **Jack Eigen** and **Norm Barry** pinch-hitting for vacationing **Bob Murphy** on WNBQ's "Bob & Kay" daytimer . . . With the kickoff game Saturday (24), **John Harrington** starts his 20th season as WBBM's grid gabber . . . News writer **Don Loose** is the new production manager at WTMJ, Milwaukee.

IN SAN FRANCISCO . . .

Peggy Wood's scheduled for guest-of-honor treatment at the Press Club Sept. 29—and will also confer with "Mama's" mama, author **Kathryn Forbes** . . . **William J. Wagner**, KRON-TV art director, is starting to teach a course in color for tv at the Rudolph Schaeffer School of Design . . . **Bud Foster** takes **Lee Giroux's** spot as Associated Oil collegiate grid sportscaster . . . It was a girl, six pounds, six ounces, for magician **Robert Haskell** a couple days before he started his "Honestly Dishonest" series on KQED . . . New slant for UHF station KSAN-TV is pianist **Burt Bales** and **Bob Mielke's** Bearcats—strictly Dixieland . . . State florist association tossed a bouquet to KRON-TV's **Marjorie Trumbull** for her "endeavors which have contributed to the success, stability and progress of the California floral industry."

IN BOSTON . . .

WBZ-WBZA deejays **Carl DeSuze** and **Nelson Bragg** staged a rematch of their horse shoe pitching contest at the Brockton Fair grounds Friday (16) . . . Heaviest concentration of special tv spots over WNAC-TV, Channel 7, starts Oct. 1 by Hawley & Hoops, Inc, for M. & M's candies to reach Hub's "trick or treat" kids celebrating Halloween. It marks first time a national candy mfg. augments regular ad sked to use tv to promote a specially tailored month long promotion . . . **Bob Clayton**, WHDH disk jock, emceed the Boston Bandstand broadcast direct from the record department of Jordan Marsh Co. Saturday (17) . . . "Big Story" on WBZ-TV Friday night (23) features the work

(Continued on page 44)

2 More for NTA

National Telefilm Associates has picked up two new properties for syndication, the "Amy Vanderbilt Show" on etiquet and the "Abbie Neal & Her Ranch Girls" western music series.

Miss Vanderbilt's stanza comprises 78 five-minute capsules which have already been sponsored regionally in the midwest. "Abbie Neal" comprises 26 half-hours in color and black and white.

Film Editors Ride TV Gravy Train

Hollywood, Sept. 20.

Film Editors Local 776, IATSE, due chiefly to the upped demands of telefilm production, has hit an employment peak of 95%, as well as a record membership of 1,285. Demand for editors is such that the local is opening its doors to even more new members and is processing 100 applications at the present time, according to John W. Lehners, biz agent.

Local started to take in new members in 1952, when telefilm expansion began to get under way, and to date has added 437, Lehners said. He estimates that half of the working members are employed in major film studios, the balance in telepix.

With local currently holding jurisdiction at KHJ-TV, KTTV, ABC-TV and CBS-TV, it is now involved in a jurisdictional election at NBC-TV, where under an NLRB ruling voting will take place Sept. 27. An IA victory here, when editors will decide between the IA local and NABET, would give the local jurisdiction in all three nets.

Local 776 recently won an important decision from the NLRB in Washington, whereby editors were taken completely out of the tv engineer grouping and established as a distinctively separate craft.

To cope with local's growing membership and activity, it has purchased a Sunset Blvd. building site for a new headquarters, to be erected across the street from the new Screen Actors Guild's home.

Ziv's Italo Spread

Four Ziv Television Programs properties are slated for the seven-city Italian network for the end of this year, under a deal set by Ziv with Francesco Cilenti, exec v. p. and general manager of Radio-Televisione Audizione Italiana. Cilenti, currently in N. Y., bought "Favorite Story," "Cisco Kid," "Mr. District Attorney" and "Boston Blackie" for the seven-station hookup, with the network handling the dubbing in Rome.

Cilenti goes to the Coast after his New York visit, where he'll visit the Ziv studio and other production setups. His American visit is for the purpose of studying U. S. tv operations, exploring the possibilities of commercial tv for Italy, and just plain filmbuying.

'HALLS OF IVY' INTO RERUN SYNDICATION

"Halls of Ivy," the Ronald Colman-Benita Hume starrer currently winding a year's run on CBS-TV, will go into rerun syndication later this fall under Television Programs of America distribution. TPA packaged and sold the series nationally a year ago, but it's not likely that more pix in the series will be produced, with the current 52 going straight into the syndication arena.

Though a starting date on syndicated sale of "Ivy" hasn't been set yet, the series has already been sold to KTTV, Los Angeles, which will carry the pix on a once-weekly basis. KTTV also picked two other TPA series, the new "Count of Monte Christo" show and the recently-acquired "Private Secretary" reruns, which TPA is peddling under the title "Susie." Latter deal calls for three runs on 78 "Susie" shows. Total TPA sales to the station in the distrib's two years of existence have now hit close to the $860,000 mark, covering four shows. Deals, incidentally, were closed by TPA exec v.p. Mickey Sillerman, who is on the Coast with prez Milton Gordon and board chairman Edward Small conferring over the purchase of TPA by Screen Gems.

Mex Studios For Vidpix Production

Mexico City, Sept. 20.

Cuahtemoc Studios, partially shuttered for years, will reopen here under the auspices of Victor Parra, Actors Union biggie, with Gregorio Wallerstein, w.k. Mexican producer involved in the supervision and financial end.

Studios will be used only for tv production, with 165 English language shorts U.S. bound during the coming year. Plans are to budget at maximum 60,000 pesos per hour show ($4,800) using STIC (documentary) Union personnel. Interfactional Union situation may result as regular production Union toppers are watching all Yank bound films made outside their jurisdiction.

Henri Lubbe, former Cuahtemoc chief, ankled last week shuttering all stages, and leaving only watchmen in charge.

New plan calls for enlarging dormant plant, modernizing four stages and being in production on or about Jan. 1 with new moniker, Estudios America.

ABC Film Syndication In First British Deal

ABC Film Syndication has written its first British deal, pacting Associated Rediffusion to a deal for 26 "The Playhouse" pix. "Playhouse" series comprises reruns of the CBS-TV "Schlitz Playhouse of Stars." Deal is unusual in that Re-Diffusion has bought the negatives outright for Britain and all English-speaking countries in the Eastern Hemisphere, apparently planning to set up its own distribution pattern on filmed imports.

Re-Diffusion also took an option on an additional 26 of the "Playhouse" pix.

OF's New Staffers

Official Films has signed on three new salesman for the eastern area in line with its expansion program. Trio brings the strength of the firm's sales force to 25. One of the three, Wells Bruen, returns to the firm after several years with the George Hollingbery station rep outfit after having been one of the original Official sales staffers.

Other two are Jim McNear, formerly sales manager of WBBF in Rochester and a onetime Television sion and latterly UM&M. Sales man, and Bill Merritt, formerly with Motion Pictures for Television and latterly WM&M. Sales v.p. Herman Rush, in addition to signing on additional staffers, last week upped Jeff Davis to the post of regional manager in Atlanta.

CHRISTIE COMEDIES TO TV

Hollywood, Sept. 20.

Harriscope Inc., has acquired tv distribution rights to 104 quarter-hour Christie Comedies, originally released by Paramount as silent shorts.

Briefies have been reedited and embellished with narration, music and sound effects for video

400 Segs Set On 'Mickey Mouse'

Hollywood, Sept. 20.

Walt Disney already has completed 400 15-minute filmed segments for use on his upcoming "Mickey Mouse Club," which starts a five-times weekly one-hour television show (four-minute segments) on Oct. 3 over ABC. Program, Monday through Friday, will be telecast from 5 to 6 p.m. in all time zones.

Opening day telecast will include "Mickey Mouse Newsreel," "The Mouseketeers," "What I Want to Be" (a 10-day serial) and a Mickey Mouse cartoon. Latter will be the only previously produced subject, all others being freshly filmed.

"Newsreel" will be shown Mondays, Wednesdays and Fridays, comprising worldwide news and special events for young people. On Tuesday, this first 15-minute period will consist of "Meet ————," in which various personalities and places will be intro'd. Opener here will be Sooty, Britain's No. 1 tv star. On Thursdays, this period will be "Jiminy Crickett" cartoons.

The Mouseketeers, composed of 24 singing moppets, on alternate days of week will vary their quarter-hour appearance. Tuesdays will be "Star Guest Day," with such guests as Buddy Ebsen, Fess Parker and others skedded; Wednesday will be "Anything Can Happen Day"; Thursday, "Circus Day"; Friday, Junior Talent Roundup Day."

O'Neil's Pix

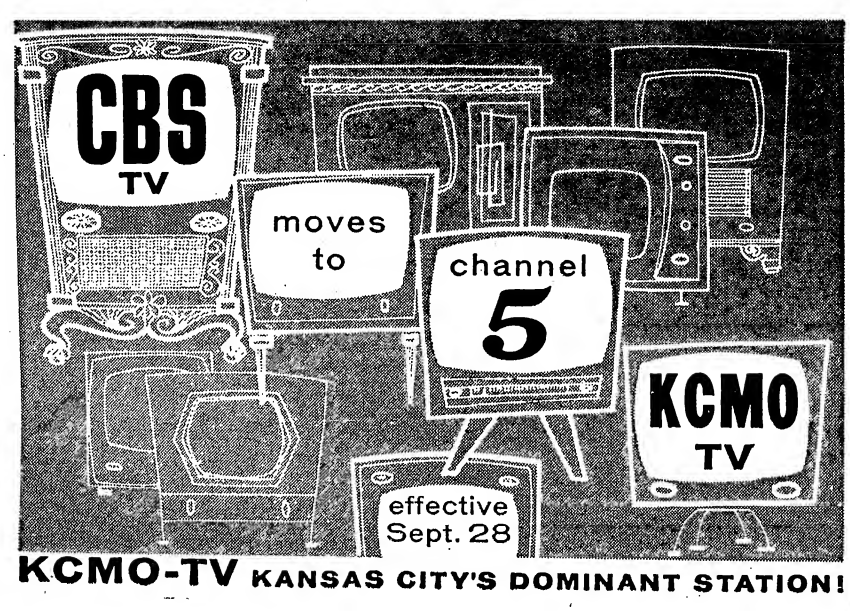
Continued from page 41

through GT that at the present at least Hyman's not in the running. The names of the four "substance" bidders were not disclosed, however.

O'Neil, it's said, has been asking from between $13,000,000 and $15,000,000 for the entire pic stock for television issue. If he were to sell video rights to another company besides GT Film Division—and his own execs insist there's nothing definite even about that—the deal would continue to include the stipulation that the GT video stations get exposure rights in their cities. (That cuts out five important markets, including N.Y. and L.A.)

The price tag that GT has been quoting to those in the sweepstakes for the pix would approximately cover the amount RKO is said to want for reentry into feature film production. But once more it's learned from GT that the company is in no way "pressed" for the coin, reportedly having other means to get it. This, they say, is borne out by the fact that GT has not gone after deals, but that the deals have come to the O'Neil firm.

Another factor in the industry guessing game of "who's going to get what and when?" is that GT's planning from the very time O'Neil first thought of an RKO deal over a year ago was that his company would retain a "principal interest in theatrical distribution and would do nothing to compromise that interest."



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Radio Reviews

YOUR NUTRILITE RADIO THEATRE
('Berlin Interlude')
With Pat O'Brien, host; Frank Lovejoy, Joan Banks, Tony Barrett, others
Producer-director: Fred R. Levings
Writer: Ross Murray
55 Mins.: Sun., 5:05 p.m.
MYTINGER & CASSELBERRY INC.
NBC, from Hollywood
(Dan B. Miner Co.)

"Your Nutrilite Radio Theatre," a 55-minute airer which precmed Sunday (18) within the framework of NBC's "Monitor," has an interesting approach in that material for its 26 plays to be presented through the season will be culled from a national contest. Participants in the contest may submit an original idea for a radio play in 500 words or less after securing an entry blank from their local Nutrilite distributor. Professional scripters adapt the accepted ideas for eventual broadcast.

Winner on the kickoff was Master Sgt. William A. Smith of Fort Worth who suggested a meller with a Berlin background. Aptly titled "Berlin Interlude," it was adapted by Ross Murray. While the yarn was labeled as "original," it emerged as a familiar story of an American newspaper correspondent jailed by East Berlin Communists as a spy. Responsible for his predicament was a visit to his girl friend, a secretary in the Soviet Embassy. Friends later help him escape and the g.f. joins him in the successful flight to the West.

Frank Lovejoy gave an exciting reading as the jailed scribe while Joan Banks and Tony Barrett, among others, provided competent support. Good sound effects helped furnish an aura of realism. Plugs for Nutrilite, a vitamin and mineral food supplement, were unobtrusively handled by Jimmy Wallington. Listeners were urged to "phone your Nutrilite distributor for the fact sheet." Pat O'Brien, who'll appear in two subsequent plays himself, was an ebullient emcee.

Withal, its a pleasant 55 minutes. Quality of future shows, of course, will depend upon the script and acting. Prizewinning contestants, incidentally, not only carry off $250 cash but cop such supplementary loot as a free plane trip to Hollywood, a 21" tv set, a home freezer, garbage disposall, Hillman Minx, etc. *Gilb.*

BREAKFAST WITH THE POPES
With Mr. & Mrs. Bill Pope, others
70 Mins.: Mon.-thru-Fri., 8 a.m.
Participating
WABY, Albany

Bill Pope, deejay and favorite of local teenagers, blends a musical clock with a breakfast-at-home format on this reasonably listenable program. His wife, Anita, teams up; their youngest child, Kindergartner Dennis, joins for snatches of conversation on second half. There are two other Pope offspring.

Show's background sometimes is a bit noisy, but it registers warm and familiar, unpretentious though lifelike. Pope spins records, conducts a musical puzzle contest, reads weather reports, gives time checks and does spieling (final quarter-hour, for Clover Women's Stores). Mrs. Pope, a gal with a pleasant personality, assists. Her exchanges with husband, when hour was caught, did not run long; an epidemic of colds and sore throats plagued the family. Couple discussed, one day, that most popular topic—Marine Capt. Richard McCutchen's winning the $64,000. Pope is a friendly, likeable chap, with a sometime twangy tone. *Jaco.*

Telethon Credits

New York.

Editor, VARIETY:

On behalf of M.D.A.A., I wish to thank VARIETY for its favorable comments on our recent New York telethon. However, we regret that the review gave only passing mention to Virginia Graham and no mention at all to Joey Adams. Both of these stars made tremendous contributions to the telethon and their appeals evoked enormous audience response.

We believe that much of the success of the telethon was due to the unstinting efforts of the DuMont crew backstage. Without underestimating the contribution of the many entertainers who took part we think your readers might like to know that many of the off-screen participants were at their posts for the full 19 hours of the telethon, and we are indeed grateful for their help.

We wish especially to mention Al Hollander, the coordinator of the program; Barry Shear, who directed the show for 19 hours; Jimmy Saunders, of WABD's directing staff, and Karl Gady, who was in charge of lighting. We would also like to thank Ted Cott, program director of DuMont, for the unstinting cooperation he gave us. In recognition of the contribution made by the DuMont Executives and technical people, M.D.A.A. is sending a citation to "the WABD 1955 Muscular Dystrophy Telethon Staff."

We hope you will print this letter so that the industry will know how deeply we appreciate the efforts of everyone—stars and backstage staff alike—in making the Telethon a success.

Ralph E. Westbrook
(Rear Admiral USN (Ret.)
Executive Director)

Sarnoff

Continued from page 33

nationwide broadcasting service."

Noting the rapid expansion of the electronics industry, now the 13th largest in this country, Sarnoff said RCA was geared to a billion dollar biz in the current year. "Of this total, fully 80% will be products and services not on the market only 10 years ago," he observed. "Many of them, in fact, were little more than gleams in the eyes of our more imaginative leaders back in 1945. I feel sure that this extraordinary surge of new developments will continue at an even accelerated pace in the years ahead."

Winding up, Sarnoff emphasized the industry's responsibilities, saying that the economic realities were part of the story, but not all of it.

"Radio-television happens to be an industry and an art whose power for affecting life in all its diversity is almost incalculable. That power implies responsibility, in terms of improving and enriching the nation's life," he maintained. "Under the surface of our busy affairs on the commercial level, we are also engaged in helping to shape contemporary civilization. In the long-run those in the industry who do not take cognizance of this deeper purpose will not survive in this field."

'Beautiful Potomac'

Continued from page 33

series is that Carleton Smith, NBC v.p. in charge of operations for the owned and operated station, has made the anti-pollution campaign a continuing project, with producer Stuart Finley assigned fulltime to keeping the issue alive. Now that one phase of tv presentation is over, for example, Finley is set to carry on the work via femmecaster Patty Cavin's regular daily radio show. And footage is constantly being shot for future tv installments.

Project is the brainchild of public service-conscious Carleton Smith. This particular project was born as a result of Smith's acquisition of an outboard motor boat, and his shocked surprise when he discovered the river waste and garbage with which his pleasure craft brought him into contact.

Format of shows is documentary, with Finley's commentary, like the title itself, specializing in calm understatement, a technique picked up by the dailies in their editorial comment. James Kovach, NBC program topper, and Frank Acosta, U.S. Public Health Service, have been supervising production. U.S. Department of Agriculture cameraman Hal Wingo was assigned lensing job. Smith is in overall charge of project.

Longines

Continued from page 33

pens thereafter may depend on Longines' results with the to-midnight pair of telementaries.

Aurally, the timepiece has signed on to back seven nightly capsule newscasts per week clocked at 7 and shoving off next month (a newscaster is yet to be picked). Format will be analysis. Outfit will also continue its long-running "Symphonette," blueprinted for Sundays at 2:05-2:30, and a deal is being finalized to bring the sponsor's Choraliers into another Sunday berth, 4:05-4:30.

Shear's New WABD Status

Barry Shear becomes executive producer-director of WABD, DuMont's N.Y. station. The ex-director reports to Bill Adler, new program chief.

Shear, who until the promotion was a WABD director for six years and held various other posts with the station for another six years, has a staff of six directors and five associate directors.

From The Production Centres

Continued from page 42

of Boston Record American night city editor **James D. Donahue** and staff reporter, **Thomas F Sullivan in** "Divorcee Found Murdered," based on the murder of a Brookline divorcee . . . WBZ-TV new children's show, "SS Glendora" on Saturday mornings at 8:30, gives boys and girls from 6 to 14 an opportunity to play and appear on television.

IN PHILADELPHIA . . .

Lew Trenner formerly with WFIL, appointed sales manager of Donn Bennett Productions . . . **Jeff Scott,** KYW deejay, joins the public relations staff of Smith, Kline & French Laboratories . . . RCA Vice-president and General Manager **D. Y. Smith** has completed arrangements for purchase of additional 285,000 sq. ft. lot in Lancaster, Pa., in program for accelerated production of color tv picture tubes . . . FCC Commissioner **Robert E. Lee** to address first meeting of the Television and Radio Advertising Club (Oct. 6) . . . **Bill Webber** summer replacement on WFIL, for past two years, has been appointed to full-time staff. Also added to the WFIL stations announcing staff are **Johnny Carlton,** of WERC, Erie, Pa.; and **Jim Gallant,** of WKEN, . . . **Wendy Phillips,** WIP women's director, on two-week vacation . . . **Jack Leary** directed WPTZ feed to the NBC "Home" show from Penn Fruit Super Market . . . WFIL-TV celebrates eighth anni. **Harry Krause, Bill Lawrence** and **Anna Hall,** three original staffers of Newsreel dept. still at old stand . . . **Jim Kirconnell's** four-year-old daughter joins his Sat. a.m. "Storybook House" to munch sponsor's product (Keebler Biscuit Co.).

IN SEATTLE-TACOMA . . .

P. I. sports editor **Royal Brougham's** program on KING-TV, Seattle, moving to new time, 6:55 p.m, Thursdays to begin fourth year of telecasting . . . KTNT-TV, Tacoma, was chosen favorite station in Victoria, B. C. by annual poll conducted by **Roy Parrett,** tv editor of Victoria Daily Colonist. CBS affiliate, Channel 11, got 39% of "favorite station" votes. Favorite program of residents of British Columbia's capitol was CBS' "Toast of the Town" . . . Hearst-promoted "I Am American" day in Seattle (Sept 18) was telecast by KOMO-TV from Aqua Theatre. Local tv personalities were joined by **Willard** (Great Gildersleeve) **Waterman** for event . . . For first time, Seattle tv stations, KOMO-TV and KING-TV, pooled resources to simulcast kickoff of United Good Neighbors' drive Tuesday (20). Six radio stations also did simulcast of proceedings . . . KING-TV getting kudos for special "Report From Walla Walla," narrated by **Tom Dargan.** Half-hour program, filmed at Washington State Penitentiary in Walla Walla, which has been plagued with uprisings recently, was photographed by **Tom Welty, Bob Prins,** station public affairs director, was co-producer with Dargan.

IN CLEVELAND . . .

Judges selected by AFTRA to select best in 1955 local broadcasting are radio-tv editors **Stan Anderson,** Press; **George Condon,** Plain Dealer; **Maurice Van Metre,** News; **Sid Andorn,** News columnist; **Paul F. Meyer,** Union Paper & Twine Co.; **Prof. Robert Stewart,** W. R. U. speech department, and **Dr. Benno Frank,** director of musical productions, Karamu . . . **Allan House** leaves his WNBK commentary spot to become INS bureau manager in Paris . . . **Ed Wallace,** WTAM-WNBK, **Jim Martin,** WGAR, elected to Cleveland Press Club Board, and **Sanford Markey,** elected vice-president-treasurer . . . Common Pleas Judge William Thomas ruled $1,100 for **Bill Canaday** and $800 for **Milo Townes,** ex-WSRS newsmen, in AFTRA-brought action for back pay . . . **Bob Smiley** moves up from WGAR production chief to program director replacing **Reg Merridew.**

IN PITTSBURGH . . .

Zonia Porter quit KDKA staff to teach grade school in Moon Township . . . **Bill Cullen** coming here this weekend to emcee the Cerebral Palsy telethon. **Polly Bergen** and **James Melton** are to be featured . . . **V. Paul Harrison,** parttime newsman at KDKA this summer, has been added to the department permanently. He's a senior in the journalism school at Pitt . . . **Robert M. Thompson** named veep of Cavanaugh-Morris ad agency . . . **Ray Schneider,** chief announcer and news editor of WWSW, in Mercy Hospital for a checkup and **Harry Lockhart** standing in for him . . . **Gay Franzi,** of WZC Ranch Gals on KDKA-TV, will be a mother for the first time in February . . . **Ralph Weithorn,** vacation replacement announcer at WCAE, has gone to work for the educational channel, WQED . . . **Pat O'Connell,** who does tv commercials, quitting end of year as publicity director for Western Pennsylvania School for the Blind.

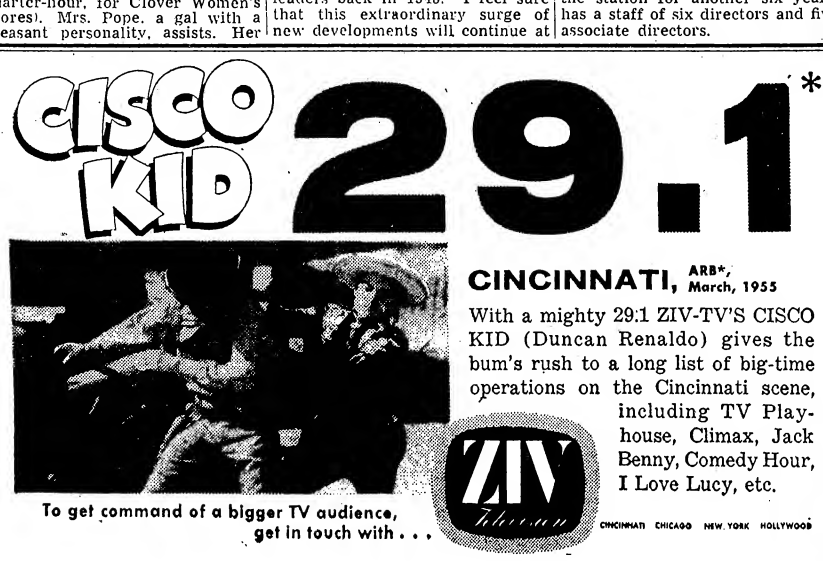
IN MINNEAPOLIS . . .

A **Cedric Adams'** prize contest on his WCCO Radio "As You Like It" show pulled 18,005 entries its first three weeks, an alltime record high for the station. **Larry Haeg,** general manager, says the figures attest to audio's continued strength in this market . . . St. Paul's B'nai B'rith fraternal and philanthropic lodge presented public service recognition awards to **Bill Ingram, Bob Ryan** and **George Grim,** KSTP; **Harry Reasoner,** KEYD; **Paul Severeid,** WTCN, and **Charles McCuen, Rollie Johnson** and **Arlie Haeberle,** WCCO . . . Father of Charles McCuen, WCCO-TV newscaster, passed away . . . "Ted Mack's Matinee," aired here by KSTP-TV, devoted four days to a salute to the Twin Cities . . . **Dave Brown,** producer of tv's "Dollar a Second," in from New York to visit parents

Magico Adds Twist To WABD Weather Strip

Pretty girls, chalk-talk artists and comedians have been used to jive up weather prognostications on television in the past. Now WABD, N. Y., offers something new in the "Weather Magician." Magico Milbourne Christopher catches attention with a quick trick, then produces the forecast data with the aid of such gadgets as a "thought-reading" duck, billed as the Great Duckinger; a spider, which weaves a weather prediction in its web, and a hand-puppet monkey that selects the day's high and low from a deck of cards.

Christopher's "Weather Magician" is seen Mondays through Fridays at 7:25 p. m. Sept. 25 the hocus-pocuser initiates a weekly 15 minutes of magic as a part of WABD's Sunday "Wonderama."



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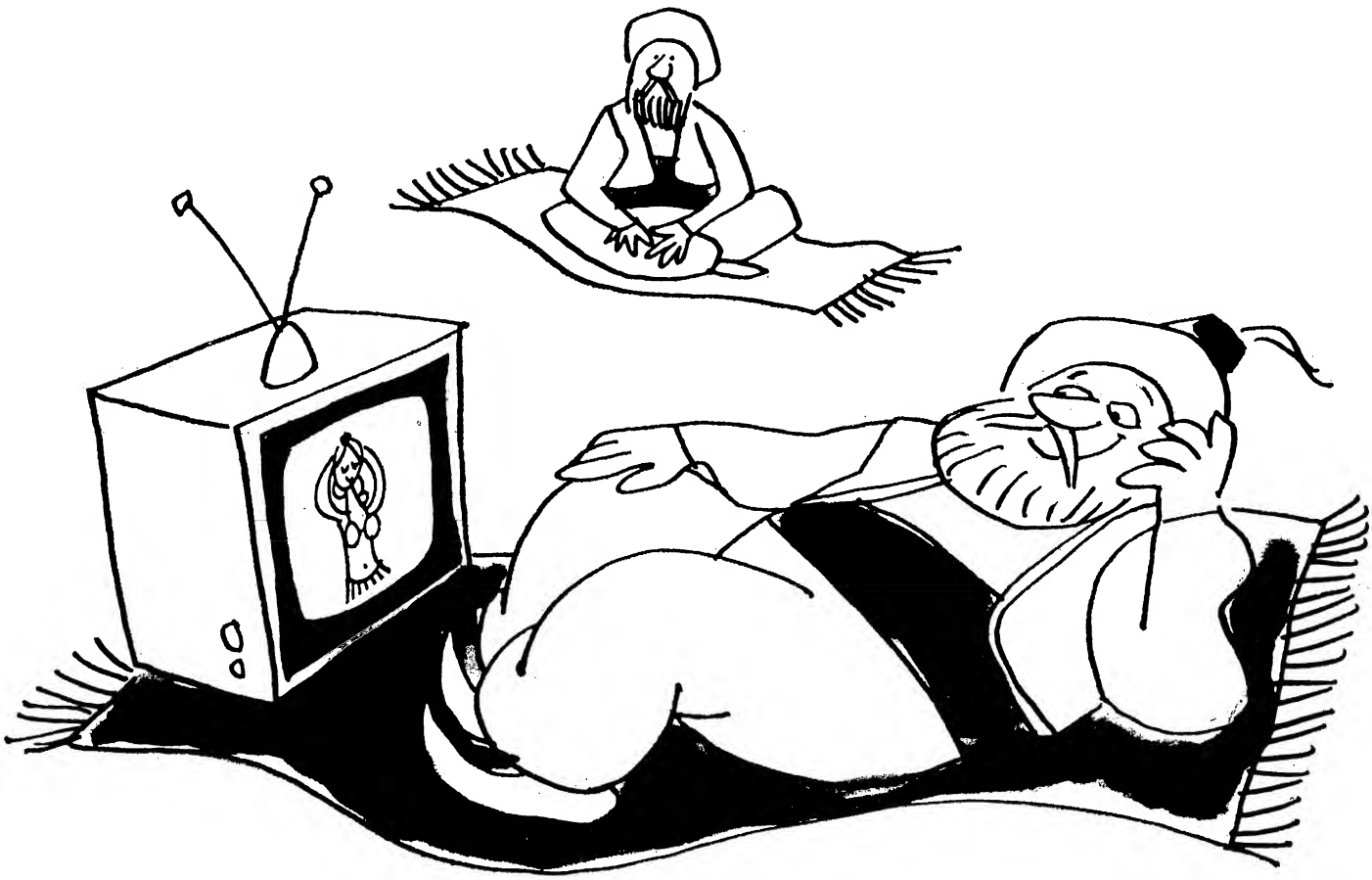
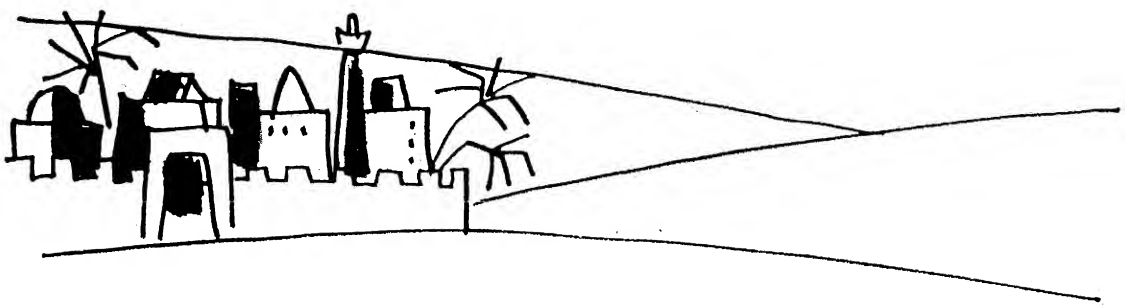
Some people are born leaders





...like WCAU, Philadelphia

WCAU-TV talks to more women more often in the daytime than the two other Philadelphia TV stations combined. The WCAU-TV aggregate 8 a.m. to 6 p.m. women's audience, totaling nearly 4,000,000 women viewer impressions, is 79% greater than Station B and 201% greater than Station C. Source upon request

WCAU-TV is the only Philadelphia TV Station operating at both maximum power and maximum height.

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Television Chatter

New York

Singer **Merv Griffin** signed as a regular on the **Robert Q. Lewis,** CBS-TV daytimer and also for Robt. Q's Saturday ayem radio stanza . . . Jaffe & Jaffe now representing **Don Herbert's** "Mr. Wizard" show in N.Y. . . . **John Rust,** creator and coproducer of "Justice," accepted a 1954 Freedoms Foundation Award to the show on behalf of the series' erstwhile sponsor, Borden's, last week . . . Elan-Porter Productions signed to coordinate and expedite tv-films produced by Anthena Television Corp., a new Italian Films Export affiliate . . . **Jack Glenn,** who heads his own telefilm production firm, returned from Spain last week, where together with travel expert **Temple Fielding,** he produced two telepix for NBC-TV . . . Screen Gems has retained Lawrence Kane agency as its ad agency . . . Singer **Jerry Vale** to participate in Pittsburgh's Cerebral Palsy telethon next weekend . . . **Bill Todman** to the Coast to confer on fliming pilots of the new Landmark Books series . . . **Ronald Dawson** into "Modern Romances" on Fri.

Sam Costello, Ben Frye and **Jack Goldberg** of Studio Films off to Europe . . . **Audie Murphy** guests in latest "Hollywood Preview" . . . WPIX cited by Connecticut state senator **Theodore Ryan** for aid to the Winsted flood disaster fund . . . Last night (Tues.) WATV's "Ireland's Heritage" held commemorative telecast on 10th anni of John McCormack's death . . . **Tony Randall** and **Danny Scholl** among guests on Wendy Barrie's WABD stanza . . . **Ralph Austrian,** boss of DuMont's coast manufacturing (and Electronicam) operation, returns westward this week . . . **Victor Sack,** tv producer for Biow, Beirn & Toigo, to wed tv actress **Martha Shaw** Nov. 25.

Actor **Joe Abdullah** booked with GM's Powerama show in Chi (Aug. 21-Sept. 25) and mebbe a week's extension. Was called to Chi "suddenly" and forced to drop some tv commitments by most agreeable consent, but itching to get back in for new teleseason . . . **Blanche Gaines** just added top-credit **Jerome Ross** and **Richard McCracken** to her playwrighting stable . . . Comedy scripter **Dana Slawson** recouping at Lenox Hill hosp after long siege . . . Lever Bros. rides onto **Garry Moore** show on CBS-TV starting Oct. 7 as a regular till further notice . . . **Stan Greene,** program asst. on WCBS-TV's "On the Carousel," shifts to **George Skinner** show in same capacity, with **R. Lovell Radcliffe** taking Greene's spot. **Bob Eberly** returns for another weeklonger on Skinner stanza next Monday (26), and following week Skinner goes into revised format. On initial stint, Eberly brought back memories of his sock songalogging with top bands in the '30s that older generation stuck to that week . . . WCBS-TV will carry sustaining "Barker Bill's Cartoons" via CBS network 5-5:30 Wednesday.

Jay Barney flying back from Boston, where he's featured in pre-Broadway "Young and Beautiful" (Sally Benson play based on F. Scott Fitzgerald stories) on split-second sked daily to keep up with running part of the D.A. on NBC-TV's "First Love" . . . **Milton Berle** pacted **Herb Ross** to direct his Sept. 27 preem with Ross having planed to Coast last week and later returns to N. Y. to launch **Anita Loos'** "Amazing Adele," due on B'way in a few months . . . **Victor Young** contracted for season's music . . . **David Moore** and **Chuck Hill** to Chi to handle ex-trackster **Jesse Ownes** phase of this week's "Person to Person," with **John Horn** and **Bob Sammon** in N. Y. for **Leonard Barnstein-Felicia Montealegre** segment.

Animated Productions, the N.Y. commercial production house, has completed a half-hour industrial film, for, of all people, the Animation Equipment Corp. Film demonstrates the firm's new Oxberry Animation Stand . . . **Joe Franklin** moved to larger quarters this week to expand his operation with a cartoon strip and a network "Memory Lane" showcasing . . . **Raymond Duke** back from Bermuda after a "Crunch & Des" vidfilm thesping stint . . . **Dave Gordon,** ex-Dancer-Fitzgerald flack and wife **Arlene,** also a publicist, have started for the Coast . . . **Mae Slonim,** research supervisor, with WOR-and-tv 10 years now . . . WABD's got a starting date for **Mike Wallace's** newsstrip—Oct. 3.

'Operation Aspirin'

Continued from page 29

"cheerful, bouncy" stuff in the variety groove.

Dick Van Dyke will continue as "Morning" host for the hour preceding "Kangaroo" with the creative elements of 7 to 8 segment as well as the kid stanza masterminded by Louis G. Cowan. Van Dyke slice will accent news and information.

"Kang" will allow for station inserts in brief spot and capsule, but that program will be continuous in half-hour portions so that stations can carry the full show where inserts are not arranged. Five-minute segs at 25 and 55 minutes past the hour are being offered on co-op, with no charge if carried as sustainers. Co-op rate is 25% of gross program charge when sold.

For sponsor attention, which network claims is in high gear already, immediate participation is being encouraged via an incentive plan (following the pattern laid down by "Today" and the other NBC-TV shows of its "T-N-T" threesome). For each three shares bought, sponsor nabs a bonus announcement, applicable to Oct. 14, with all one-for-free participations under the pep plan to be limited to March 30 of next year—a long charter like period.

CBS-TV has been under a disadvantage up to now, due to inability to quote cut-in costs, since type of participant interested in such shareholding projects in the offbeat periods requires the quoting of standard cut-in costs. Average requirement is for a card with text and the voice over it. Standardization in question is claimed resolved by the network, which is going after optional stations heavily.

To those on sustaining basis, both hours will be available under the "Extended Program Service" inaugurated several months ago, with blueprint for visual cues with commercial cut-away. Where added cable outlay is involved, affiliates are to assume the cost, given upon inquiry. "Morning" forepart will repeat for Central Daylight Time and EST areas at 8 to 9 and "Kangaroo" phase reprised for CDT, Central Standard and EST at 9 to 10.

Brodkin

Continued from page 30

from time to time; ex-"Philco" director Robert Mulligan, who'll direct 13, Sidney Lumet, who'll do 10 and Ralph Nelson, who hasn't been assigned any specific number. Brodkin's also talking to Alex Segal now on the Coast with Metro on a one-shotter but under contract to NBC, and Norman Felton.

On the matter of scripts, Brodkin's doing a burn over talk that he's to specialize in "boy-meets-girl" or "non-arty" or lightweight properties. "I'm going to produce the best scripts that I can get my hands on," he states, "and do the best production job I can on them. I've got no special formula for the show and I'm not going to do one type of script over another. Even if I wanted to specialize in one type of script, where could I get 52 of the same types?"

On that score, Brodkin has already signed several top playwrights to multi-script deals, among them Rose, Michael Dyne, John Vlahos, David Davidson, Halsted Welles, Joseph Liss and Joseph Schull. Most of these will do from three to five scripts for the coming year, with most of the 30 properties already written or in preparation falling under their authorship. So far Brodkin has scheduled only originals for the show, but he's planning on some adaptations as soon as he finds time to scan the field.

Lineup, as set through Dec. 4, is as follows: Rose's "Expendable House," Petrie directing, Oct. 9; Schull's "The Black Wings," Oct. 16; Vlahos' "A Business Proposition," Oct. 23; "A Small Servant," by Sam Abelow and Robert Cenedella, Oct. 30; "Risk," by Al Geto, a newcomer, Nov. 6; Dyne's "A Tongue of Silver," an Irish musical, Nov. 20 (preemption on Nov. 13); Davidson's "Thunder in Washington," Nov. 27, and Gertrude Berg starring in "A Voice in Ramah," by Kay & Howard Phillips, Dec. 4.

Other properties written or in the works but not yet scheduled include "The Unborn," by Rose; "Pistolero," by Vlahos; "The Horse No One Could Ride," by Liss; "The Joiner," also by Rose; two more by Dyne, "The Little Prince" and "The Proud"; Sapinsley's "The Weariest River"; a musical by Schull and "The Starlet," another by Vlahos.

NBC - Revlon

Continued from page 29

outings of another quizzer consisting of panelists who've tried for the jackpot on "$64,000." As a further "all velvet" switch flirtation, NBC has promised extensive on-air promotion for all Revlon-sponsored shows. In all, a temptation pot o'gold that under normal circumstances would be hard to snub.

Cowan apparently has no say-so on where his package winds up, this phase being wholly within Revlon's domain as per contract. But ironic is fact that Cowan is retained as idea-and-program consulant to Columbia, which currently includes masterminding the new setup on web's "Morning Show."

Inside Stuff—Radio-TV

The most interested studio audience at the filming of Jackie Gleason's "Honeymooners" has been composed of several bignamers who've come to eye the DuMont Electronicam system the CBS-TV star's been using to lense his upcoming half-hour. In addition to and including the number of usual friends, there've been many in video whose presence at the sessions has stirred the interest of the trade.

List of industryites who've passed in review of the Electronicam includes "This Is Your Lifer" Ralph Edwards, "Duffy's" Ed (Archie) Gardner, "Pantomine Quizzer" Mike Stokey, Armina Marshall of the Theatre Guild (although lawyer Bill Feitelson said she wasn't there for a film purpose), Benny Goodman, who perhaps got people wondering more than any of the others, and Elia Kazan and Budd Schulberg. Latter duo were on the scene as a result of talks with Gleason to star in a non Electronicamed feature, "Arkansas Traveller," scenario adapted from a Schulberg short story.

To attract attention of time buyers, WABD, N. Y., is launching a "DuMont Book Club" for them and a "Wonderama Club" for their children. Promotion will provide Madison Ave. membership with a freetome monthly, each being tied to some WABD stanza. First works will be the "Molly Goldberg Cookbook," a Doubleday edition, and then A. S. Barnes' "The Encyclopedia of Sports" (for the various sports shows).

"Wonderama" (after the upcoming Sabbath afternoon lineup) provides the time buyers' offspring with monthly gifts, first being a collection of Classics Illustrated comics.

Television Advertising Bureau is to release a complete breakdown (by companies and brands) of coin spent in national spot video. Report will be made in cooperation with N. C. Rorabaugh Co.

Ollie Treyz, head of TvB, said that list will cover the $275,000,000 in billings he expects will be spent in spot this year. Findings by Rorabaugh will be released to the trade shortly after January of 1956.

WLIB, the N.Y. indie radio outlet specializing in Negro programming, is providing daily on-the-spot coverage of the Sumner, Miss. murder trial in which two white men are being tried for the murder of 14-year-old Emmett Till, the Negro youngster from Chicago. Pittsburgh Courier correspondent James Edmund Boyack, who is covering the trial for the Courier, is phoning beeped reports to the station daily.

Outlet has scheduled the reports in the 6:30-6:35 p.m. spot each evening, with George Goodman, the station's community affairs chieftain, handling the N. Y. end.

'56 SPONSOR ENTRIES ON ZIV-TV ROSTER

Ziv Television Programs is moving rapidly in firming up renewals on third-year production of its "I Led Three Lives" series. Phillips Petroleum, which had already signed on for third-year sponsorship of the series in 30 markets, has added an additional 16 cities and is contemplating going over the 60-market mark in its regional spread. Pfeiffer Brewing, another standby Ziv client, has renewed the series for Detroit, Cleveland and Toledo. Ziv claims renewals for a total of 118 markets on the show to date.

In the field of new business, Ziv signed Kroger Baking, which had originally bought six markets on "Highway Patrol," to two additional cities, Pittsburgh and Wheeling, with the total market coverage on the series now up to 157. Rival Dog Foods bought in on "Science Fiction Theatre" for alternate weeks in Chicago, South Bend and Jacksonville, as well as 10 smaller markets, while Popular Food Stores bought the series in Springfield (Mass.) and Hartford. Ziv also registered one foreign-language sale right in the U.S., selling the Spanish-language version of "Cisco Kid" to KOAT in Albuquerque.

WB's Pitt Blackout

Pittsburgh, Sept. 20.

Warners is getting little help from its new tv series locally, one of its biggest distribution centers, because "Warner Bros. Presents" isn't being carried locally. ABC-TV, which has the program, is affiliated locally with WENS, UHF channel 16, but sponsor isn't riding on that station because of its limited viewing audience. WENS has been unable to get any kind of a rating against the competition of Westinghouse's powerful KDKA-TV, so far the only VHF station here.

"Warner Brothers Presents," however, is on in a couple of surrounding channels, WSTV-TV in Steubenville, O., and WFBG-TV in Altoona. But it's the Pittsburgh exposure that WB wants and needs.

Joe Deane's Pitt Exit

Pittsburgh, Sept. 20.

Joe Deane, one of Pittsburgh's top deejays, is leaving KQV next month to go back to his home town, Rochester, N. Y., and WBBF. Deane came here in September, 1953.

No successor to Deane has been named yet, but Radio Row is speculating on Al Nobel's return to KQV since he's leaving Wilkens Jewelry Co. when his exclusive contract for radio and tv with that sponsor expires at the end of the year.

CBS, Affils

Continued from page 31

WJR, Detroit; Max Rider, WBRY, Waterbury, Conn., and Frank Fogarty, WOW, Omada.

The grumblings were fairly long and some of them were fairly loud. Some of these complaints touched on the possibility of CBS being virtually transformed into a "spot network" invading the local domain in that particular and with the rebates as the decoy that stations are not in a position to match in the same degree.

But CBS is in the midst of a sales bonanza, inclusive of time sold on its Segmented Selling (same initials as Spot Sales) gimmick, which if it continues is expected to cut across the complaints by affiliates, since this would show that the network is strong in advertiser lure under the scatter setup. In line with this, the program lineup has been streamlined to what is deemed by the research brass as conforming to stronger listener wants.

ALBANY—Don Blair, AM-tv personality, WOC, Davenport, Iowa, to WPTR, Albany, as staff announcer and disk jockey.

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Pulse 'Yardstick' Cues WABC's Hike Rates On Kovacs, Block Stanzas

Participating rates on Ernie Kovacs and Martin Block, along with other personalities on the station, have been raised by WABC, the ABC Radio flagship in New York, on the heels of an overall audience gain that puts the station in third place daytime by Pulse measurements. Outlet, over the past six months, since it set up a block program, has moved up from fifth to third place among all N. Y. stations from 6 a.m. to 6 p.m. on Pulse's "100% yardstick."

New rates on Block and Kovacs introduce a frequency discount for the first time, with one-time rate now $100 per announcement and scaling down to $72 on the basis of five-a-week, 52-week contracts. Both are virtually SRO, Kovacs in his morning stint and Block in his late-afternoon, early-evening stanza. It was the installation of Kovacs in a solid three-hour morning slot in place of several scattered shows that's chiefly responsible for the audience increase, in the opinion of general manager Mike Renault.

Pulse "yardstick" measurement shows WCBS first, WNEW second, WABC third and WRCA and WOR tied for fourth place. The yardstick gives WCBS 16% in the 6 to 12 a.m. position, WNEW 16%, WOR 12%, WABC 10%, and WRCA 8%. In the noon to 6 p.m. period, WCBS has 16%, WNEW 14%, WABC and WRCA 11%, with the overall 6 to 6 lineup balancing out to the aforementioned order. Overall, daytime - and-nighttime, WABC is still far back, due to its seventh position after 6 p.m. owing to the weak ABC Radio lineup which it must carry.

What Went Wrong?

Continued from page 29

Pharmacal sponsorship, but this is the case where the program is a ringer insofar as hitting the kiddies with adventure strips is concerned. Final commercial show, also an outside package, is "Sgt. Preston of the Yukon", brought in by Quaker Oats. Scheduled as sustainers at this point are "Brave Eagle", an Indian yarn produced by Roy Rogers (Wednesdays), and tentatively, the 20th-Fox "My Friend Flicka" for Fridays.

CBS' first misfortune in setting up the kidstrip formula was its failure in an attempted raid on ABC. Columbia tried, unsuccessfully, to win over General Mills and Nabisco and their "Lone Ranger" and "Rin Tin Tin" entries, both of which had contributed vitally to ABC's early-evening success. The next mistake, in the view of many tradesters, was the failure of the web to concentrate sales shots. Instead of following its customary formula of assigning one show to a time slot and concentrating its sales efforts on that one property, the web instead dangled no less than a dozen shows before prospective clients for the strip. Apparently, with CBS unable to make up its mind, neither could the sponsors.

That's the way things now stand at the season's start. Even if CBS succeeds in selling the strip out, it's a good guess that the entire changeover won't pay off for years to come. And the consequences, particularly vis a vis Como, may yet be far-reaching.

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Canada TV

Continued from page 30

"Father Knows Best," "So This Is Hollywood."

CBC's new Sunday p.m. feature, "CBC First Folio," preems Sept. 25 with a 105-minute production of "Macbeth." Slot will air opera, drama, musicomedy, documentary, biography, others. CBC's video for moppets will have Canadian "Howdy Doody," "Fur & Feathers," "Maggie Muggins," "World Passport" (on film), "Take A Look," "Hidden Pages," others, all produced in Canada. Gab shows will bring CBC radio's "Citizen's Forum" to tv. Continuing from last season will be "Press Conference," "Exploring Minds," "Tabloid," "This Week," "Report From the United Nations," others. National Film Board will contribute a pair of tv-ers on film: "Window On Canada" and "Perspective."

Besides continuing and returning United States dramatic airers such as Westinghouse's "Studio One," "Four Star Theatre," others, CBC will bring to Canadian video new U. S. shows including "Climax," "Jane Wyman Show," "Star Stage" and "Navy Log." Only Canadian dramatic series listed by CBC is standout "General Motors Theatre," with producer Sydney Newman using all but two Canadian scripts in 11 titles announced.

First Station Coverage Measurement Survey For TV Planned by Nielsen

A. C. Nielsen org has laid out feelers about doing its first one-shot national market-by-market survey of video set ownership, station coverage areas and station circulations. The first and last time Nielsen did anything of this nature was in 1952 when it tapped 100,000 people to get a county-by-county breakdown of radio set ownership and station coverage.

John Churchill, a Nielsen v.p., sent out a letter last week to stations, reps and agencies saying that his company was ready to undertake the first "station coverage measurements" in tv. Following the same pattern employed nearly two years ago, before undertaking the Nielsen station index (which supplies local ratings in radio and tv), the research company is seeking enough favorable responses in order to eliminate loss risk.

If undertaken, the "station coverage measurements" will take several months before they're concluded by Nielsen.

Reading, Pa.—Jerome Sill has been elected executive v.p. of WHUM-plus-tv. Sill recently dropped an interest in WMIL, Milwaukee, and in WAGE-TV, Marquette, Mich.

Chi's UHF-VHF Study

Continued from page 32

even a growing one, but it's quite another to revamp a fairly mature situation, especially one that's already supplied the big name network output.

Room for Another V?

But while the U allocations wither on the vine (the fifth assigned the Chi area hasn't even been applied for), it's been a third Martini pasttime speculating on how much a fifth VHF commercial channel would be worth on the Chi market. Guesstimates range all the way from $8,000,000 to $13,000,000.

Naturally, the answer to the query as to whether Chi could support another commercial V depends on whom you query. The operators of the present stations, involved in the day-to-day competitive slugfest and aware of how biz slows to a walk generally during the summer, hardly take a sanguine view towards any additional rivalry. Sure, they all figure to rack up healthy profits again for the year, especally the hot final quarter. But it's underscored that the national economy is rolling along at a prosperity crest with ad budgets at an alltime high. How long the boom can be maintained and just how much tv would be effected by any de-acceleration of the financial state of the union are questions still unanswered by the medium's short history.

Nonetheless, it's generally agreed that if the way were open there would be investors willing to take a gamble in the Windy City VHF sweepstakes. And they undoubtedly would get at least partisan sideline support from various facets of the local industry to whom it would be advantageous to have a "looser" market. This area includes the local packagers always lamenting about the unavailability of time slots; the film syndication boys who have to get in early in the season or not at all; the talent and technical unions seeking more job opportunities, and the many advertisers with the candid hope that "the more stores there are, the bigger the bargains" saw likewise works in tv.

St. Louis—Police Capt. Roland J. Schumacher was honored last week when KXOK's weekly award-winning safety program celebrated its 17th anni. The program has been presented each Saturday, without interruption with Cap. Schumacher serving as conductor. He is in charge of the bureau of public information and traffic analysis for the police department.

TV star that nobody sees

One of the real TV network "stars" is this technician at work in one of the scores of Bell System TV control rooms across the country.

You never see him on a television screen. But because of his work, television network programs – black and white or color – are successfully transmitted from city to city.

His job is to keep an eye on TV—to make sure that the picture is high quality, to switch programs from one pickup city to another, to add stations to the network, to change channels as necessary.

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BELL TELEPHONE SYSTEM
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Memo To Nixon

Continued from page 30

spoke of was use of telephone pyramids (where one person calls up 10 others, and they each call 10, ad infinitum) to garner an audience in off hours.

How to Hold and Sell an Audience

Once Nixon progressed beyond getting the audience for candidates, he seemed to leave theory behind for allusion to some solidly advanced training of his own in how best to hold and sell that audience.

Harking back to Dec. of 1952 when he made that famous speech about his dog "Checkers," he demonstrated his grounding in tv's preparatory technique. An answer to charges that a private fund had been established by private business to elect him Senator from his California home state, the speech was initially arranged for telecasting on Dec. 21, but Nixon told RTES that he had the stanza delayed for two days in order to prepare his words and to "build an audience."

He revealed that he was as firm a believer in "off-the-cuff" speeches that take a lot of time in preparing as he is in spending sufficient loot for tv stumping. The nation's second-in-command told of carefully planning what he was going to say during the broadcast; he ended up with five pages of notes. Also in preparation for the crucial show, he explained that Ted Rogers, who "handled the broadcast," had a stand-in for Nixon while a great deal of time was spent carefully working out the lighting. It almost went without saying that there was also a set that needed planning for the studio performance.

The chief speaker at the RTES luncheon last Thursday (14), while he believed in carefully preparation before adlibbing, didn't support rehearsal time. "When you rehearse you lose in spontaneity what you gain in smoothness." Since, during his RTES lecture, he advocated that a politician be afforded privacy and plenty of rest before a major video speech, that is probably what he took for himself before answering his critics in '52.

The informal "fireside chat" speech was the best of three types that a political candidate could choose from, according to Nixon. Speech reading per se or rally oratory had their limitations; rally, he noted, "is generally non-effective in television. It is not a convincer; it is not a method which will change votes since it is only good when the purpose is to get party members working in a campaign." He didn't think that plain speech reading on tv was much good either, since few politicos read them well.

Nixon approved of gimmicks ranging from political debates to audience participation programs to hold the televiewer.

He had what many of the luncheon attendees thought a provocative plan for bi-partisan programming. It would serve to supply enough money for prime time, since both parties would split costs, and it would answer another of the needs of television by holding interest through a form of debate. Idea called for political candidates of opposing parties to each take 15 minutes ("that's enough time for any candidate") in the same half-hour.

When the vicepresident of the U. S. had finished he had laid down a large number of prerequisites to successful talk-making—on tv or off. There was no doubt he had followed every one of those prerequisites in a "fireside chat" with over 300 RTES members.

Bud Austin

Continued from page 30

writer Sid Dorfman, currently head writer on the "Burns & Allen" show, who with director Rod Amateau will share in ownership. It's an offbeat type of comedy show with the tentative title, "Kelsey's Court." Pilot rolls next month on the Coast. Fourth property is an audience participation show, called "The Dream Show," which is being pitched as a network strip. In addition, firm is negotiating with several playwrights for additional tv properties.

Austin, who was national sales chief for Official for several years and subsequently sales topper at Telefilm Enterprises and National Telefilm Associates, is partnered in the new firm with Lou Hubshman, former v.p. and director of Hubshman Factors, and Mal Fleschner, N. Y. realtor. ATA will operate in both live and film productions, and anticipates a good deal of its activities to be centered in daytime, which according to Austin is virtually wide open to a creative packaging house. Daytime and nighttime, he points out, the network program departments are too harried to spend enough time developing properties, and that's where he feels he can make hay.

CBS Radio Revamp

Continued from page 32

Jeep," which has been kicking around for tv grabs and had a one-shot on the visual medium a year or so ago. Star is legiter Paul McGrath (Jeffrey Lynn was in the tv brief) and premiere is Oct. 3. Other quarter at 8:15 will be "Your Truly, Johnny Dollar," for several semesters a once-weekly 30-minuter on the web, with Edmond O'Brien and John Lund among its successive fronters. New "Dollar" will be radio-film player Gerald Mohr.

But CBS is not relinquishing the thriller-killers by any means. Retained are "Suspense," "21st Precinct" and "FBI in Peace and War"—all in 8:30-9 slots weeknights. It's program v.p. Howard Barnes' idea that there's still a strong demand for radio drama where the formats are right; and thus retention of the "power" trio.

On the non-dramatic side, there's also considerable activity in what may be final attempts for strengthening and back-to-back integration. For instance, Bing Crosby, currently quartered five-a-week at 9:15 p.m., will shift to 7:30, giving the net an evening lineup of Tennessee Ernie at 7, then Der Bingle, leadups to Ed Murrow's newscasts. In the Sunday night revise, CBS sports director John Derr will go into a new capsule period at 9:55, following the Mitch Miller musicology show. Herman Hickman has started new Friday night football crystalgazing from 10-10:15. Kathy Godfrey is given a Saturday afternoon berth, 1:30 to 2, with N. Y. rebroadcast over WCBS Saturday night at 8:30. Her previous slot was Sundays 2:05-30. Jack Carson's new series gets going Oct. 3 at 9:05-30.

"Church of the Air," offered in two separate segments, but as full hour on Sunday mornings for many years before that, will retain a half-hour of morning sermons and present a night edition Sundays at 10:30-11.

ABC's 5-Min. Radio

Continued from page 31

8:30, the unit will comprise advice and how-to-do-it in the fields of marriage counseling, family and career advice, inspirational talks, tips on improving personal appearance and how-to-do-it around the home. Fourth unit, at 9 p.m., will be a "sound mirror," presenting the "sounds of yesterday and today" in documentary fashion, a program for which Kintner stated "radio is uniquely equipped" and which it has done highly successfully on a one-shot basis but never as a continuing series. Final 25-minute segment will deal with the offbeat, including the fields of science fiction, psychical research and experience, humor and classical readings.

Saleswise, the entire schedule will be sold in five-minute segments, with the advertiser able to buy anything from a one-time five-minute show to a number of five-minute strips. Base rate set for the pattern is far below that of the competition, with an $800-per-show maximum (which means the bankroller can get one minute of commercial time, via his five-minute buy). The $800 rate covers one-time-only up to a five-show strip, then downgrading to $750 per show for two strips, or 10 shows, etc. Station compensation will not be decreased, with the affiliates being paid on the basis of 8½% of the hour rate for each five minutes, as per its existing setup. Plan, though submitted to affiliates only this week, has already won the approval of the Affiliates Advisory Board, which is reported to have especially liked the "flexibility" aspect of the plan which permits them to cut in or out for local shows at any five-minute interval instead of on the quarter-hour or half hour as at present.

One phase of the nighttime pattern is already being extended to daytime with the decision of the network to sell "Breakfast Club" in five- and 10-minute segments as well as quarter-hours as at present. Web has already signed Postum for one five-minute strip and has another client in the house for a second strip. It's probable that other daytime shows will get the same "segmentation" treatment saleswise, leading up to the overall changeover.

Kintner, discussing the new nighttime pattern in his letter to affiliates, said he considers it far superior to NBC's "Monitor," which although it has chalked up healthy sales, cannot be expected to maintain audience because it has "no predictable continuing format on which listeners can depend." The new ABC "schematic programming pattern," on the other hand, has a set formula which has enough variety to maintain and attract audience, Kintner stated.

TV Drama: MD

Continued from page 33

ated in the public's mind with a single product).

Du Pont's newly formatted "Cavalcade of the Theatre" dwelled at preem on child polio victim Nancy Merki turned champ swimmer, with her mental attitude toward her ailment an integral part of the story.

This does not take into account the horde of soapoperas with health, (or lack of it) and psychological stuff strewn all over the place. But as many of the sudsers simply cannot do without this kind of materia medica, they don't really count for much as they've made a bloody cliche of those values.

There's a doctor shortage in the nation (or wrong distribution in given regions), but one wouldn't [illegible] it from livingroom video these days. See your doctor regularly—but meanwhile tv will keep you informed. Or will it?

'Super Circus'

Continued from page 33

switch to Manhattan on a commuting basis.

In any event, that ends the "Circus" saga in Chicago and leaves Kukla & Co. holding down the ABC-TV fort.

The fall picture is even more bleak at NBC-TV and CBS-TV. With its longtime "Zoo Parade" exiting its Lincoln Park homebase, the Chi NBC shop is down to the grand total of 15 minutes a week of regularly scheduled programming. That's the Sunday morning "Capt. Hart & Pets." Dr. Frances Horwich moved her "Ding Dong School" east last spring and Don Herbert made the jump with his "Mr. Wizard" package earlier this month.

CBS-TV figures to be down to zero in November when Johnny Coons' Saturday kid show bites the dust after a limited network ride for Lever Bros.

It's the same story on the radio side. ABC is repped by Paul Harvey's newscasts and Don McNeill's "Breakfast Club" and even the latter 22-year-old's future is cloudy. Columbia has Howard Miller's morning deejay strip for the Wrigley gum firm as a singleton entry. And NBC has Alex Dreier's morning newscasts for Skelly Oil on a midwest hookup and his co-oped evening news show.

D.C.'s Snafu

Continued from page 31

"Gene Autry Time" will lose out on the after-school crowd. "Howdy Doody's" 5:30 P.M. viewers will have to remember to get in one hour earlier, and "Superman" fans will probably drive mothers wild by sitting out dinner to see the show at 6 p.m., instead of the normal 7 o'clock. On the other hand, parents of "Disneyland" devotees should welcome the earlier scheduling.

WTOP-CBS is taking a simpler way out. They are ducking the "Morning Show," normally carried only through the initial hour, for the five-week duration. Billy Johnson, local morning man, will sign on for station at 7 a.m., instead of his usual 8 o'clock slot; and everything else will be moved up an hour until 10 p.m. At that time, station will toss in an hour of programming to make up for the lost ayem time. This will take form of a half-hour of syndicated teleshows, plus half-hour of different episodes of "Stories of the Century." By 11 p.m., station will go back to its normal local schedule.

WMAL-ABC, which emcees on channel 7 at 1:30 daily, will merely move up an hour as will WTTG-DuMont.

'Camera 3'

Continued from page 31

has been called "the greatest of all Greek dramas," apparently never attempted in a tv version. But Herridge points to "the one perfect version of the play," by William Butler Yeats, that he feels is eminently adaptable to the home-screens. If script clearance can be made, the show would be the first of the hour jobs.

"Whitman Suite" would be inserted as an example of "Camera Three's" latching on to music dramas — integration of words, music and dance, with four speaking voices, two singing voices, dancers, and a music score by Tom Scott, the balladeer. It would be No. 1 in the "spec" groove and a culmination of show's devotion to ballad forms, with publicity rigged to the centennial of publication of the poet's magnum opus "Leaves of Grass." But "Oedipus" and "Othello" are the most likely for 1-2 should a third full hour be unavailable. However, the Whitman piece might go into two half-hour installments. Tentative, also, for hour length, is Joseph Conrad's "Heart of Darkness," contingent upon clearance rights.

Cincinnati—Fred Gregg is back in the Crosley Broadcasting Corp. fold of the Avco Manufacturing Corp. Formerly publicity director, he is now assistant general sales manager. Young executive was on loan to Avco's Crosley appliance division as director of advertising and sales promotion.

Tint TV in Britain By '58: Cornberg

Sol Cornberg, NBC's director of studio and plant planning, just back from London and a tv survey of Europe, predicted that England will have color television by 1958.

"The British are experimenting in color and are as advanced as we are in black and white," the NBC designer said. "Their remote pick-up from planes in flight and ships at sea is of the highest calibre."

Cornberg, who worked closely with British architect Ralph Tubbs and Sidney L. Bernstein, chairman of Granada Television Ltd., in the design of a 4½-acre glass and steel tv center in Manchester, said the new plant would have the most modern electronic devices available.

A tour of tv facilities in Denmark, Sweden, Italy, France and Germany convinced the NBC designer that Denmark and Italy are on par with the U.S. and England in black and white quality. France is lagging technically, he said. Germany is four years behind the U.S. "but moving up fast." Sweden will be on the air in a year with "live programming."

The most important aspect of his trip abroad, Cornberg said, was "the exchanging of ideas and information with programming, operating and technical personnel."

Don Cherry on WHAS 'Crusade for Children'

Louisville, Sept. 20.

Don Cherry, singer and golf star, will be among the entertainers to appear on this year's WHAS and WHAS-TV Crusade for Children, to be held this month. Word of his acceptance came as a surprise to the station management, when Cherry aired his plan to take part in the event Sept. 24-25, over Arthur Godfrey's Sept. 1 CBS show. Victor A. Sholis, v-p and director of the station, had been expecting word of Cherry's acceptance by mail—he caught it over the air.

Marathon fund-collecting program will last 17 hours this year. It will be carried over both radio and tv from 10 p.m. Sat. through 2 p.m. Sun.

Austin, Tex.—Bob Tripp of WFAA was elected prez of the Texas Associated Press Broadcasters Association in eighth annual meeting held here last week. He succeeds Ford Mitchell, news caster on KENS, San Antonio.

JOHN GART

Composer-Conductor

Radio Registry

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WANNA BUY A SPY FOR A SONG?

Rock 'n' Roll Songsharks

The wave of new names which have rolled in with the rock 'n' roll tide, both on the songwriting and performing end, is being used as the newest bait in the songshark racket. All sorts of agencies have cropped up in recent months with ads reading; "It could happen to you also . . . unknown yesterday, a star tomorrow . . . just apply to us for an interview, etc."

As usual in such operations, there's a gimmick involved for the ambitious novice. He must either pay for a demonstration disk and shell out coin for "promotional" work on his tune. The "clients" are sized up for a bite based on whatever the traffic can bear.

As has been stressed repeatedly, no legitimate publisher or recording company works through such "agents." who boast of all sorts of inside connections in the music biz. One operator advertized in a hinterland newspaper, declaring that executives of several top companies are interested in interviewing new composers, vocalists and vocal groups.

Nothing, of course, could be farther from the truth since most of the major company execs spend lots of time ducking such attempts to get auditions on the part of the amateur hopefuls. It's a rare instance when an inexperienced outfit or songwriter can get through the outer office of either a disk company or a publisher.

One factor working in favor of the songsharks is that the current song and vocal styles have put a great accent on a "primitive" quality. Untrained artists or illiterate songwriters now think they can do the same as those who are clicking and the songshark elements are encouraging this opinion to the utmost.

A&R Men Play Scrooge With New Xmas Songs; Stress Oldies, Pkges.

The disk company a&r men are going to play it safe this Christmas. They're proceeding with caution on setting new Yule pop tunes for the seasonal push and are concentrating mainly on standard and packaged items.

The odds against getting a new Xmas song off the ground is the main reason in the holdback of the Yule product. It's a rare occurrence when a Xmas item breaks through for a hit and some seasons can pass when no new tunes make any score at all.

Plugging factor on the Xmas slices continues to bother the diskers. The deejays have an unwritten law that Xmas disks won't be slotted on their turntables until after Thanksgiving Day. This gives a new platter only three weeks for exposure and the a&r men consider that too little time to get a new platter rolling. They admit that they've already got some newies ready to go after Thanksgiving Day, but they've kept 'em down to a minimum.

One a&r man admitted that it's safer to wax a top artist on Yule standard for single release because the slice can always be placed in an LP package sometime in the future. If a new Christmas song falls flat on its face, it ends right there.

The publishers, however, are continuing to deluge the disk companies with new Yule entries. The pattern remains the same with most of them trying to capitalize on current disk trends. Last year there was a flood of Santa Claus mambos and rhythm & blues entries. This year, it's indicated that Tin Pan Alley is heralding the Yule season with a cha-cha-cha and marching beat.

'All at Once' There's Lotsa Title Confusion Over Different Tunes

The record company a&r men will need a scoreboard this fall to tell whose version of "All at Once" they've got. Key song in the upcoming Richard Rodgers-Oscar Hammerstein 2d legituner, "Pipe Dream," is tagged "All at Once" and so is the current plug song in the Howie Richmond firm, Ludlow Music.

The Richmond tune is an adaptation of the French song, "Déjà," which he purchased several months ago from Les Nouvelle Editions Meridian, a Paris firm. Dorcas Cochran wrote the English lyric. Original French version was penned by Emil Stern (music) and Eddy Marnay (words). The R&H score is currently being auditioned by the disk companies.

Platters already set by Richmond for his tune are Felicia Sanders-

(Continued on page 56)

Jill Corey's DJ Stint

Jill Corey, Columbia Records thrush, will make her bow as a disk jockey via the College Radio Corp., a packaging outfit. The platter spinning show, which will be taped in advance, has already been peddled to 20 college radio stations by the firm. It kicks off Oct. 3 and will run for 26 weeks on a five-night-a-week schedule.

Old Gold ciggies is picking up the tab.

Decca May Etch 'Guys' Cast Album But Sans Sinatra

The soundtrack rights to the filmusical "Guys and Dolls" have been virtually wrapped up by Decca Records but the set will be without Frank Sinatra. Crooner's pact with Capitol bars his release under the Decca banner.

Album, however, will have film's other players, including Marlon Brando, Jean Simmons, Vivian Blaine, Stubby Kaye and John Silver. Milt Gabler, Decca's a&r chief, is currently leafing through his artists roster for a crooner to sub for Sinatra. Decca got the inside track on the set via a 10-year exclusive recording deal made with Miss Blaine, Stubby Kaye and John Silver when they waxed the original Broadway cast album of the musical five years ago.

Last year Decca lost the complete soundtrack of 20th-Fox's "There's No Business Like Show Business" via a similar angle. Label had to cut Marilyn Monroe from the original track because

(Continued on page 56)

ABC-PARAMOUNT WANTS CLEAR DISK IDENTITY

The American Broadcasting-Paramount Theatre's newly formed disk company subsid is switching its label handle to ABC-Paramount from the originally designated Am-Par tag. The ABC-Paramount banner will be carried on each disk release while the Am-Par name will be retained to designate the manufacturing corporation.

Sam Clark, diskery's prez, now expects the first releases bearing the ABC-Paramount tag to be issued between Nov. 1 and Nov. 15. Sid Feller and Don Costa, label's co-a&r toppers, are currently rounding up the talent roster. Among those signed recently was Irving Fields trio.

PUBS WANT INFO ON INDIE CLICKS

By MIKE GROSS

Publishers are setting up a virtual cloak & dagger operation to get the inside dope on new tunes due for major label coverage. With the disk companies increasingly going after tunes that are breaking on small labels, especially in the rhythm & blues field, the pubs want the advance info before they go after the indie publisher to buy up the song.

A flock of publishers have penetrated the diskeries' top secret files by putting record company personnel on a fee basis for tips. Phone operators and secretaries have been lured into this underground network via some fancy coin offerings.

It's been reported that one big publisher shells out as much as $100 to a phone operator when she reports that the a&r chief of her company has shown some interest in a tune publsihed by a hinterland outfit. She gets her fee whether or not the tune is put into the groove.

In some instances the publishers have developed alliances with the a&r boys so that they're given advance notice on a hinterland original being set for a top artist workover.

Spreading Around

The spy network has spread around the country, too. The pubs are paying generously for tips of new songs on offbeat labels with pop potential. A steady stream of info is now coming in to New York publishers offices from such hinterland sources as local deejays, radio station librarians and programmers, and coinbox operators.

The scramble for the indie originated platters and tunes has put the grassroots publisher in the catbird seat. Once the first call comes in from a New York pub he now knows enough to wait for other city slickers to move in before wrapping up a deal. In recent weeks, tunes have been peddled to the big Gotham outfits for $12,500 and $6,000. The average sale, however, runs around $5,000.

Femme Touch For Jazz in New Col, Cosmetics Tiein

Jazz is now getting the feminine touch. In a tieup with Helena Rubinstein, Columbia Records is issuing a special sampler of its jazz stars to be peddled in conjunction with a new Rubinstein lipstick tagged "Jazz." The patter includes such Col hipsters as Turk Murphy, Dave Brubeck, Eddie Condon and Pete Rugolo. The platter-lipstick package will be priced at $2.

Also tied up with the "Jazz" lipstick promotion is Col's new Brubeck album, "Red, Hot and Cool." The Brubeck cover will carry the same four-color picture as the cosemtics company's national ad campaign. The Brubeck set was recorded at New York's Basin Street nitery. Spot was also used to kick off the campaign last

(Continued on page 56)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

E. B. Marks Petitions Supreme Ct. To Hear Appeal on Pre-1909 Tune Rights

Washington, Sept. 20.

The Supreme Court has been petitioned by E. B. Marks Music to hear an appeal on the "In the Good Old Summertime" case, involving protection on mechanicals on tunes published before the Copyright Act of 1909. Julian T. Abeles (& Bernstein), Marks' attorney, filed the writ asking the High Court to hear the case last week. If the court agrees, it will be one of a handful of cases, involving the music business, which have ever gone before the country's top tribunal.

The lower Federal courts previously ruled that the Copyright Act did not extend protection for mechanical royalties on pre-1909 tunes. This question came up for a precedental test in the suit of Marks Music vs. Continental Records, which refused to pay disk royalties on "Good Old Summertime." Previous to this ruling, disk companies and publishers had an unwritten understanding that some royalties, less than the statutory 2c per side, would be paid on such numbers.

The major contention of Marks is that the renewal of the "Good Old Summertime" copyright in 1930, 28 years after it was first published, constituted a new copyright and hence the number should fall under the full protection of the 1909 act. The disk company contended that the 1909 law explicitly exempted prior tunes from such protection. Remington, and its subsid, Continental Records, pointed out that this must be so, since several bills were unsuccessfully introduced in Congress to amend the 1909 law by extending its protection to works copyrighted before that date.

While a final ruling in this case would be highly important, since it would cover numerous valuable copyrights published before 1909, it actually involves one of the waning problems in copyright law. After 56 years, tunes go in the public domain in any case, so that by 1965, no copyrighted tunes would be published prior to the 1909 law.

A Novel Idea

Now novels are getting into the title song act.

Bob Sylvester, author of the novel, "Dream Street," has okayed the cleffing of a pop tune of the same name. Publisher Jack Robbins set up the project for tunesmith Willard Robison. It's also the label on his N. Y. Daily News column.

Victor's LP Price Program Clicks; $, Unit Sales Up

RCA Victor's program of price reductions on longplay merchandise, launched at the outset of this year, is paying off in a marked rise of gross packaged sales this fall. While biz has been running ahead for Victor for the first eight months of this year compared to 1954, the diskery execs regarded the sales reaction to its fall release program as the acid test of whether the price reductions would bring bigger traffic.

In less than three weeks since the fall release, Victor has turned over some 700,000 units for a gross value of $2,500,000. That compares with a $2,000,000 sales gross on last year's fall release when the unit volume was considerably smaller since prices were then some 50% higher on the longplay platters. The increased gross sales this year are being racked up despite the fact that Victor reduced the number of released packaged items sharply.

The most marked increase in sales was noted in the packaged pop line. Here the increase was approximately 100% in unit sales. Perry Como's new album is leading the field with a 92,000 sales to date with the Melachrino Strings "Music for the Nostalgic Traveler" in the second slot with a 71,000 sale.

Victor sales execs report that initial sales impetus is now being followed by reorders from the distributors. Victor sparked its fall promotion with several incentive deals for retailers and showcased the entire release in two "samplers," with excerpts from both the pop and longhair releases, selling for 98c apiece.

MGM SALES EXECS FAN OUT TO COVER DISTRIBS

MGM Records sales execs are fanning out this week to cover distributors in the east and midwest. Sales chief Wallace W. Early will hit Pittsburgh, Cincinnati, Cleveland and Detroit, while distribution manager Charles Hasin will cover the Baltimore, Charlotte, Atlanta and Jacksonville areas.

Harold Drayson, in charge of syndicated sales, will take in Albany, Philadelphia, Washington and Rochester. Harry Meyerson, label's recording director, and promotion manager Sol Handwerger are also scheduling trips to begin Oct. 1.

Williams' Widow Put On Disks Reciting His Poem

Audrey Williams, widow of the hillbilly composer-crooner Hank Williams, breaks into the wax field next month via the MGM label. She's been put into the groove reciting a recently-discovered poem written by Williams.

Poem is titled "Little Bospehus," which incidentally, is the nickname of their son, Hank Jr. Disk is set for Oct. 7 release.

Manie Sacks Due Back In U.S. Oct. 4 After O.O. Of RCA's O'seas Setup

Madrid, Sept. 20.

Manie Sacks, RCA vice-prexy and general manager of the Victor disk division currently on tour of the company's European affiliates, is sailing back to the U.S. from London Sept. 29. He'll arrive in New York Oct. 4. Sacks has been accompanied on the overseas o.o. by Albert F. Watters, vice-prez of the RCA International division; Howard Letters, Victor operations manager, and Alan Kayes, manager of Red Seal's artists & repertoire.

Sacks has been through France where top RCA execs, sparked by prexy Frank M. Folsom, are planning to establish the RCA trademark. In Spain, RCA's new factory in Madrid is turning out disks in addition to 45 rpm players and three-speed machines.

Sacks will also cover RCA's new Italian plant and will go through Germany before making the final London stopover en route homewards.

Victor Pacts Gobel

Hollywood, Sept. 20.

George Gobel has been signed to a term recording contract by RCA Victor. Diskery plans for his initial records to be released next year. John Scott Trotter, who is musical director on Gobel's television show, has been assigned to similar duties on the recording sessions.

Although Gobel has never appeared on a major recording label, he has cut a few hillbilly tunes on the Sears & Roebuck label (no longer in operation). At that time he was accompanied by an unbilled guitarist, Gene Autry.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Croce Di Oro"-"Search My Heart" (Mercury). "Croce Di Oro" (Cross of Gold), simple ballad with a "Vaya Con Dios" quality, gets a superb work-over by Patti Page via the multiple-dubbing technique. If the approach on this side is a bit too tender, "Search My Heart" is a radical change-of-pace, a rhythm number which Miss Page handles in okay style, but she lacks that rocking beat which is typical of this type song.

Harry Belafonte: "Hello, Everybody"-"Troubles" (RCA Victor). Harry Belafonte may turn up with his first real big one in the pop market with "Hello, Everything." It's a neat rhythm item which he belts with his usual effectiveness. Flip is another interesting entry with catching melody and lyrics. Belafonte's vocal affectations somewhat mar this otherwise excellent side. Both songs, incidentally, are written by Belafonte.

Tony Bennett: "Tell Me That You Love Me"-"How Can I Replace You" (Columbia). "Tell Me That You Love Me" is a standout jump ballad in every department and Tony Bennett's slice should cop plenty of spins on all levels. It's a snappy, bouncing version from start to finish. Flip is a big ballad in the sentimental groove which has been more typical of Bennett's output. It's a fine side which may take over for the long pull.

Lillian Briggs: "Give Me A Band and My Baby"-"It Could've Been Me" (Epic). Lillian Briggs, who has emerged as a factor on wax recently, has a rousing tune in "Give Me A Band," from the Columbia pic, "My Sister Eileen." It's an old-fashioned knockdown dixie tune which she projects with the right kind of brassiness. Flip is an arresting bluesy number which Miss Briggs again renders with the right kind of lowdown inflection.

The Chordettes: "The Wedding"-"I Didn't Know, I Don't Care" (Cadence). It was inevitable that a rock 'n' roll rewrite of "Oh Promise Me" would turn up sooner or later. "The Wedding" is it and The Chordettes give this number an authentic reading which could click big. The vocal combo also does a good job on the fine flip ballad. Claire Hogan also sells this tune very effectively on the MGM label.

Frankie Lester: "Knock Me A Kiss"-"Nip Sip" (Label X). Ex-band vocalist Frankie Lester, who is now fronting his own orch, has a savvy blues attack and he demonstrates it with the clever rhythm tune, "Knock Me A Kiss." "Nip Sip" is another hip tune which Lester also handles with a pleasingly light touch. This tune also gets an okay slice by the Diamonds on the Coral label.

Dolly McVey: "It's My Heart"-"Nobody Told Me" (Ruby). This new indie label gets off to a fast start with this release. Songstress Dolly McVey impresses as a pro talent and she has a cute number in "It's My Heart." "Nobody Told Me" is okay but in a more routine vein.

The Dream Weavers: "It's Almost Tomorrow"-"You've Got Me Wondering" (Decca). New Decca vocal group, The Dream Weavers, register with a pleasing, unaffected style that blends both the pop and hillbilly qualities. Combo has a promising side in the ballad. "It's Almost Tomorrow," with the flip an uptempo entry without too much impact.

The Rhythmettes: "The Bridge of Love"-"Show Me The Way" (Victor). Femme vocal crew, The Rhythmettes has the typical characteristics of most of the new singing groups riding the rock 'n' roll tide. Group has a good beat and belts hard. "The Bridge of Love" is a good slow rhythm ballad while the flip, as usual, steps up the tempo for the change of pace.

Best Bets

PATTI PAGE ..... **CROCE DI ORO**
(Mercury) ..... *Search My Heart*

HARRY BELAFONTE ..... **HELLO, EVERYBODY**
(RCA Victor) ..... *Troubles*

TONY BENNETT ..... **TELL ME THAT YOU LOVE ME**
(Columbia) ..... *How Can I Replace You*

LILLIAN BRIGGS ..... **GIVE ME A BAND & MY BABY**
(Epic) ..... *It Could've Been Me*

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COAST PUBLICIST DOFF SETS OWN INDIE DISKERY

Hollywood, Sept. 20.

Vet publicist Red Doff has formed his own indie diskery, Nova Records. Harold Spina Jr. will be in charge of national exploitation and promotion.

Initial disk release skedded by Doff is "Wake the Town and Tell the People," cut by his client, Jerry Colonna, backed by Ross Bagdasarian's "When You See A Pretty Girl." Latter tune, one minute, is one of the shortest records ever waxed.

Eddy Howard Band Into Roosevelt Grill

Eddy Howard orch, which has been active in the midwest, will make its first stand in New York in four years at the Hotel Roosevelt, N. Y. Grill starting next Monday (26). Howard will stay until Guy Lombardo returns to his regular bailiwick at the Roosevelt Nov. 4.

Tommy Purcell orch will alternate with Howard on the bandstand.

Lerner Joins Mills

Howard Lerner moved into the advertising manager's post at Mills Music this week.

He replaces Jay Leipzig who ankled the firm for a promotion spot with the Big Three.

Album Reviews

Bing Crosby's unique status as a top pop singer for more than two decades is summed up in this newest $17.50 deluxe package of "Old Masters," a three 12-inch longplay platter collection of Crosby sides made between 1934 and 1949. In these 36 selections, Crosby is undoubtedly at his peak, a singer who could handle any kind of song, from ballad to jump number, with a mellowness, a beat and a baritone nonchalance that once set a pattern for a whole generation of male singers.

"Old Masters" is a sequel to last year's "Decca's "Bing" package and in many respects this one is superior in its repertoire and programming. These are the sides, incidentally, which always could be heard at any time of the day at some point on the radio dial only a few years ago.

Though Crosby may have recently yielded some ground to the belters, the moaners and the rock 'n' rollers, it's an odds-on bet that his wax output will be around long after the latter-day song purveyors have been assigned to the limbo of passing fads. Decca has dressed up this collection in a handsome box with a long and literate liner by Gilbert Millstein. Specific details on the background orchs should have been included for the discophiles.

An even earlier collection of Crosby recordings, made in 1931 for the old Brunswick label, has been reissued on a Brunswick 12-inch LP. The rendition of his theme, "Where The Blue of the Night Meets The Gold of the Day," is alone worth the price of admission. The trademarked early Crosby scat interpolations are also prominent on this platter.

Columbia has been one of the slicker album packagers of late and again delivers an imaginative and sales-showmanly series in four handsome 12-inchers under the overall title of "Music for Gracious Living." The album sets are titled "Buffet," "Foursome," "After the Dance," "Barbecue," and "Do-It-Yourself" Nos. CL 694-5-6-7-8 respectively and are appropriately "linered" with recipes to fit the titles. In "Do-It-Yourself," the liner is a practical exposition on building a playroom. The Peter Barclay orchestra does a svelte job with the popular standards, dominantly but not entirely an alltime ASCAP hit parade, with strong accent on yesteryear musicomedy and operetta excerpts. The covers are imaginative, compellingly commercial for eye-appeal on sales counters, and the overall concept is geared to the modern idea of "gracious living." It's another example of sales sagacity for, by adding a neat little "theme" gimmick, what would be just another medley of 12 popular standards (six per side) assumes greater proportions and added merchandising values as mood music with a social, hobby, or gastronomic peg. *Abel.*

Sammy Davis Jr.: "Just For Lovers" (Decca). Having hit big with the first Sammy Davis Jr. package, Decca has followed up with another standout lineup of standards for belting by this talented young Negro performer. Davis may not have the best pipes in the business, but he sells everything he does to the hilt. The title of this package suggest another "mood music" al-

(Continued on page 56)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Sept. 9-15, 1955

A Blossom Fell	Shapiro-B
A Satisfied Mind	Starrite
Ain't That a Shame	Commodore
Angel Bells	Mills
Autumn Leaves	Ardmore
Bible Tells Me So	Paramount
Fooled	Harms
Give Me Love	H&R
Hard to Get	Witmark
He	Avis
Hummingbird	Jungnickel
I Love You Fair Dinkum	Mills
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's All Right with Me—*"Can-Can"	Chappell
Learnin' the Blues	Barton
Learning to Love	Trinity
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
May I Never Love Again	Broadcast
Moments to Remember	Beaver
People Will Say We're in Love—†"Oklahoma"	Williamson
Por Favor	Paxton
Rockin' the Cha Cha	Porgie
Seventeen	Lois
Suddenly There's a Valley	Warmen
Surrey with the Fringe on Top—†"Oklahoma"	Williamson
Sweet Song of India	Tee-Kaye
Tina Marie	Roncom
Toy Tiger—†"Private War of Major Benson"	Northern
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
You Are My Sunshine	Southern
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

Ain't That a Shame	Commodore
Autumn Leaves	Ardmore
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Blue Star	Young
Cha Cha Cha in Blue	Pemora
Cuban Donkey	Mills
Domani	Montauk
Hard to Get	Witmark
He	Avas
Honey Babe—†"Battle Cry"	Witmark
I Want You to Be My Baby	Victory
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's All Right with Me"—*"Can-Can"	Chappell
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Love Can Happen Anytime	Mills
Love is Many-Splendored—†"Love Is Splendored"	Miller
Maybellene	Arc
Miss America	Command
My Bonnie Lassie	Leeds
No Place to Hide	Meridian
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Song of the Dreamer	Ludlow
Suddenly There's a Valley	Warmen
Tina Marie	Roncom
Toy Tiger—†"Private War of "Major Benson"	Northern
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary

VARIETY 10 Best Sellers on Coin-Machines

1. YELLOW ROSE OF TEXAS (7)	Mitch Miller	Columbia
	Johnny Desmond	Coral
2. WAKE THE TOWN AND TELL THE PEOPLE (4)	Les Baxter	Capitol
	Mindy Carson	Columbia
3. AIN'T THAT A SHAME (8)	Pat Boone	Dot
	Fats Domino	Imperial
	Ronnie Gaylord	Wing
4. LOVE IS A MANY-SPLENDORED THING (2)	Four Aces	Decca
	Don Cornell	Coral
5. SEVENTEEN (6)	Fontane Sisters	Dot
	Boyd Bennett	King
	Rusty Draper	Mercury
6. LONGEST WALK (3)	Jaye P. Morgan	Victor
7. BIBLE TELLS ME SO (1)	Nick Noble	Wing
	Dick Cornell	Coral
8. MAYBELLENE (3)	Chuck Berry	Chess
	Jim Lowe	Dot
9. HARD TO GET (13)	Gisele MacKenzie	Label X
10. MOMENTS TO REMEMBER (1)	Four Lads	Columbia

Second Group

LEARNIN' THE BLUES	Frank Sinatra	Capitol
ROCK AROUND THE CLOCK	Bill Haley's Comets	Decca
HOUSE OF BLUE LIGHTS	Chuck Miller	Mercury
I'LL NEVER STOP LOVING YOU	Doris Day	Columbia
	Les Baxter	Capitol
SONG OF THE DREAMER	Eddie Fisher	Victor
	Johnnie Ray	Columbia
TINA MARIE	Perry Como	Victor
UNCHAINED MELODY	Roy Hamilton	Epic
	Al Hibbler	Decca
	Les Baxter	Capitol
GUM DROP	Crew-Cuts	Mercury
I WANT YOU TO BE MY BABY	Georgia Gibbs	Mercury
	Lillian Briggs	Epic
HUMMINGBIRD	Les Paul-Mary Ford	Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Musicologist Jim Walsh on Hillbilly Champs: Dalhart Vs. Rodgers, et al.

Vinton, Va.

Editor, VARIETY:

For several years some of us who know our way around the history of "hillbilly" and folk music recording have been doing a slow burn. The reason for our smouldering state is the persistent, well publicized and apparently well financed propaganda drive to crown the late Jimmy Rodgers the all-time champion hillbilly recording artist—an honor he simply doesn't rate.

What follows is written with no animus toward the memory of the Mississippi brakeman, who was a good back-country yodeler but not much more than that. But truth is truth and facts are facts, and the truth about Jimmy Rodgers should be separated from the legend that has already grown up around his name—presumably because of his untimely early death from TB. Like such disparate men as Poe, Stephen Foster, and F. Scott Fitzgerald, Rodgers has profited posthumously from personal misfortune.

The pro-Rodgers blurbs usually run to the effect of one issued a few months ago by a Mississippi congressman at a Rodgers memorial celebration. They say that until Rodgers began recording in 1927 there was no interest to speak of in hillbilly music and that it was his influence that made hillbilly an important factor of the American musical business.

It's a fetching theory. But it just isn't so.

The truth is that the hillbilly business, from the recording point of view, began around 1923-24, when Okeh sent a scouting expedition into the southern mountains and the far Deep South. The expedition came up with some big baek country stars. Among them was the late "Fiddlin' John" Carson, a Georgia fiddle player, many of whose records, such as "You'll Never Miss Your Mother Till She's

(Continued on page 54)

GARNER'S CLEVE. PACT HINGED TO A. L. RACE

San Francisco, Sept. 20.

Erroll Garner, currently in a three-week stand at the Black Hawk ending Sept. 25, has an unusual contract with the Loop Lounge in Cleveland. He's due to open there Sept. 29, but if the Clevcland team wins the American Lcague baseball pennant, he's committed to open two days earlier with a hike in salary and box seats to all Cleveland World Series games.

Garner, whose piano album releases have been consistent bestsellers, is currently being angled by all the major companies for a term pact. He denies that he's about to sign with Columbia Records, as reported last week. Garner's current disk affiliation is Mercury Records.

3 Bill Haley Comets Out; Seen Forming Own Combo

Philadelphia, Sept. 20.

Three members of Bill Haley's Comets, rock 'n' roll outfit, left the unit following a playing date Saturday night (17) at the Broadwood Hotel. They are Marshall Lytell, bass; Dick Richards, drums, and Joe Ambrosi, saxophonist.

Reports of dissension were scouted by James ("Lord Jim") Ferguson, Haley's combination manager-publicist. Ferguson said the men asked for their release two weeks ago to form a new combo and Haley let them go.

Four replacements will now give Haley a seven-piece combo. Newcomers are Al Rex, bass; Fran Beecher, formerly with Benny Goodman, lead guitar; Dorr Rudman, drums, and Rudy Pompilli, saxist lately with Ralph Materie.

Bill Haley & His Comets are going on a wax binge this week for Decca when they will etch some 20 sides. Included are tunes for two albums, one to be a Christmas release, in addition to some singles. Haley has been one of the hottest names in the rock 'n' roll market with "Shake, Rattle and Roll" and "Rock Around the Clock," having topped the 1,000,000 sales marker.

EPIC TO REACTIVATE OKEH SUBSID LABEL

After lying dormant for some time, Epic Records will reactivate its subsid label, Okeh, for a push into the rhythm & blues field. For the past several months, Epic had been concentrating on a buildup of its pop and classical lines.

Marvin Holtzman, Epic's pop a&r chief, will handle the a&r chores for Okeh. The push will kick off with such artists as Big Maybelle, Brook Benton and Carmen Taylor.

Bethlehem Records Inks M. Maxwell to 3-Yr. Pact

Marilyn Maxwell has been signed to a three-year recording contract by Bethlehem Records. Deal calls for her to wax two albums annually in addition to single sides.

Initial sides will be cut next month under the conductorship of Frank Comstock.

Best British Sheet Sellers

(Week ending Sept. 10)

London, Sept. 13.

Ev'rywhere ..... Bron
Unchained Melody..... Frank
Evermore ..... Rogers
Learnin' the Blues..Connelly
I Wonder .....Macmelodies
Blue Star.....Victoria
Every Day My Life...Robbins
John and Julie.....Toff
Stars Shine .....Maurice
Close the Door.....Duchess
Dreamboat .....Leeds
Stranger in Paradise...Frank

Second 12

Where Dimple Be...Cinephonic
You, My Love .....Dash
Softly .....Cavendish
Cherry Pink .....Maddox
Don't Worry .....Wright
How Love Song Born..Chappell
Stowaway .....Morris
Mama .....Macmelodies
Cool Water .....Feldman
Bridges of Paris....Southern
Love Me or Leave Me...Prowse
Man From Laramie...Chappell

MGM BOWING BRANDON

Johnny Brandon, English crooner, gets his first crack at the U. S. market via the MGM label. He'll debut on MGM with a coupling of "Don't Worry" and "Sing Me Something Soft and Sentimental."

Platter is set for Oct. 7 release.

'Jazz at Philharmonic' Tees New Season With Capacity 24G Take in New York

RICH BACK TO NITERIES AS SINGLE AFTER 'JATP'

Hollywood, Sept. 20.

Vet-drummer Buddy Rich, currently making p.a.'s with Norman Granz's "Jazz at the Philharmonic" concerts, is returning to niteries as a single as soon as the "JATP" trek is over.

Nick Castle is prepping the act, which will feature Rich singing, dancing, and of course, drumming.

Jazz in Town Hall, N. Y., Kicks Off Oct. 9 in N.Y.

Town Hall, New York longhair concert hall, kicks off a jazz binge next month when Monte Kay and Pete Kameron launch the first of their "Jazz in Town Hall" series. Initial bash in the series is set for Oct. 9 with the other dates yet to be set.

Bill will feature the Modern Jazz Quartet, the Jay & Kai Quintet, clarinetist Tony Scott and warblers Chris Connor and Sylvia Syms. Deejay Mitch Reed will emcee.

"Jazz at the Philharmonic" warmed up for its 16th national tour at New York's Carnegie Hall Saturday (17), pulling in a capacity house at two performances for a hefty $24,000 gross. JATP's actual takeoff point was in Hartford the night before, where it drew a capacity $13,000.

With virtually no jazz package opposition this time out, Norman Granz, JATP's helmsman, looks in good shape to crack through his $7,000 nightly nut on the trek which carries the outfit through 47 cities. Granz's weekly payroll for the unit, which features Ella Fitzgerald, Buddy Rich, Gene Krupa, Dizzie Gillespie, Illinois Jacquet, Flip Phillips, Lester Young, the Oscar Peterson Trio and Roy Eldridge among others, comes close to $20,000. Rentals, travel and promotional costs account for the rest of the costs.

Granz has been working the jazz concert angle since 1944 and has developed plenty of savvy in whipping up a payoff musical unit. The program isn't pegged strictly for the blue-jean jumpers, but for a trade that can shell out as high as $4.75, the Carnegie Hall top. The accent is on musicianship rather than frenetics and it's only when the skinbeaters, Rich and Krupa, go to town, that the aud goes wild. The others receive proper attention and appreciation.

Ella Fitzgerald has the key spot in the layout and she comes across for a hefty score with a songalog that includes "I Get a Kick Out of You," "Learnin' the Blues," "I Want You to Be My Baby," "Lullaby of Birdland" and "It Might as Well Be Spring." She wraps up the house and only a noisy drum challenge between Rich and Krupa could possibly follow.

The tootlers dominate the first half and display a bagful of interesting techniques. Bill is loaded with sax men (Phillips, Young and Jacquet) but each one's style is so varied that it never gets tiring.

The Carnegie Hall gig was 30% ahead of last year's take. On Sunday (18), the package shuttled to Boston, where it pulled in a solid $14,000. Hurricane warnings along the east coast Monday (19) held the Brooklyn Paramount take that evening down to $7,000. *Gros.*

WARING $4,700, CANTON; $700 LOSS TO BACKER

Canton, O., Sept. 20.

Aldee Productions is considering a hillbilly show as its second promotion, following the well-attended, popular but money-losing presentation of Fred Waring's "Hear! Hear!" in Memorial Auditorium last week.

The musical songfest attracted 3,400 fans who paid about $4,700, which meant about $700 loss to backer Al Dashbaugh, former Carrollton grocer. Radio disk jockey Denny Devers handled management for Aldee.

RCA Adds McKusick To Roster of Jazzmen

Hal McKusick, alto sax jazzman, has been signed by RCA Victor for a series of albums. He formerly worked for the indie Bethlehem label.

Victor, meantime, is planning release of its first "Jazz Workshop" set early next year with Al Cohn featured. Under this series, various jazzmen will be given wide latitude in selecting and arranging whatever material they want. "Jazz Workshop" is under the general supervision of Jack Lewis, Victor's jazz chief.

Lieberson Returns to U.S.

Goddard Lieberson, Columbia Records exec veepee, returned to his New York desk yesterday (Tues.) after four weeks in England and the Continent.

He was accompanied by his wife, Vera Zorina.

Name bands booked to play one-nighters at Sevenoaks Country Club in San Antonio include Jan Garber orch, Oct. 12, Guy Lombardo, Nov. 1, and Ralph Flanagan, Nov. 29.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**MITCH MILLER** (Columbia)	Yellow Rose of Texas
2	3	**FOUR ACES** (Decca)	Love Is Many-Splendored
3	2	**PAT BOONE** (Dot)	Ain't That a Shame
4	6	**ROGER WILLIAMS** (Kapp)	Autumn Leaves
5	7	**LES BAXTER** (Capitol)	Wake the Town Unchained Melody I'll Never Stop Loving You
6	5	**CHUCK BERRY** (Chess)	Maybellene
7	4	**BILL HALEY'S COMETS** (Decca)	Rock Around the Clock Razzle-Dazzle
8	..	**FOUR LADS** (Columbia)	Moments to Remember
9	8	**FONTANE SISTERS** (Dot)	Seventeen
10	9	**JAYE P. MORGAN** (Victor)	Longest Walk

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*YELLOW ROSE OF TEXAS	Planetary
2	2	*LOVE IS A MANY-SPLENDORED THING	Miller
3	5	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
4	7	*AUTUMN LEAVES	Ardmore
5	3	†AIN'T THAT A SHAME	Commodore
6	4	†SEVENTEEN	Lois
7	9	*BIBLE TELLS ME SO	Paramount
8	8	†MAYBELLENE	Arc
9	6	*ROCK AROUND THE CLOCK	Myers
10	..	*HARD TO GET	Witmark

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Lou Dennis—WBBT—Waterbury	Jerry Strong—WMAL—Washington	Herb Fontaine—WJDA—Quincy	Tony Donald—WITH—Baltimore	Joe Smith—WVDA—Boston	Tal Hood—WFGM—Fitchburg	Charlie Mansfield—WESX—Salem	Danny Fusco—WRUN—Rome-Utica	Mac McGuire—KYW—Philadelphia	Art Pallan—WWSW—Pittsburgh	Jack Bennett—WIIWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Bob N. Perry—WQAM—Miami Beach	Pat Chambers—WFLA—Tampa	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Don Wallace—KTUL—Tulsa	Bill Dawson—WQOK—Greenville	Bruce Hayes—KLIF—Dallas	Dave Walshak—KCTI—Gonzales	Carl Stutz—WRVA—Richmond	MIDWEST: Bill Anson—WAIT—Chicago	Sandy Singer—KCRG—Cedar Rapids	Marty McNeeley—WJR—Detroit	Robin Seymour—WKMH—Dearborn	Carl Shook—WJIM—Lansing	Jack Thayer—WTCN—St. Paul-Mpls.	Eddie Clarke—WHB—Kansas City	Jim Price—KOWH—Kansas City	Ron Dunn—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Rudy Ertls—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	FAR WEST: John McShane—KMPC—Los Angeles	Russ Coglin—KRKO—Oakland	Bob Martin—KMYR—Denver	Len Ross—KBMI—Reno	Bill Previtti—KDEF—Alburquerque	Bob Kirkendall—KYAN—Portland	TOTAL POINTS
1	2	7	Four Aces	Decca	*Love Is Many-Splendored	3	7	2	6	5	10	..	..	7	..	1	1	3	2	..	..	..	6	4	..	5	6	4	4	2	..	4	..	..	3	1	2	2	..	1	1	6	..	1	6	203
2	1	9	Mitch Miller	Columbia	*Yellow Rose of Texas	1	8	1	..	..	..	..	1	6	6	5	2	1	3	1	1	5	1	..	1	..	1	10	..	6	10	1	..	..	7	..	..	..	..	2	2	3	3	4	194
3	5	6	Roger Williams	Kapp	*Autumn Leaves	6	3	4	..	3	..	..	2	4	..	2	..	..	..	..	..	3	..	..	..	..	..	..	..	3	..	4	6	..	4	4	1	9	6	5	..	2	..	127
4	3	12	Pat Boone	Dot	†Ain't That a Shame	2	..	..	2	2	..	..	..	..	..	..	..	2	..	..	..	..	3	..	2	..	..	..	1	..	..	3	..	8	6	..	5	..	..	3	..	..	5	1	109
5	12	4	Four Lads	Columbia	*Moments to Remember	..	5	..	..	..	..	1	1	3	..	..	3	6	..	..	..	6	..	9	..	4	8	..	1	1	8	..	..	10	..	1	1	..	..	..	..	..	..	..	108
6	7	8	Jaye P. Morgan	Victor	*Longest Walk	..	4	6	4	7	..	..	..	..	..	4	3	..	..	..	3	..	9	..	7	..	2	7	..	..	3	..	..	10	5	..	..	5	..	4	9	..	..	95
7	42	7	Don Cornell	Coral	*Bible Tells Me So	..	..	..	..	4	4	..	..	..	..	..	5	..	..	..	2	..	..	3	..	..	3	8	..	..	..	..	1	4	..	..	..	..	5	..	..	..	9	73
8	4	9	Johnny Desmond	Coral	*Yellow Rose of Texas	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	1	..	3	..	..	..	5	..	1	..	..	4	..	..	..	..	..	..	..	71
9	8	12	Perry Como	Victor	†Tina Marie	..	..	9	..	6	..	..	4	2	5	6	..	..	6	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	9	3	..	..	..	4	..	10	..	..	66
10A	9	4	Lillian Briggs	Epic	†I Want You to Be My Baby	1	..	..	..	..	2	..	..	10	..	..	..	5	..	..	..	1	..	10	8	..	..	..	..	..	..	9	2	..	4	7	..	..	..	..	..	..	..	..	62
10B	17	4	Gogi Grant	Era	†Suddenly There's Valley	..	..	..	..	..	3	7	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	10	..	..	6	..	..	..	3	..	3	2	..	1	..	..	..	62
12	..	2	Al Hibbler	Decca	†He	..	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	..	5	3	..	..	..	..	6	..	5	..	..	..	..	..	..	48
13	34	2	Cheers	Capitol	†Black Denim Trousers	..	..	..	..	..	10	..	..	..	9	..	..	1	8	..	..	..	..	..	..	..	7	5	..	8	..	2	..	..	9	..	7	..	..	..	..	..	..	44
14	11	8	Fontane Sisters	Dot	†Seventeen	..	..	..	3	..	..	..	..	8	..	..	5	..	..	6	..	..	..	..	..	..	..	2	..	..	..	10	10	..	..	..	..	..	..	..	..	8	5	42
15	28	20	Bill Haley's Comets	Decca	*Rock Around the Clock	8	..	..	..	..	..	..	..	..	1	..	4	..	..	..	..	..	..	3	..	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	2	40
16	10	13	Les Baxter	Capitol	*Wake the Town	..	9	..	..	..	..	..	..	..	3	7	6	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	39
17	25	6	Chuck Berry	Chess	†Maybellene	7	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	2	..	2	..	..	..	..	8	..	..	..	7	..	..	10	..	..	..	..	..	..	..	38
18A	15	5	Georgia Gibbs	Mercury	†I Want You to Be My Baby	..	..	5	10	..	..	..	..	..	..	8	9	..	..	..	..	..	..	..	..	..	..	..	..	4	4	7	..	..	..	7	..	..	..	10	..	..	..	35
18B	20	14	Julius LaRosa	Cadence	†Domani	..	..	7	5	..	..	..	..	9	..	..	..	..	..	5	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7	..	35
20A	15	5	Crew-Cuts	Mercury	†Gum Drop	9	..	..	7	..	..	..	..	..	..	..	..	4	..	..	4	5	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	33
20B	34	3	Frank Sinatra	Capitol	*Same Old Saturday Night	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	2	..	..	9	7	7	3	..	..	..	33
22A	40	4	Eddie Fisher	Victor	†Song of the Dreamer	..	2	..	..	..	..	..	..	..	..	..	7	..	..	10	..	..	..	..	3	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	10	31
22B	44	2	Billy Vaughn	Dot	*Shifting Sands	..	..	..	..	..	..	..	..	1	..	..	..	9	..	..	..	..	..	..	..	..	..	9	10	6	..	1	..	..	10	..	..	..	..	..	..	..	..	31
24A	..	1	Rusty Draper	Mercury	*Shifting Sands	..	..	..	..	..	8	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	2	10	..	7	..	..	..	..	..	..	..	30
24B	13	12	Les Paul-Mary Ford	Capitol	*Hummingbird	..	..	..	9	..	..	..	5	..	..	..	..	..	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	3	30
26	19	13	Doris Day	Columbia	*Never Stop Loving You	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	6	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	27
27	27	8	Nick Noble	Wing	*Bible Tells Me So	..	..	..	..	..	..	..	..	4	..	..	..	3	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	26
28	22	3	Ames Bros	Victor	*My Bonnie Lassie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	7	..	9	..	..	..	..	3	..	..	9	..	..	6	..	25
29	6	16	Gisele MacKenzie	Label X	*Hard to Get	..	..	..	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	23
30	..	1	Julius LaRosa	Cadence	†Suddenly There's Valley	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..	..	22
31	14	7	Mindy Carson	Columbia	*Wake the Town	5	..	..	..	..	..	..	10	..	..	..	..	2	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	21
32	..	2	Gordon Jenkins	Decca	*Goodnight, Sweet Dreams	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	7	6	..	8	..	..	..	..	..	..	..	..	..	20
33	31	3	Rusty Draper	Mercury	†Seventeen	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	19
34	..	1	Richard Maltby	Label X	*Book of Love	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	..	..	..	..	..	..	..	..	..	..	..	..	16
35A	..	1	Joni James	MGM	*You Are My Love	10	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	14
35B	..	9	Boyd Bennett	King	†Seventeen	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37A	18	8	Perry Como	Victor	*Fooled	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37B	29	2	Frankie Laine	Columbia	†Hawk-Eye	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39A	..	1	Alan Dale	Coral	†Rockin' the Cha-Cha	..	..	..	..	..	..	5	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	..	1	Robbin Hood	MGM	†Dancin' in My Socks	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	11
41A	36	4	Four Freshmen	Capitol	*Day By Day	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41B	23	21	Frank Sinatra	Capitol	*Learnin' the Blues	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	10
43A	31	2	Don Cornell	Coral	*Love Is Many-Splendored	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
43B	..	1	Jack Pleis	Decca	*Lies	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	9
45	25	13	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8

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RCA VICTOR

Jim Walsh On Hillbillies

Continued from page 51

Gone" and "Old Joe Clark" were terrible from the standpoint of recording as well as singing and playing, but nevertheless were sensationally successful in Southern redbrush bailiwicks. Some sold from 500,000 to a million copies before Okeh decided they were so bad they simply must be re-recorded.

Another prize Okeh recruit was a Virginia mountain musician, the late Henry Whitter of Fries, Va. Whitter, a strapping genial fellow whom I knew well before his death about 15 years ago in a North Carolina insane asylum, played the mouth harp and git-tar and sang through his nose. His strident style was just what the rustics wanted and so his Okeh record of "The Wreck of the Southern Old 97" and "The Lonesome Road Blues" swept the south.

Enter Vernon Dalhart

Enter now the man who deserves the title of champion all-time hillbilly recording artist — one whose sales for several years made all the rest seem small potatoes — Vernon Dalhart.

To meet an anticipated objection, I'll concede that Dalhart was not born a hillbilly. Dalhart — his real name was Marion Try Slaughter— was born in Jefferson, Texas, and took his professional name from the two nearby Texas towns of Vernon and Dalhart. After a very thorough musical training he came to New York and became a member of the Century Opera Co., singing tenor roles in light opera and frequently appearing in Gilbert & Sullivan productions. In 1916 he began to make records, singing mostly popular songs (incidentally, his Edison interpretation of "Can't You Hear Me Callin' Caroline?" is the best ever put on records), but also venturing occasionally into the operatic field where he was thoroughly at home. He was able to sing with so convincing a Negro accent that most listeners, not seeing him, would have sworn he was colored, yet when he wished his voice was completely free of any sectionalism coloring.

Dalhart's career took a dramatic change when he heard Whitter's Okeh record of "The Wreck of the 97." Himself able to play the mouth harp and familiar with many southern and western folk tunes he had heard during his Texas boyhood, he decided there was going to be big money in hillbilly records. So he copied the words of Whitter's "Wreck" and recorded it first for Edison, with a blackface comedy number by Ernie Hare on the other side. It sold big in 1924, a bad year for record sales. Then Dalhart coupled it with "The Prisoner's Song" and made it for Victor. It became the biggest seller that Victor (which issues the Jimmy Rodgers records) had ever had up to that time — possibly the biggest it ever has had.

The gentleman from Mississippi proudly said more than 5,000,000 copies of Jimmy Rodgers' records have been sold. Sure, that's a lot of records — but what of the reported 7,000,000 copies that Dalhart's one Victor record of "The Wreck of the 97" and "The Prisoner's Song" have racked up?

On 30 Labels or More

But that was just the start of Dalhart's hillbilly career. Unlike Rodgers, who signed an exclusive contract with Victor, Dalhart freelanced. He sang, without exception, for every American record company east of the Mississippi—some 30 or more. You could buy his records, under his own name and a score or more of nom-de-disks, at a wide range of prices. You could get him on Madison records (as "Jeff Calhoun") for 10c; 35c put you into the Cameo class, and 50c into Columbia's Harmony and Velvet Tone series. On Velvet Tone he was known as Mack Allen. Seventy-five cents bought Dalhart on Victor, Columbia, Brunswick, Okeh and many others, while finally you could plop down a dollar for him on an Edison Diamond Disk. Dalhart's specialty soon became songs of wrecks and disasters, most of them written by Carson J. Robison under aliases like Carlos B. McAfee (Robison doesn't remember how he hit on that one) and Maggie Andrews—Robison's mother's name. Every time the Shenandoah crashed, a train wrecked or there was a calamity of nature, Dalhart recorded the gruesome details for the benefit of his yokel audience. And how they sold! From 1924 to 1930 he made thousands of titles, more than any other singer of the period. Their aggregate sale is something to stagger the imagination.

Dalhart's decline as a hillbilly performer came about because of his split with Robison, who had become his duet partner. Dalhart had some qualities that didn't endear him to most of his associates, and Robison resented it when Dalhart demanded an even-stephen split on the royalties on songs which Robison wrote. So Robison formed a new partnership with Frank Luther (as "Bud Billings") and Dalhart's sales began dropping off. By 1931 he was through—but it looked then as if the record business had gone up the spout, anyway. He did make a brief comeback as a Bluebird recording artist in 1939, but his records didn't sell.

At any rate, on the basis of total sales, Vernon Dalhart, not Jimmy Rodgers, is the all-time hillbilly recording artist. (He is also one of the few who knew how to sing). I'm confident, too, that Carson Robison, who is still active, could show much larger aggregate sales than Rodgers. So probably could the Carter Family.

And long before the wistful little brakeman came along, Columbia has established a strong field of hillbilly recorders, with the enormously popular blind tenor, Riley Puckett, Gid Tanner and his Skillet Lickers, Clayton McMichen and a raft of others. Victor also had a stable of good sellers and Brunswick had Macfarland & Gardner, Buell Kazee and others. But Dalhart was, and I am confident, still is the tops.

I am not writing in any effort to short-circuit the Rodgers legend. No doubt memorial meetings will continue to be held and ill-informed, rather than deliberately misinforming, speakers will go right on asserting things that are contrary to the facts. But in the interest of historical accuracy I do feel that the truth should appear in VARIETY. *Jim Walsh.*

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ALL THIS IS MINE (Pinelawn)			
ROY HAMILTON (Epic)	82(Excellent)	B (Very Good)	Excellent
BACK TRACK (Duchess)			
SAMMY DAVIS, JR. (Decca)	78 (Good)	B (Very Good)	Fair
BRIDGE OF LOVE (Lowell)			
THE RHYTHMETTES (Victor)	76 (Good)	Best Bet	
COME SPRING (Kahl)			
KITTY KALLEN (Decca)	77 (Good)	Sleeper of The Week	Best Bet
HOME SWEET HOME ON THE RANGE (Starstan)			
KAY STARR (Victor)	Spotlight	Disk of the Week	Good
I LAY ME DOWN TO SLEEP (Meridan)			
JONI JAMES (MGM)	82(Excellent)	Disk of the Week	Good
I'M SO GLAD (Nassau)			
JOHNNY DESMOND (Coral)	78 (Good)	B+(Excellent)	
MICKEY AND SYLVIA (Rainbow)		B+(Excellent)	
JOHNNY BE SMART (Stratton)			
SARAH VAUGHAN (Mercury)	82(Excellent)	Sleeper of the Week	Best Bet
A LITTLE VOICE (Patricia)			
ROY HAMILTON (Epic)	77 (Good)	B+(Excellent)	Fair
MY BOY—FLAT TOP (Lois)			
BOYD BENNETT (King)	Spotlight	Best Bet	
NIP SIP (Goday)			
FRANKIE LESTER ("X")	78 (Good)	B+(Excellent)	
THE CLOVERS (Atlantic)	R&B Best Buy	R&B Award	
THE DIAMONDS (Coral)	75 (Good)		
POR FAVOR (Winneton)			
VIC DAMONE (Mercury)	78 (Good)	B+(Excellent)	Best Bet
JUNE VALLI (Victor)	76 (Good)	B (Very Good)	Good
BILLY MAY ORCH. (Capitol)	74 (Good)	B+(Excellent)	Very Good
HELENE DIXON (Epic)	73 (Good)	B (Very Good)	Good
RED PETTICOATS (Studio)			
DAVID CARROLL (Mercury)	77 (Good)	B (Very Good)	Good
SHUF-A-LIN' SHOES (Coliseum)			
THE PEPPERMINTS (Mercury)	77 (Good)	B (Very Good)	
SOMEONE YOU LOVE (Bradshaw)			
NAT "KING" COLE (Capitol)	Spotlight	Disk of the Week	Best Bet
TWIN 88 BOOGIE (Pure)			
DAVID CARROLL (Mercury)	77 (Good)	B (Very Good)	Excellent

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ASCAP Sales Shuffle

James L. Cleary has been named mideastern division manager for ASCAP and will supervise the Society's sales operations in Cincinnati, Pittsburgh and Cleveland.

Cleary had been district manager of the ASCAP branch office in Cleveland.

Raymond G. Carpenter, former field rep in Cincinnati, has been promoted to district manager of the Pittsburgh office.

Inside Stuff—Music

Marshall Stearns, who starts his annual seminar in "The Role of Jazz in America Culture" at the New School for Social Research, N. Y., Sept. 29, sees the contemporary rock 'n' roll phase of pop music as an early and elementary stage in the development of jazz. Stearns' 15-week course will cover the whole history of this uniquely American musical form from its beginnings in New Orleans to the "cool school" and things to come. Last year, Stearns toured his students through all of New York's major jazz spots from Harlem to Greenwich Village and demonstrated his ideas via "live" examples performed by top jazzmen. Stearns, incidentally, is associate professor of English at Hunter College and executive director of the Institute of Jazz Studies.

Decca Records has kicked off its fall album program with an elaborate disk jockey kit containing a sampling from the diskery's extensive release. Included in the boxed kit are 10 12-inch LPs and recorded interviews, with accompanying scripts by each of the artists featured on the platters. In a special promotion for its dance albums, Decca has made a tieup with several dress and fabric outfits who are putting out a new line of holiday dance dresses. The clothiers will exhibit their merchandise along with the Decca dance albums in member stores of the Independent Retailers Syndicate.

"Dogface Soldier" the tune which is used as the background theme to the new Universal pic, "To Hell and Back," was written early in 1942 by two soldiers, Bert Gold and Ken Hart, latter once a N. Y. Times correspondent. It was the first and only tune the duo ever wrote but it caught on with the infantrymen and was played frequently by combat division bands. Audie Murphy, star of "To Hell and Back," who was a real life GI hero, suggested to the producers that the tune be used as "authentic" soldier music. Universal paid Shawnee Press, publishers of the tune, $1,000 for the picture rights.

Lillian Briggs is the latest thrush to catapult into the big booking time via a single click disk. Virtually unknown two months ago, Miss Briggs broke through the wax barrier via her Epic etching of "I Want You to Be My Baby" and the bookings started to pour in. She's now set for a tele showcasing on Jackie Gleason's CBS-TV stanza Oct. 15. She's currently appearing at the Chicago Theatre, Chi, with Nat (King) Cole and is also slotted for two frames at the Copa, Pittsburgh, beginning Oct. 3. Her followup disk, "Give Me a Band and My Baby," hits the market this week.

Unusual fast action on a new song came when Pat Ballard brought a demo of "Bring Me A Bluebird" to Sid Kornheiser, and the E. H. Morris exec immediately whipped up enough excitement among a&r men so two major recordings hit the air last week, eight days after Ballard finished the tune. The Gaylords (Mercury) and Ralph Young (Decca) have the first slices to hit the market with several other companies covering. Ballard set the song in "Mr. Sandman" tempo, feeling enough time had elapsed for a followup to be in order.

Latest disk-tv tieup has been worked out between M-G-M Records and ABC-TV's "Rin-Rin-Tin" show. James Brown, who plays the role of Lt. Rip Masters on the series, will sing the tune, "The White Buffalo," on the Oct. 14 stanza and the diskery is shipping his slicing of the song to retailers a week before the airing. Special wraparounds calling attention to the tieup are being sent to deejays, one-stops and juke operators. Meanwhile, Brown heads east from the Coast Friday (23) to plug the disk.

The Crew-Cuts, who recently stepped into the commercial field with the Quartet Chemical Co. to manufacture Sh-Boom Shampoo and Collegiate Cream Oil, have turned over the firm's business interests to Mark Baskim, veepee of the Edison Chemical Co. of Chicago. The firm will continue under the name of the Quartet Chemical Co. and Baskim will take over the manufacturing and distribution of the products. The vocal group will be retained in the promotion of the products.

The supplement to Julius Mattfeld's Variety Music Cavalcade, printed in VARIETY, Sept. 7, inadvertantly credited the 1951 copyright, "On Top Of Old Smoky," to Lewis Music Corp. instead of Folkways Music Publishers. Folkways is a Howie Richmond subsid.

Due to a typographical error in last week's issue (14) of VARIETY, the reported net profit for Jack Arthur's 77th annual Canadian Exhibition was actually the production nut. The show grossed over $465,000 in 14 night performances and netted about $115,000. Production cost was $350,000.

Gray Moves to RCA

Joel Gray, young singer who got his wax start on the MGM label, is moving over to RCA Victor. Gray was pacted by Herman Diaz, aide to Joe Carlton, Victor's pop a&r chief. Gray will be Diaz's first major pop push since moving over from the international division several months ago.

Gray is huddling with Diaz this week on material for the four sides he's scheduled to cut for Victor. Gray, incidentally, is the son of Mickey Katz, Capitol Records dialectician.

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Look what's happening to "Miss Show Business"!

Saturday, September 24

She stars on the first of the mammoth Ford hour-and-a-half shows over the coast-to-coast CBS-TV network—

FORD STAR JUBILEE

20,000,000 Americans will be "out front" as Judy Garland does the songs that have made her the greatest singing star of them all. A record audience even for Judy!

Monday, September 26

Capitol Records proudly releases Judy's new album... it promises to be the hit of the year! The title...

MISS SHOW BUSINESS

Collected in one album for the first time: the outstanding songs from a fabulous career. Mixing laughter and tears as only she can, Judy sings great tunes from her Palace Theatre triumph, motion pictures, and later hits—all presented in a big high fidelity package.

33⅓ rpm W-676 45 rpm EDM-676

See her on the FORD STAR JUBILEE... listen to her on

Capitol RECORDS

On The Upbeat

New York

Abbey Albert orch set for an eight-week stand at Boston's Hotel Statler beginning Sept. 26 . . . **Rip Pemberton's** orch playing dance sets Friday and Saturday nights at Herb McCarthy's Bowden Square, Southampton, L. I., through Oct. 15 . . . **Ed Gollin** handling press for thrush **Peggy King** . . . **Susan Hunter** set for the Stagecoach Inn, Hackensack, N.J., Sept. 27 . . . **The Rover Boys**, recently pacted by the new Am-Par label, play the One-Two Club, Toronto, for two weeks starting Oct. 3.

Jerry Vale headlined at Pittsburgh's "I Am an American Day" Sunday (18) . . . **Joe Loco's** mambo quintet slotted for a week's stand at the Howard Theatre, Washington, starting Friday (23) . . . **Earl Bostic** opens at the Celebrity Club, Providence, for two weeks starting Sept. 26 . . . **Bill Hayes** hitting the road on a deejay plugging tour for his new Cadence release, "White Buffalo" and "Kwella."

Sammy Kaye cutting an album of old faves for Columbia to be called "Serenade for Dreamy Dancing" . . . **Harry Belafonte** into the Waldorf-Astoria Sept. 29 . . . **George Shearing** will pen a disk column for the new monthly mag, Limelight . . . **Herb Liebeck** heading up the artists relations department at Epic Records . . . **Joe Carlton**, RCA Victor's pop a&r chief, set an article on rock 'n' roll with Good Housekeeping mag . . . **Art Mooney** orch on a string of one-niters through Pennsylvania . . . **Connie Francis**, MGM Records thrush, set for a week's stand at La Vie beginning Oct. 1 . . . **Joni James'** fourth album for MGM Records set for Oct. 7 release.

"The Mort Nusbaum Show" begins its second year over WBBF, Rochester, Sept. 27 . . . **Jo Ann Tolley**, Jubilee Records thrush, kicks off a three-day stand at the Boulevard, Queens, Friday (23) . . . **The Mello-Larks** open at the Black Orchid, Chi, Oct. 11.

Hollywood

Peggy Lee's five-man rhythm combo, which backs her currently at the Sands, Las Vegas, includes **Gene Dinovi**, piano; **Larry Bunker**, drums; **Jack Costanza**, bongo and conga drums; **Bill Pitman**, guitar; **Don Prell**, bass . . . **Peny Sherrell** and **Phil Moody** have written the entire score for the new show at the Moulin Rouge . . . **George Jay** on a cross-country deejay tour plugging client's latest waxings . . . **Hank Thompson**, country & western artist on the Capitol label, will appear at the Texas State Fair in Dallas Oct. 8-18.

Alex North has been signed to score Metro's **Lillian Roth** biopic, "I'll Cry Tomorrow," starring **Susan Hayward** . . . **Franz Waxman**, who scored Bryna Productions' "The Indian Fighter," starring **Kirk Douglas**, has co-penned the title tune with lyricist **Irving Gordon** . . . Songstress **Gloria Wood** has been signed by Metro to enact a nitery singer in "Gaby," starring **Leslie Caron** and **John Kerr** . . . Chirp **Ronie Rae** has cut her initial record for the Goddy Bear label, owned by **Razel Miller** . . . Composer **Paul Zolla** has completed special arrangements and new musical material for **Irene Ryan**, who opens Sept. 26 at Amato's nitery in Portland, Ore.

Erroll Garner opens a 10-day stand at Cleveland's Loop Lounge Sept. 29 . . . **Dave Dexter**, international a&r man for Capitol Records, back from month-long European trek with **Lloyd Dunn**, Cap veepee . . . **Victor Young** has been set to conduct orch, compose original music and score dramatic segments of the new NBC-TV "Milton Berle Show" which debuts in color Sept. 27.

London

Ambrose is leading the 12-piece orchestra which opened at the Cafe de Paris Monday (19) . . . Bandleader **Reggie Gough** is in Harefield Hospital, Middlesex, suffering from heart trouble . . . Singer **Frankie Vaughan**, now starring in Claude Langdon's "Wildfire" ice show at Empress Hall, has a big role in a new film starring comedian Arthur Askey . . . **Johnnie Ray's** forthcoming variety tour of Britain (commencing Oct. 2) has been extended by two additional weeks in November.

BBC "Show Band Show" is to be featured in a strong new series on Sunday night BBC-TV programs designed to compete with the formidable commercial "Sunday Night at the London Palladium" series . . . The new **Ronnie Scott** band made an impressive debut at the Samson and Hercules Ballroom, Norwich, Friday (16) . . . **Clyde Ray**, formerly singer with **Tito Burns**, has joined the Kirchin Orchestra as featured vocalist.

Chicago

Patti Page cut a couple of sides for Mercury in Chicago for the first time in six years last week. Femme generally waxes in New York. New release is "Croce di Oro," flipped with "Search My Heart" . . . Wing Records coming out with LP's soon; one jazz release and a mood music LP are pencilled in to debut the new line . . . **Ken Harris** into the Buffalo Statler, Sept. 30 to Nov. 20 . . . **Chuck Foster** plays the Aragon, Chi, Oct. 16-Nov. 27 . . . **Russ Carlyle** set for a one-niter tour during the months of October, November and December . . . Chi's Cloister Inn starts a Sunday concert series Sunday (25); **Dick Marx** and **Johnny Frigo**, who play the Cloister on Mondays and Tuesdays, will be steadies for the Sunday series, with a different vocalist each week.

Pittsburgh

Johnny Smith combo set for Midway Lounge week of Oct. 10 . . . **Bob Sheetz** has replaced **Lou Blumer** on drums with **Tiny Wolfe** orch at Copa . . . **Al Fremont**, back home after summering in Chicago with **David Carroll** band, organizing a dixieland outfit for a run at the Merry-Go-Round. He opens there tomorrow (Wed.) . . . **Bill Bickel** has returned to Pittsburgh after spending nearly a year on the Coast and has re-formed his trio for a stay at the Bali-Kea . . . **Jimmy Spaniel** unit into the Jacktown Hotel after several months at Colonial Manor . . . **Bobby Cardillo** and **Joey Ann** are alternating at the piano at The Flame, formerly the Theatrical Bar, which **Tony Verdi** is hosting.

Frank Parker booked into the Twin Coaches for nine days beginning Oct. 14 . . . Nearby Uniontown going in for name band dance promotions again and **Stan Kenton** was the first to be presented at the Melody Roller Rink . . . **Joe Menham** combo into the Majestic Gardens again with start of fall season . . . **Walt Harper** band opened indefinite engagement Monday night (19) at Sky Vue . . . **Joe Consolo** playing organ at new Rendezvous, formerly Germaines' Lounge . . . **Frankie Marvin** and **Whitey Scharbo** outfits opened series of Wednesday night dances at Lexington Ballroom.

Scotland

Ted Heath and his band playing one-night dates at Aberdeen, Dundee, Edinburgh and Glasgow . . . **Rikki Fulton**, emcee of BBC Show Band, pacted for role in pantomime at King's Theatre, Edinburgh . . . **Slim Whitman's** "Rose Marie," on London label, topping local best-selling disks, with **Frankie Laine** in second position with "Strange Lady in Town" (Philips) . . . **Al Martino** pacted for vaude week at Empire, Glasgow, Oct. 3 . . . **The Southlanders**, Jamaican male vocal quartet; open resident season at Pavilion, Glasgow, Oct. 17 . . . **Deep River Boys** to Empire, Edinburgh, following Glasgow stint at Empire . . . **Kathie Kay**, Scot vocalist, inked for first of new tv series from Glasgow.

PROGRAM TO-DAY
YESTERDAY'S
"KITTY FROM KANSAS CITY"
Music by
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799 7th Ave. New York

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Yellow Rose (Planetary)	1	2	4	3	1	1	1	1	2	1	1	1	1	123
2	3	*Love Is Splendored (Miller)	3	3	2	2	4	2	6	6	4	7	3	2	4	95
3A	2	*Wake the Town (Joy)	5	..	3	5	3	5	5	2	3	4	5	5	3	84
3B	4	*Bible Tells Me (Paramount)	4	..	..	4	2	3	4	5	1	2	4	3	5	84
5	9	*Autumn Leaves (Ardmore)	2	1	1	1	10	..	2	9	..	5	2	..	..	66
6	5	†Seventeen (Lois)	6	..	..	6	5	6	7	3	5	3	7	10	2	61
7	6	*Never Stop Loving (Feist)	..	..	..	7	7	7	3	4	..	6	..	6	..	37
8	8	†Ain't a Shame (Commodore)	9	9	..	..	6	9	..	7	6	9	6	8	9	32
9	7	*Rock Around Clock (Myers)	..	..	..	8	..	4	..	10	..	8	8	..	6	22
10	10	*Hard to Get (Witmark)	..	..	7	..	8	8	10	8	..	10	9	7	..	21
11A	12	†Suddenly a Valley (H&R)	7	10	..	..	..	..	..	..	..	..	10	4	..	13
11B	11	*Kentuckian Song (Frank	..	5	..	..	..	..	..	..	7	..	..	..	8	13
11C	12	*Blue Star (Young)	..	4	5	..	..	..	..	..	..	..	..	..	..	13
14	..	†Tina Marie (Roncom)	..	..	..	..	..	10	8	..	..	..	..	..	7	8
15	..	†Domani (Montauk)	..	..	6	9	..	..	..	..	..	..	..	..	..	7

Album Reviews

Continued from page 50

bum, but it's anything but that. Davis is too energetic for that, whether it's a swinging rendition of "You Do Something To Me" or a dramatic workover of "Body and Soul." Set contains 11 tunes.

"Swinging With Ruby Braff" (Jazztone). Among the younger jazzmen, Ruby Braff has emerged recently as one of the most promising figures and, judging from the number of album's he's cut, he's already one of the most popular. Braff has a swinging style, with traces of modernism, but he's a trumpeter for whom the lyric line is most important. In this 12-inch LP, Braff is supported by and excellent small combo on 10 numbers, all performed with precision and smoothness. In a different format, Braff is teamed with pianist Ellis Larkin in two Vanguard 10-inch packages titled "Two Part Inventions In Jazz." The combo produces a highly pleasing jazz sound.

Phil Bennett Orch: "Romance in Rhythm" (Bryant). This is a good typical example of hotel band music. Phil Bennett's crew has the customary reeds-on-top sound and plays with a simple beat for easy dancing. Standards by Gershwin, Porter, Berlin, etc., are all pegged to a romantic theme but there's sufficient variety of tempos to make it a pleasing 30-minute production.

Eddie Condon and His All Stars: "Bixieland" (Columbia). Handle of this set is a coinage of Bix (Beiderbecke) and dixieland. In his lively album notes, Eddie Condon gives Columbia's pop album chief George Avakian the rap for the title but he also credits him with the idea for the set. And it's a good one for it gives Condon and his crew a chance to jam on Beiderbecke favorites. In the package are "Ol' Man River," "Jazz Me Blues," "Royal Garden Blues" and "At the Jazz Band Ball," among others. Condon's contingent delivers 'em all in high spirits.

'Guys' Album

Continued from page 49

she was an RCA Victor pactee. Dolores Gray filled in on Miss Monroe's songs. A few years ago RCA Victor was caught in a similar hassle with its original cast album of "Call Me Madam." Victor had everybody in the show but the star, Ethel Merman, who was pacted to Decca. Latter label released its own "Call Me Madam" package with Miss Merman and Dick Haymes.

It's reported that Capitol won't put out its own "Guys and Dolls" album because Sinatra doesn't want to put the tunes he sings in the film into the groove. It's reported that Sinatra is feuding with Frank Loesser, who wrote the original score and penned three additional tunes for the pic. Tunesmith is publishing the score via his Frank Music firm.

Femme Touch

Continued from page 49

Thursday (15) with a combination cocktailery and fashion show.

Col and the Helena Rubinstein outfit are also getting together to promote a jazz festival in New Orleans Oct. 7-9. The complete artists' roster for the festival hasn't been set yet, but it's understood that Turk Murphy has already been lined up to play on a Streckfus Line riverboat ride, which will be put into the groove by Col. There'll also be an exhibit tracing the history of jazz at the Delgado Museum.

RCA's Top Italo Canary, Milla Pizzi, in New York

RCA Victor's a&r manager George R. Marek and the diskery echelon is giving the welcome-mat treatment this week to Milla Pizzi, the company's top pop artist in Rome. It's her first North American visit, en route to concerts at the Massey Hall, Toronto, Sept. 23, and other Canadian spots.

Her first Italian pop, "Arrividerci Roma," is due via Victor in November as is an album, "Queen of Italian Song," a la the Victor package with "The Girl on the Spanish Steps" last year. Signorina Pizzi's English is very limited but she hopes to acquire a more practical knowledge in the course of her U.S. and Canadian tour for future dates on this side of the pond.

'All At Once'

Continued from page 49

Percy Faith (Columbia) and Leroy Holmes (MGM). It's understood that RCA Victor, which has the original cast album rights to "Pipe Dream," has assigned Perry Como to the R&H "All at Once."

Sidebar to the title rhubarb is that Chappell Music, which is publishing the R&H score via its Williamson Music firm, also has two other "All at Once" titles in its catalog. One was written by Rodgers with Larry Hart for "Babes In Arms" while the other was written by Kurt Weill and Ira Gershwin for the film, "Where Do We Go From Here."

From The 20th Century Fox CinemaScope Production
"LOVE IS A MANY-SPLENDORED THING"
LOVE IS A MANY-SPLENDORED THING
MILLER MUSIC CORPORATION

BRING ME A BLUEBIRD
By Pat Ballard — E. H. Morris — Ascap

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OUR LATEST RELEASE:

"RAZZLE DAZZLE" b/w "TWO HOUND DOGS" (DECCA #2-9552):

will be given new life come November 1st when Universal-International Pictures releases what promises to be a SMASH HIT, "RUNNING WILD," featuring MAMIE VAN DOREN and KEENAN WYNN and themeing throughout "RAZZLE DAZZLE."

We sincerely believe "RAZZLE" has the best dance beat we ever put on wax and do hope you will get with this one, for to date, it has been smothered by "ROCK AROUND THE CLOCK."

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New York City

27G Judgment Vs. Decca For Jolson Estate

A $27.550 judgment in favor of the estate of Al Jolson was entered last week in the N. Y. County Clerk's office against Decca Records. Repped by the Irving Trust Co., the Jolson estate brought suit against the diskery last spring to obtain an accounting of royalties allegedly due from platter sales of the late singer. Judgment was fixed following trial before Supreme Court Justice Henry Clay Greenberg.

Action was based upon Jolson's last five-year deal with Decca, which he signed in 1948, two years before his death. Deal called for the company to pay him or his estate a minimum of $1,000 per week for five years, plus whatever royalties accumulated over this guarantee. Decca had option of paying surplus royalties over a 24-month period after 1953 when the five-year deal expired.

Decca offered to pay the Jolson estate $237,000 in royalties earned over the minimum guarantee at the rate of $10,650 the first two months and $9,800 for next 22 months. Singer's estate, however, rejected this figure, claiming diskery underestimated Jolson's earnings by making "improper" deductions. Suit then followed in which the court was asked to authorize an accounting of Decca's books to determine the "true amount."

Epic Nabs Lillian Roth For Tie-in With Biopic

Lillian Roth has been tapped by Epic Records for an album to be tied in with the forthcoming Metro release of her film bio, "I'll Cry Tomorrow." She'll put a flock of oldies into the groove under the direction of Marvin Holtzman, Epic's pop a&r chief. Handle for the package has not yet been set.

When her autobiog broke into the bestseller lists last year, Coral Records grabbed her for several singles, one of which was tagged "I'll Cry Tomorrow." Pic and album are set for release sometime in January.

'Second Sex' Soundtrack Set for Decca Release

Hollywood, Sept. 20.

Decca is prepping a release of the soundtrack album comprised of the Sherrell & Moody tunes from the U-I pic "The Second Greatest Sex," starring Jeanne Crain, George Nader, Keith Andes, Mamie Van Doren, Bert Lahr and Paul Gilbert.

Tunes include "What Good Is A Woman Without a Man," "I'm A Travelin' Man," "On Your Wedding Day," "Lysistrata," "My Love Is Yours," "Send Us A Miracle," "We're Goin' To A Weddin' " and "It Appeals To A Man."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	**MITCH MILLER** (Columbia) "Yellow Rose of Texas"	5	5	4	1	4	1	1	3	1	1	1	3	4	..	4	3	..	1	7	1	2	4	164
2	2	**FOUR ACES** (Decca) "Love Is Many-Splendored"	1	1	2	4	2	4	2	2	4	5	4	6	1	10	1	2	6	6	1	9	1	..	157
3	4	**ROGER WILLIAMS** (Kapp) "Autumn Leaves"	2	2	1	5	1	5	..	..	..	..	7	2	2	4	..	1	2	9	4	..	..	..	107
4	3	**PAT BOONE** (Dot) "Ain't That a Shame"	9	4	..	3	7	3	3	..	..	..	2	4	..	5	8	..	..	2	..	2	..	2	89
5	6	**CHUCK BERRY** (Chess) "Maybellene"	4	3	..	..	..	..	..	7	2	2	..	..	..	..	5	7	..	3	..	..	..	..	55
6	5	**HALEY'S COMETS** (Decca) "Rock Around the Clock"	..	10	..	..	..	6	4	..	3	..	8	8	..	6	..	..	..	..	5	5	..	8	47
7A	9	**LES BAXTER** (Capitol) "Wake the Town"	..	..	..	2	..	..	5	..	6	..	5	..	..	8	..	9	..	5	8	7	..	10	45
7B	11	**FOUR LADS** (Columbia) "Moments to Remember"	6	..	3	..	..	..	..	..	..	7	..	1	..	..	3	..	5	..	..	..	7	..	45
9	17	**BILLY VAUGHN** (Dot) "Shifting, Whispering Sands"	..	..	..	..	..	..	..	..	..	..	..	..	3	2	..	5	1	..	..	..	..	3	41
10	20	**CHEERS** (Capitol) "Black Denim Trousers"	..	..	..	..	..	..	1	..	3	..	..	9	9	..	..	3	..	2	..	..	..	..	39
11	7	**FONTANE SISTERS** (Dot) "Seventeen"	3	9	..	9	10	..	..	..	..	..	3	..	..	7	..	..	..	..	..	8	..	5	34
12	13	**PERRY COMO** (Victor) "Tina Marie"	7	8	7	..	6	9	7	..	..	..	..	..	..	..	7	..	10	..	..	..	..	6	32
13	11	**GISELE MacKENZIE** (X) "Hard to Get"	..	..	5	10	..	2	9	..	10	..	9	..	..	..	..	..	..	..	..	3	..	..	29
14	..	**DON CORNELL** (Coral) "Bible Tells Me So"	..	..	8	..	..	..	..	..	..	..	6	..	6	..	2	..	..	8	..	..	..	..	25
15	10	**CREW-CUTS** (Mercury) "Gum Drop"	8	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	4	..	..	..	..	1	23
16	14	**JAYE P. MORGAN** (Victor) "Longest Walk"	..	..	6	7	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	22
17	18	**BOYD BENNETT** (King) "Seventeen"	..	..	..	..	..	..	9	..	..	..	5	..	..	6	..	..	4	..	..	..	..	..	20
18A	..	**GOGI GRANT** (Era) "Suddenly There's a Valley"	..	..	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	..	18
18B	24	**NICK NOBLE** (Wing) "Bible Tells Me So"	..	..	..	..	3	..	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	18
20	16	**FRANK SINATRA** (Capitol) "Learnin' the Blues"	..	..	..	8	..	..	..	9	..	10	..	..	..	..	..	..	..	7	..	4	..	..	17
21	15	**CHUCK MILLER** (Mercury) "House of Blue Lights"	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	3	..	16
22	20	**EDDIE FISHER** (Victor) "Song of the Dreamer"	..	6	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	14
23A	..	**GEORGIA GIBBS** (Mercury) "I Want You to Be My Baby"	..	..	..	..	9	..	..	..	..	..	..	..	5	..	..	8	..	..	..	..	..	..	11
23B	8	**JOHNNY DESMOND** (Coral) "Yellow Rose of Texas"	10	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	11
25	..	**JULIUS LaROSA** (Cadence) "Suddenly There's a Valley"	..	..	..	..	..	..	..	10	..	..	..	..	10	..	..	4	..	..	..	..	..	..	9

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	OKLAHOMA Film Soundtrack Capitol SOA 595 FDM 1, 2-595	LONESOME ECHO Jackie Gleason Capitol W 627 EBF 1, 2-627	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	PETE KELLY'S BLUES Lee-Fitzgerald Decca DL 8166 ED 758	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6

Col on Latino Binge; Pacts Pianist Viellegs

Columbia Records is developing a Latino accent. Label kicked off its south-of-the-border stress last week with the pacting of Joe Loco, and now it's added Mexican pianist Ricky Viellegs to its roster. As in the Loco acquisition, Viellegs was picked up via a deal with the indie Tico label.

Viellegs will be put into the groove for the single and packaged goods lines. He's set to open at the Raleigh Room of New York's Warwick Hotel within the next couple of weeks.

LISSAUER RETURNS TO PUBLISHING OPERATION

Songwriter Robert Lissauer, who doubled in the publishing field over 10 years ago, has set up a new publishing operation. New firms are Mode, an ASCAP affiliate, and Scope, a BMI affiliate. Lissauer was formerly in partnership in 1940-42 with Johnny Loeb in the Loeb-Lissauer Music Co., which bought out the Ruby Music catalog containing Bert Kalmar-Harry Ruby tunes. Latter catalog was subsequently sold to Lou Levy, head of Leeds Music.

Lissauer more recently has been active in off-Broadway musical work and writing special material for nitery performers.

Livingston's Two-Day N. Y. Quickie for Dealer Meet

Alan Livingston, Capitol Records v.p.-artists & repertoire chief, hit New York from his Coast h.q. for a quickie two-day stay Monday and Tuesday (19-20) to head up the Gotham-based dealer meet. Label introduced its October-November packaged goods program at a confab held at the Barbizon-Plaza Monday evening.

Longhairs Palm A. C. Medico for Air Show

Atlantic City, Sept. 20.

Longhair artists, critics and execs of the major disk companies paid a tribute to Victor Travis, classical music director of WMID here, on the occasion of the 300th consecutive broadcast of the "Concert Hall" series which was launched in 1949. Travis is a pseudonym for Dr. Victor M. Ruby, a leading A. C. physician.

Several of the companies sent test pressings of future releases for preeming on the Sunday show. In addition to the "Concert Hall" show, Travis and his wife conduct a longhair stanza, "Debut of the Classics," a critical roundup of new longhair disk packages.

Decca's 17½c Divvy

Directors of Decca Records declared a regular quarterly dividend of 17½c on the company's capital stock.

Melon is payable Sept. 30 to stockholders of record Sept. 19.

Angel Bells
MILLS MUSIC, INC.

THE HIT OF THE WEEK
THE ENCORES
SABRE DANCE
MGM 12067
HAPPY LITTLE LOVERS
K 12067
M-G-M Records

His Greatest!
Fooled
Recorded by PERRY COMO
HARMS, INC.
RCA 20/47-6192

DECCA RECORDS
America's Fastest Selling Records!

2,000,000 Sales On 'Rose' Just A One-Shot March?

Although the disk versions of his "Yellow Rose of Texas" are passing the 2,000,000 sales mark, tunesmith Don George doesn't figure the marching vogue to click again with such impact and is directing his cleffing efforts in other directions. Followup tunes, he claims, seldom score, as was displayed recently by the flock of tunes that tried to carbon the "Davy Crockett" style.

As far as the "Yellow Rose" breakthrough is concerned, George credits such previous entries as "Honey Babe" and "Alabama Jubilee" with setting up the public taste for the marching beat. Assignment to adapt "Yellow Rose," a Civil War campfire song, came to George via publisher Phil Kahl (Planetary Music), who was tipped off to its pop potential by deejay Bill Randle (WERE, Cleveland). Melody was originally showcased in Columbia's "The Confederacy" album.

Bulk of the tune's platter sales are being racked up by Mitch Miller's Columbia slice. It's now nearing the 1,000,000 sales mark. The Miller recording session cost close to $2,000 and ran about four hours before the final take was okayed. Other versions on the market are Johnny Desmond (Coral), Ernest Tubb (Decca), several mambo and kiddie versions, as well as parodies by Stan Freberg (Capitol) and Homer & Jethro (RCA Victor).

George returned to the cleffing racket early this year after ankling the biz to peddle jukeboxes for Seeburg. He has been writing since 1934.

Arndt Widow Sues Fox For 11G on Unpaid Fee Claim; Wants Pact Nix

Nola L. Arndt, widow of songwriter Felix Arndt, filed suit in N.Y. Supreme Court last week vs. Sam Fox Publishing Co. for $10,991 royalty coin and a recision of the publishing pact entered into in 1946.

Plaintiff claims that one of her late husband's tunes, "Nola," earned $27,800 and that Fox paid her only $16,809 from January, 1947, to December, 1953, leaving a balance of $10,991. The defendant asked for a dismissal of the action on the grounds that the suit had no merit and was only brought as a harassment. Defendant further claims that the plaintiff was paid in full.

Fox also claimed that action is barred because the contract states, "Any statement rendered by the publisher shall be final, conclusive and binding upon the plaintiff, unless within six months after the rendition of such statements, plaintiff starts legal action demanding an accounting." Fox claims that the plaintiff waited 10 months since the last statement and seven years with respect to the first royalty payment.

Decca Lends an Ear To Waring's 'Hear, Hear'

Decca Records is tying into the Fred Waring legit musical presentation, "Hear, Hear," which is opening at the Ziegfeld Theatre, N.Y., next Tuesday (27) with a special album release of that title. Diskery has also bought out the house the night before the scheduled preem for a special showing for dealers, disk jockeys, station librarians, etc. Decca inaugurated the special "show" nights with the "Seventh Heaven" legit musical, on which it issued an original cast.

Although Decca is not cutting a special set of the Waring production, all of the selections in the "Hear, Hear" album will also be spotlighted in the show.

New Frank Plugger

Stuart Ostrow has joined the contactman staff of Frank Music, Frank Loesser's publishing firm.

He was recently discharged from the U. S. Air Force.

'Hit Parade' Lineup

(On Sept. 17 NBC-TV Show)

1. Yellow Rose ....Planetary
2. Love Is Splendored..Miller
3. Wake the Town .....Joy
4. Ain't A Shame..Commodore
5. Autumn Leaves...Ardmore
6. Seventeen .....Lois
7. Rock Around Clock..Myers

British Musicians Union Nixes Lena Horne Bassist Bid, Though OK Before

London, Sept. 20.

An application by Lena Horne for her bassist, George Duvivier, to accompany her in London while she is appearing in cabaret at the Savoy Hotel, has been turned down by the Musicians Union.

Miss Horne had approached the union, saying the bassist was an integral part of her act. The M. U. has now recommended to the Ministry of Labor here that Duvivier should not be granted a working permit, as it feels that a British bassist would not be allowed to play in America in comparable circumstances.

Oddly enough, Miss Horne had an American bassist with her when she appeared at the London Palladium in 1952 and Duvivier has already appeared in Britain with Nellie Lutcher.

An offer was made by Miss Horne to pay the salary of a standby British bassist if Duvivier could appear with her, but this was also refused.

The M. U. also turned down an offer by American trumpet-leader Chet Baker, now appearing with his Quartet on the Continent. He offered to fly his group in at his own expense to appear at the Jazz Jamboree, the annual show in aid of musicians' charities.

Baker's manager, Joe Napoli, arrived in London from the States last Tuesday (13) together with members of the Baker Quartet. Chet Baker himself is on the Continent and proposes to look in on London at the end of the month.

Stott Starts Off New Epic, Philips Exchange

The reciprocal trade deal between Epic Records and England's Philips line starts rolling this week with the release of a Wally Stott platter under the Epic banner. Stott waxes in England for Philips.

The plan, which was formalized a few months ago when several Philips execs visited Columbia's h.q. in New York (Epic is a Col subsid), calls for the interchange of platters for a push in the different countries. Philips now is planning to release in England such Epic artists as Roy Hamilton, Somethin' Smith, The Four Coins and Lillian Briggs. The Wally Stott platter is a coupling of "A Kid For Two Farthings" and "The Lily Walkers Tune."

Scot 'Singing Priest' Set For Can. Honorary Degree

Glasgow, Sept. 20.

Sydney MacEwan, leading Scot singer and known in the U. S. as "The Singing Priest," will receive the degree of Doctor of Music (Honoris Causa) from Catholic U. of Windsor, Ont. He is a local priest at Lochgilphead, in West Scotland.

Singer will spend his annual vacation in the U. S. as guest of Cardinal Spellman in N. Y. in October. He is set to sing at concerts for the National Arts Foundation of America and to appear in three tv shows.

Citation for the degree is "for services to Celtic music throughout the world."

Jack Mills to London

Jack Mills headed for London Sunday (18) for confabs with Fred Jackson, general manager of the Mills publishing affiliate there.

He'll also visit the Continent for publisher huddles.

CAP COPS CUES

Hollywood, Sept. 20.

The Cues, vocal quintet, have been signed by Capitol Records to a term recording pact.

Diskery also inked Anita Tucker.

Mantovani

AND HIS ORCHESTRA

BEGIN the BEGUINE

Our Dream Waltz—1543

MANTOVANI CONCERT TOUR

Town & State	Date	Hall
East Northfield, Mass.	Oct. 1	
Hartford, Conn.	Oct. 3	Bushnell Memorial
Amherst, Mass.	Oct. 4	Curry Hicks Bldg. U. of Mass.
New York City	Oct. 5	Carnegie Hall
Newark, N. J.	Oct. 6	Mosque
Baltimore, Md.	Oct. 7	Lyric Theatre
New York City	Oct. 8	Carnegie Hall
Boston, Mass.	Oct. 9	Symphony Hall
Scranton, Pa.	Oct. 11	Catholic Youth Center Gym
Harrisburg, Pa.	Oct. 12	Forum
Pittsburgh, Pa.	Oct. 13	Mosque
Cleveland, Ohio	Oct. 15	Music Hall
Toledo, Ohio	Oct. 16	State Theatre
E. Lansing, Mich.	Oct. 17	College Aud.
Detroit, Mich.	Oct. 18	Masonic Temple
Bloomington, Ind.	Oct. 19	Indiana U. Aud.
St. Louis, Mo.	Oct. 20	Opera House, Kiel Aud.
Kansas City, Mo.	Oct. 21	Music Hall
Des Moines, Iowa	Oct. 22	KRNT Theatre
Omaha, Nebr.	Oct. 23	Civic Aud. Music Hall
Sioux Falls, S. D.	Oct. 25	Coliseum
Minneapolis, Minn.	Oct. 26	Northrop Aud.
Dubuque, Iowa	Oct. 27	College Gym
Davenport, Iowa	Oct. 28	RKO Orpheum Theatre
Chicago, Ill.	Oct. 29, 30	Orchestra Hall
Bowling Green, Ohio	Oct. 31	University Gym
Buffalo, N. Y.	Nov. 1	Kleinhans Music
Youngstown, Ohio	Nov. 2	Stambaugh Aud.
Philadelphia, Pa.	Nov. 3, 4	Academy of Music
Washington, D. C.	Nov. 5	Constitution Hall
New York City	Nov. 6	Carnegie Hall

Tour Direction: Columbia Artists Management

Personal Direction: Coppicus, Schang & Brown, 113 W. 57 St., New York, N. Y.

LONDON RECORDS

TRUE HIGH ffrr FIDELITY

New AGVA Strategy Unfolding With Strike Actions in Chi, New Orleans

With two strike actions now current in the affairs of the American Guild of Variety Artists, strategy of the performer union is being disclosed. New policy since the advent of Jackie Bright to the post of national administrative secretary is to go after the top fellows and the smallies, it's hoped, will fall in line.

Presently, Bright has ordered walkouts at the Roosevelt Hotel, New Orleans, and the Chez Paree, Chicago. Chez yesterday (Tues) agreed to the union demand. The situation at the Chez Paree revolved around the posting of a salary bond for performers with the union. Cafe recently signed a minimum basic agreement, which called for the payment of welfare funds. However, no provision had been made for the posting of the bond.

Bright had stated that he would not permit the show, to be headed by the Will Mastin Trio, to preem tomorrow (Thurs.) unless the bond was posted. Bright says that the amount to cover an average week's salary for the entire show will be required. He thought it would run to $5,000.

At the Roosevelt, the major balk by the hotel is the contribution to the welfare fund bite. Seymour Weiss, hotel topper, is reported as willing to pay for the small earners, but feels that he shouldn't have to pay for the four-figured salary earners which the hotel uses periodically.

Strike was to have been called last Thursday (15), but inasmuch as the performers were already in the city and had rehearsed, an extra week's grace was given the hotel. However, they will not be permitted to continue beyond tonight. Included in the show are Maureen Cannon, Jerry Mercer, Lou Nelson and the Terry Sisters.

The new strategy is apparently an outgrowth of the disastrous attempt in Chicago to organize the smallies first. The strip spots around Calumet City and elsewhere in the Loop area refused. Many of the spots are still on the unfair list. Strategy is now to start at the top of the roster where the hotels and major clubs have a much greater stake and work with representative performers.

Lavish Chrysler Press Party (70 Performers) Cues More Talent Use

By FRED TEW

Detroit, Sept. 20.

If Chrysler's kickoff last week of this season's use of talent for press previews of new model cars is any criterion—and there is every indication that it is—more and more performers are going to benefit from a special, modified version of the guaranteed annual wage without having to join the UAW (CIO) to get it.

The lavishness of press preview entertainment is reaching new highs, keeping pace with record-breaking production and sales of automobiles. Chrysler spent a barrel of money to wine, dine and entertain about 700 radio, tv and newspaper people from all parts of the country in a one-day glamor gander at the 1956 models.

A sizable portion of that sum—just how much, no one seems to know at the moment—went for 70 performers imported from N.Y. and directed by Bert Shevelove, who sang, marched, cartwheeled tapped and executed grand jetes between and around the new cars as they were driven on stage. The theme and the costumes carried out the air-age motif as represented in the new line of "flight sweep" Chrysler cars.

In the evening, there was a plentiful supply of strolling minstrels for the cocktail hour and, following dinner, a two-hour show.

John ("Crazy Otto") Maddox easily was the hit of the show. The scribes and commentators actually yelled for encores of his piano stylings. After being brought back thrice, he got a rousing community sing of old faves going and then had to begoff.

A mouth-juggling act, in which Ruth & Karl Carlsson juggled small white balls with their tongues and breath, brought cheers. Peggy Taylor, who is being sponsored by the DeSoto Division, scored well in chirping the "It's Delightful—It's DeSoto" version of Cole Porter's standard.

Emcee Alan King fared well in the guffaw department with his frequently blue material. Bud & Cece Robinson got the show off to a breezy start with some snappy terping.

LONG WINTHROP PACT

San Francisco, Sept. 20.

Singer Faith Winthrop, who debuted at Enrico Banducci's new club, The Other Room, adjacent to the hungry i, has signed a year's contract with Banducci.

Pianist Vince Guaraldi and his trio will accompany her.

Eileen BARTON
CORAL RECORDS
Dir.: WILLIAM MORRIS AGENCY

GUARINO TAKES OVER HUB VENDOME ROOM

Boston, Sept. 20.

Singer Guy Guarino took over the Moulin Rouge in the Hotel Vendome here, opening last night (19), with Cindy Lord and Lindy Doherty teamed for duets, Harry DeAngelis trio and Guarino himself heading the show.

Room will be known as "Guy Guarino's Moulin Rouge," according to deal made with Vendome. Mort Casway, former boniface of the 125-seater, bowed out to return to his Celebrity Club in Philadelphia.

Guarino said he seeks to establish a format similar to New York's Blue Angel and is looking for names. A minimum of $1.50 weeknights and $2 weekends has been instituted.

Guarino and DeAngelis worked all last season at the now shuttered Latin Quarter, DeAngelis haying the orch and Guarino singing in the club's lounge bar section. Chirp Cindy Lord is a tv regular on the Hub WBZ-TV "Swanboat" show.

Vegas Ops Invade Gotham for Fight

Twin lures of the Rocky Marciano-Archie Moore fight originally due last night (Tues.) at the Yankee Stadium, N. Y., and the inauguration of United Airline's one-stop service to Las Vegas, on Sept. 25 brought one of the largest contingents of Las Vegas hotelmen to New York. Bulk of them came in over the weekend under the auspices of the Las Vegas Resort Hotelmens Assn., which is going all out in publicizing the new service. Among those in are Wilbur Clark, Desert Inn operator, and Gene Murphy, publicity director for the inn; Jake Kozloff, of the New Frontier; Ben Goffstein, Riviera; Abe Schiller, Flamingo, and Jack Pepper of the Las Vegas Chamber of Commerce.

They brought in two lookers, Charlotte Foley and Marion Caroon, for the publicity photos, which were taken in the training camps of both fighters, and they presented N. Y.'s Mayor Wagner with a hat yesterday morning.

MORE FAMILIAR FACES SHIFT FROM ASTOR, N.Y.

The American Mgt. Institute, whose move into the Sheraton Astor Hotel, N. Y., forced the inn to give up its old-established Astor Roof, is now forcing theatrical offices and an exhibitor organization out of the first floor headquarters. All offices have been given notice to vacate by Nov. 1, to provide additional space for AMI.

Among those that have been ticketed are Miles Ingalls Agency and the Independent Theatre Owners of America.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Sept. 20.

One of the biggest kicks derived by the patients here during the recent dinner and powwow held by the board of directors and executives of the Variety Clubs Hospital Drive committee was the personal visit room to room made by Abe Montague, Richard (IATSE) Walsh, Ned Shugrue, Murray Weiss and Mayor A. B. "Tony" Anderson. This personal hello handed to patients packed a real wallop of mental tonic.

Allan Zee, producer of legit shows, in from N.Y. for the general o.o. and rest.

After 18 months, Joseph Shambaugh, film distributor, rated a 10-day furlough which he will spend in his hometown, Cincinnati.

Norma Cloos hit the jackpot for that go-home green light.

Gene Sheppard, of WOR, N.Y., took many tape recordings from patients here for a broadcast his station; interviewed Eileen O'Dare, Ed (Mickie) Jacobi, Cecil Winstead and some of staff members.

Jack Shea, former World's Champion Speed Skater, here to visit the ailing gang.

Murray (Randforce) Geffner, a new arrival here, got approval for all meals in the main mess hall—speedy progress.

Sam Senseney, theatre manager in Moran, Kan., skedded for major surgery.

Write to those who are ill.

Hartford Vaude House Opening After Layoff

Hartford, Sept. 20.

State Theatre, local vaudery, reopens Saturday (24) after a summer layoff. House will operate on its usual top name policy, mainly from tv. Opener is canary Jaye P. Morgan.

Vaudery—one of the few remaining—operates on a Saturday and Sunday policy, often laying off when bookings are unavailable. Theatre is currently engaged in a search for a pit leader to replace Sam Kaplan, who died last Tuesday (13). Unavailability of batoneers is due to the house operational policy of dark one weekend, lit two, etc.

Nat'l Exhibs Bowing Out of Atlantic City For Plugs Elsewhere

Atlantic City, Sept. 20.

National exhibitors who once occupied space on piers and in stores along the boardwalk are one by one vacating such exhibit space and investing this cash in television programs, etc., as an advertising media.

This was claimed here last week (14) by Rudolph J. Bushell, resort realty broker, in appealing from a 1955 assessment of $72,000 on the former Crane plumbing exhibit building near Convention Hall.

Bushell told the Atlantic County Board of Taxation that most national exhibitors have either left or are leaving the resort because television, radio and other media are proving more attractive for the advertising dollar. Latest one to quit the resort is the duPont exhibit on the Boardwalk near Steel Pier, which had been an all-year round attraction for many years.

"Only important national exhibitor left is General Motors on Steel Pier," said Bushell. "The Crane building, as a result, is a white elephant and unable to earn anything on the investment involved."

Record Attendance For Kentucky State Fair

Louisville, Sept. 20.

Kentucky State Fair closed its 9-day run Saturday (17), the last fair to be held at the present Fairgrounds. Attendance was the largest ever, officials reporting a record 360,274 persons passing through the turnstiles during the nine-day event. This was 15,037 more than the previous record high of last year. Saturday's (17) attendance was 44,598, compared with 36,865 on the final day of the 1954 Fair.

Outstanding at the 1955 Fair was p.a. of Julius LaRosa and stage show in the Horse Show Pavilion, and the world's champion five-gaited show Saturday (17). LaRosa's troupe opened the fair Friday (9) to big biz, and the Horse Show filled the Stadium to capacity. Repeating her triumph of last year, the Pin Oak Farm mare Lady Carrigan, ridden by Garland Bradshaw, was named world's champion five-gaited horse for 1955. Event was televised by WAVE-TV.

Chirp Hurt in Hub Fall

Boston, Sept. 20.

Singer Ann Small, 35, currently at the Crawford House, was critically injured Saturday night (17) in a 50-foot plunge to the bottom of an airshaft from the roof of an apartment house.

Chirp was watching the Boston Common fireworks display commemorating the 325th anniversary of Boston's founding when the mishap occurred. She suffered a skull fracture, broken arm, broken shoulder and internal injuries. Massachusetts General Hospital listed her condition as serious.

She was raised from the pit through an inner first floor window by two patrolmen.

New Dance Steps Hypo to Astaire, Murray Schools

The change in dance styles of ballroom teams has helped attendance at dance schools considerably. When the plastered down coiffs of the male dancer, who did the intense Latin numbers, was replaced by the crewcuts doing a more American style of terping, there was a lot of technological displacement among the oiled hair set. Fortunately, along came the dance schools and their problem was solved.

The Arthur Murray and the Fred Astaire terp institutions have found a lot of their instructors among the unemployed ballroom teams, who have similarly found that they can get along with their earnings from the dance academies. Those skilled in the Latin terp styles are more valuable to the danceries at this point since the rhumba, mambo, samba and now the new cha-cha-cha and merengue are the top items of instruction.

The rise of the terp academies as big business is evidenced by the fact that in eight years, the Astaire system now has 120 schools in operation, six of them in Manhattan. Latest terpery in the Radio City sector opened Thursday (15) with a klieglighted celeb party. Each school is outfitted with a high-fidelity sound system piped in from the head office on Park Ave., N. Y.

Top execs in the entertainment field are now attached to the danceries. For example, Neil Agnew, former Paramount and David O. Selznick sales manager, is now in charge of franchises for Fred Astaire. Charles Casanave, former partner with Agnew in Motion Picture Sales Corp., is the Astaire prexy.

There has also been some

(Continued on page 65)

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VEGAS ROLLS SEVENS AGAIN

50 Liquor Citations New Headache For Philly's Harried Cafe Ops

Philadelphia, Sept. 20.

Philadelphia's harried cafes received a new headache last week when the State Liquor Control Board flooded the town with 50 citations. Virtually every major midtown club received a plaster and the hordes of agents covering the town dug deep into the rules books for every type of infraction.

The LCB has power to shutter a spot for any given number of days, and while many of them could have taken a summer layoff easily enough, the new crop of citations threatens to hit them in the months when it hurts.

Cafe men are marshalling forces to launch some kind of effective organization. The agents' visits coming on top of the Harrisburg Legislature's recent turndown of an extension of the opening hours, has convinced club ops the present state administration means to clamp down.

The Commonwealth's action is all the more surprising because liberal elements here expected a general relaxing of the rules under the new Democratic regime which went in at the start of the year. Previous Democratic administration 20 years ago gave Pennsylvania Sunday films and sports.

Philadelphia's municipal government seems equally bent on making the cafe men toe the line. The midtown's raiding Capt. Frank Rizzo seized Belle Barth, 45, singing-pianist, and her manager-husband, David Thorne, 47, at the Sky Lounge, Friday evening (16) for staging an obseene show.

They also arrested Lou Berg, owner, and Mrs. Blanche Fitterman, manager, who were charged with permitting an obscene show. All four were discharged next day at a magistrate's hearing.

Bohemia Big Biz On S.F. Niteries

San Francisco, Sept. 20.

Bohemia is big business on the Frisco nightclub circuit. The latest entry in the wrought iron, beach chairs, candles-on-the-tables boites is the Hollow Egg on Pacific St., which opened its door last week offering singer Kitty White, comedian Nancy Lowe and exotic dancer Mays Angelou.

The Hollow Egg, which has a European-type restaurant-theater setting and is catering to the intellectual Bohemian patrons, joins the long list of such spots in Frisco which began with the hungry i, lowercase daddy of them all where comic Irwin Corey, singer Faith Winthrop and an assortment of other acts holds forth regularly, and where regular Monday night performances of Leonard Bernstein's "Trouble in Tahiti" have been a standard fixture most of the summer.

It's gotten so now that instead of hustling a check room concession, the prospective nightclub owner first tries to hustle some local artist into hanging his paintings on the wall.

The Purple Onion, a cellar spot across the street from the hungry i which feature comic Phyliss Diller and singer Rod McCuen; Opus One, which is almost an amateur hour spot; the Tin Angel, waterfront saloon with dixieland jazz; the Matador, emphasis on bullfighting postere and Johnny Cooper's songs and piano — have all had successful seasons so far this year.

A group of smaller beer joints featuring part-time dixie music and bearing such exotic names as The Honey Bucket and The Place, have followed in the trail of the top spots.

A trip through Frisco night life now represents a class-A tour of Bohemia, a fullscale viewing of painters' products and might encounter poetry reading, opera, musical comedy or almost anything.

Ray's Brit., Paris Dates; Vauder on Legit House

The Hippodrome Theatre, London, will get a temporary respite from legit to house a vaude show headed by Johnnie Ray. He'll go into that theatre for two weeks starting Oct. 17, and thence for a three-day stand at the Moulin Rouge, Paris, Nov. 3, for his first French cafe date. He'll return to the U. S. in mid-November.

The Palladium, Ray's previous London stand, has a show headed by Norman Wisdom, which will not be moved for a long time. Ray starts in England with a date at Newcastle, Oct. 3, thence to Manchester, Oct. 10, before going to London and Paris.

Broadway Palace Going Hillbilly With Acuff Unit

The Palaee Theatre, N. Y., will go hillbilly for the week of Nov. 4 with a show comprising a package headed by Roy Acuff. It's the second major package booked in during the past couple of months, other being the Phil Spitalny all-girl troupe.

This is the first cornfed troupe to play a vaude house in some years. A couple of seasons ago, a passel of country folk tried a run in a legit house to very little success, and a WSM, Nashville, troupe tried to make a go of it at the usual couvert charges prevailing at the Hotel Astor Roof.

However, this is the first local attempt in some years at pop prices and therefore, it's felt that the chances of the Acuff outfit making good are good. Booker Dan Friendly of the Palace has invited talent agencies for names delaring that he's open to any proposition that the house and the name can live with. Spitalny during his week, walked off with around $10,000.

Deal for Aeuff was made by Agent Steve Yates.

Vauders on Canada Tour To Aid Variety Village

Toronto, Sept. 20.

Trio of British comics—Alec Finlay, Tessie O'Shea and Norman Evans—head a music hall troupe which will tour 17 trans-Canada cities, with the three stars donating their services in aid of fundraising for Variety Village, residential training school for handicapped boys, established and maintained here by Variety Tent 28.

With the company will be Betty Jumel, Granger Bros., Ernest Wampola, Allistair MeHarg, Harry Culley and orch. Tour was arranged by Ernest Rawley, Variety Club executive, through his long friendship with Evans. Latter and Finlay have sucessfully visited Canada before but tour marks first appearance in this country of Miss O'Shea. It opens at the Royal Alexandra Theatre here for a fortnight and then the 17-city coast-to-coast trek. Tariff is $3.50 top.

Jerry Wayne Heads British Troop Unit

London, Sept. 13.

Jerry Wayne, who first came here more than two years ago for a starring role in "Guys & Dolls," has been signed by the Combined Entertainment Serviees to head a package show touring British installations in the Middle East.

The unit, which includes Wally Dunne, leaves London Sept. 25 and will play dates in Malta, Tripoli, Benghazi, Cairo and Cyprus. They are due to return Nov. 12.

TOWN SEEN SOLID AFTER REVAMP

By JOE COHEN

If Las Vegas is overextended, it won't be for long, according to hoteliers from that town. Every eity that experienees phenomenal growth has a temporary setback, and after a period of readjustment, comes back bigger than ever, they say. The hotelmen point to Miami Beach, which has had its ups and downs, and Phoenix, as towns which have had trouble keeping apace with sudden growth.

There's a big future in the greenfelts and easino eapital, and "The town is not going to blow away," say the hoteliers. Aecording to top hotelmen, there have been two major problems, one of whieh is on its way to resolution. Problems of transportation and talent have been the ogres that have been plaguing innkeepers.

However, the first bug achieved a big step forward with an arrangement with United Airlines for a non-stop service from Chicago, starting Sept. 25. According to Ben Goffstein, of the Riviera Hotel, no spot in the United States is more than eight hours away from Las Vegas now that the United planes hit Chi in one stop and thence straight to Las Vegas. TWA had inaugurated a service to Las Vegas, but trip took 13 hours from New York.

Also aceording to Goffstein, the town expanded at a faster rate than transportation to it. Now the gap is being elosed somewhat, inasmuch as there's air service now from Houston and Dallas and also from Minneapolis.

However, Las Vegas finds itself at the mercy of the talent agencies. The percenters can decree which

(Continued on page 63)

Strip Ads Snarl Pitt 'Rock 'n' Roll'

Pittsburgh, Sept. 20.

"Rock 'n' Roll" show advertised for Soldiers and Sailors Memorial Hall here last Thursday night (15) lost the site at the last minute when the managers of the auditorium got a load of the advertisements which featured the figure of Queenie Owens, "the queen of the quiver and shake," in just a couple of pieces of cloth.

Board of Soldiers and Sailors Memorial Hall, selected from various veterans groups, said they thought Theodore Logan, the local promoter, was going to present a concert when he signed for that night. Then just four days before the event, Gilbert C. Cloonan, superintendent of the building, got a load of the display copy in the Sunday papers, blew his top and told Logan he could tear up his one-night lease.

Show was to feature, in addition to Miss Owens, Buddy Johnson orch, Chuck Berry Trio, the Nutmegs, the Spaniels, 4 Fellows, Arthur Prysock, Ella Johnson and Al Savage. To salvage what he could after Soldiers and Sailors Memorial Hall was pulled from under him, Logan took the show to the small Triangle Theatre, a film house in East Liberty, but everything was against him, including the bad publicity, prospective customers figuring the entertainment had been canceled altogether when the big hall conked out.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Joe E. Lewis Named Prez of AGVA; Smith & Dale, Walker Bros. on Board

Comedian Joe E. Lewis has been elected president of the American Guild of Variety Artists. Balloting conducted under auspices of the American Ballot Assn. had the comic pulling 623 votes, defeating Rajah Raboid and Archie Robbins. Allan Walker was elected first vice-president; Joe Campo, 2d veepee; Joe Evans, 3d v.p.; Frank Ross (& La Pierre), treasurer, and Joe Smith (& Dale) recording seeretary.

This is Lewis' first try for an office with the union. He sueceeds Jackie Bright, who moved to the post of national administrative secretary. Walker had been serving as prexy pro tem. A total of 1,273 votes were east in the eleetion.

The balloting also called for the election of 15 delegates, 14 of them to be delegates at large, and the other from the Chi branch. Jack Gwynne won the nod to be the Windy City rep. Delegates at large are Dewey Barto (New York); Candy Candido (Los Angeles); Charlie Dale (N. Y.); Irving Grossman (N. Y.); Paul Duke (N. Y.); Charles Hoffman (Dallas); Henry Mendoza (L. A.); Cy Reeves (N. Y.); Joe Smith (N. Y.); Russell Swann (N. Y.); Allan Walker (Miami); Rex Weber (Miami); Buddy Walker (Miami); Johnny Woods (N. Y.)

Oddities of the election include the naming of the comedy team, Smith & Dale, to be on the national board, and also the election of two brothers, Allan & Buddy Walker. This is one of the rare slates where no femme scored.

It's been axiomatic in AGVA presidential elections that names win out over the opposition. Thus Bob Hope served as AGVA prexy for one term, although he never officiated at a meeting nor assumed any of the duties. However, he was named defendant in one suit. Officers of unions are usually included when suit is fied against them. George Price and Gus Van also served as AGVA presidents.

Fife Buys Up Pitt Area Spot Where He's Worked

Pittsburgh, Sept. 20.

Bobby Fife, an entertainer at Allen's Cafe in East Liberty for more than 15 years, has bought the spot from Mike Drosnese and hereafter his name will identify the room. Fife wound up his run there several months ago and has been negotiating with Drosnese to buy since shortly after that.

Same poliey of continuous entertainment will be continued, and Fife has hired the same veteran performers, Luke Riley and Carl Gerold, who were at Allen's with him during most of his long stay.

Acts Yanked At Palm Spgs. Club; AFM Working

Hollywood, Sept. 20.

AGVA has yanked its aets out of the Chi Chi Club in Palm Springs, in support of the recent strike action called against the club by the Culinary Workers Union. Acts pulled were Lucille & Eddie Roberts, The Vallis and Loray White.

The musicians, under direct orders from AFM prexy James C. Petrillo, continue to eross the picket lines in spite of the strike, which has been sanctioned by both the Riverside Central Labor Council and the California AFL.

AGVA's support was authorized by Irvin Mazzei, Coast chief, after his assistant, James L. Kelly, had been dispatched to the Chi Chi and investigated the situation.

Meanwhile, the AFM is supplying the entertainment with musical acts as Irving Schumman, owner of the nitery, continues operation with a skeleton crew.

The eurrent picket lines set up by the Culinary Workers are in defiance of an anti-picketing ordinance on the Palm Springs charter.

Already a special meeting has been held here between local AFL chiefs and John te Groen, prexy of AFM 47, anent tooters crossing picket lines set up by brother unions. Te Groen, also prexy of the Federated Amusement and Allied Crafts, agreed that aid and assistance should be given to the Culinary Workers situation in Palm Springs, but made no comment on Petrillo's directive ordering tooters to disregard picket lines.

Short Short Episode In Many-Lived S. F. Nitery

San Francisco, Sept. 20.

Surrender of two men in Los Angeles on theft warrants has closed the shortest episode in the life of a many-lived San Francisco nitery.

George De Milo and Peter Zane, the pair under arrest, bought the bankrupt Balalaika restaurant at mid-summer, renamed it De Milo's and announced they were going to open an "international-type" night-spot with a big-name policy.

De Milo's, which had been the site of several other dear, departed niteries before the Balalaika folded, opened six weeks ago and Sept. 1 brought in the Three Suns.

The night of Sept. 7 the Three Suns, together with a score of waitresses, busboys, bartenders and cooks, showed up. But the door was padlocked.

When representatives of the Royal Supply Co. got in, they found bar and restaurant equipment valued at $2,826 missing, they complained. The equipment hadn't been paid for, the company said. And, the company added, the employees hadn't been paid.

The owners disappeared, but turned themselves in to Los Angeles police some days later.

Elephants Into Supermarket Act

Boston, Sept. 20.

As supermarkets in the area continue to vie with each other in using their parking lots as showcases for show biz acts, following a dog act and a seven-pieee dance orch presentation last two frames, Stop & Shop super chain topped them all by inking an elephant act.

To ballyhoo the supers, the James Cole elephant aet, three elephants, was signed to show on seven parking lots starting tomorrow (Wed.) at the Springfield, Mass., Stop & Shop at 10 o'clock. An afternoon show at 2:30 at the West Springfield super has also been skedded. The elephant act plays the super's Worcester store Thursday (22) and comes into the Hub area Friday (23) with a show on the firm's Memorial Drive super in Cambridge and a parade through Harvard Square.

The elephants play Stop & Shop parking lots in Revere (24), Quincy (26) and Brighton (27). The chain bills the elephants as "Toppy and her Twins" and will dress them in tam o' shanters to point up savings at the Stop & Shop supers in their new sales stamp program.

Supermarkets first began the use of their parking lots as a new segment for show biz in this territory two weeks ago after experimenting with giveaway prizes, beauty contests and block dances.

Lilo's 1st U.S. Cafe Date

Lilo, who starred for a couple of seasons in the legiter, "Can-Can," has been booked for her first U. S. cafe date. She'll go to the Dunes Hotel, Las Vegas, starting Oct. 24.

William Morris Agency set the deal.

New Acts

GILBERT BECAUD
Songs
30 Mins.
Hotel Plaza, New York

Gilbert Becaud makes his best solo impression on his Persian Room debut at the Hotel Plaza. Integrated into the Beverly-Hilton premiere show on the Coast, last month, he was lost in the shuffle of the Merriel Abbott revue, and as "noticed" by VARIETY's *Mosk* from l'Olympia, the Paris vaudery on the Blvd. Capuccines, in February 1954, it evidences that Becaud has come a long way. He'll get further by just being himself.

The publicity has likened him to a "French Johnnie Ray" (or Eddie Fisher, or Sinatra), and wittingly or otherwise he does a Sammy Davis Jr. takeoff (because the latter disked one of Becaud's numbers on Decca), but if he remains pure Becaud he'll achieve a stylization that will prove most durable.

He's one of the several Parisian songsmith - turned - performers, which now looms as the No. 2 French industry, second only to exporting Gallic chanteuses and chanteurs to the Yank markets. Seemingly the Champs-Elysees breed of Tin Pan Alley artificer is more romantic looking and more effective in performing his own tunes than his Brill Bldg. counterpart, although it's no secret that ASCAP and BMI boast a pretty good brand of songsmiths whose convincing "demonstrations" have exceeded the ultimate longevity of their wares.

Be that as it may, Becaud has been a songsmith for Edith Piaf, Jacques Pils (Peals) and others, and in turn became (1) a diskery performer, and (2) a soloist in the varieties.

He's a very personable young man somewhat eager-beaver in style, and perhaps somewhat flamboyant in his pianistics that's no deterrent to the American reactions. That's his showmanship. He is a little exaggerated in his "pumping" at the piano, to which he recourses on occasion although, in the main, he has an expert ivory-tickler who certainly rates billing. Becaud is also somewhat askew at mike-handling, but that too is a detail.

He gives generous credit to "my American authors," meaning lyricists, but it might also be a nice touch if he named them by name, as he unspools a catalog whose titles are "Back Track" (this is the Davis-Decca disk), "Copain," a little pianology interlude, followed by "In My Own Way," "Your Hands" (good tune), a "Picnic" number, "Le Croix" and "Heart of Paris."

Unlike Charles Trenet, for example, or even Pils & Tabet, before that team split and Jacques Pils (Anglicized into Peals) married Edith Piaf, Becaud still lacks that sock international hit parader or two to give him substance. You don't have to explain "La Mer," "Si Petite," "Hands Across the Table" or "Le Vie En Rose" (on which Miss Piaf collaborated). As a songsmith with writing credits for her and others, and with a diskery rep among the Franco-American set, Becaud would be more of a sock with the insurance of a standout pop hit or two. That'll come, almost no doubt about that, for two reasons. Both reasons could be that he has beaucoup talent and he's his own best song plugger. But until that really comes off, it so happens that music publisher Lou Levy (Leeds and Duchess Music), who started as a talent rep with the Andrews Sisters, is back to that phase of it, in part, and is handling Becaud. Apparently he's already delivered on the plattering end, judging by the Yank wax works Leeds already landed for his French client.

Becaud effects a loose lowcollar with the black tie under it, as a quasi-stage "front." He looks authoritative on the floor and at the piano when a hot bass and electric guitarist back up his hot-beat interludes on the 88. He clicked solidly on his New York preem to an extraordinarily large Gotham turnout.

Ted Straeter is back at the ivories, conducting the No. 1 dansapators, and getting them out on the hoof pronto, and Mark Monte's Continentals once again click with their compelling four-man music makers of the Latin and waltz tempos. Straeter has embellished his stuff with some singing novelties. Also new is the affable Jules Villani, vet Gotham maitre d' (ex-Stork, latterly headwaiter in the Plaza's Oak Room) taking over the No. 1 post in the Persian Room, with retirement of Fred Barbero. Jules is a big plus in anybody's plush saloon. *Abel.*

JOAN BISHOP
Currently
HENRY HUDSON HOTEL
New York

DIR: IRVIN ARTHUR ASSOCIATES

4 DIAMONDS
Songs
6 Mins.
Palace, N. Y.

Four Diamonds, not to be confused with a Negro singing quartet using the same name, are a young vocal group of Canada who got their start as winners of an Arthur Godfrey "Talent Scouts" tv'er. Boys are young, goodlooking and poised, and each displays considerable prowess in the vocal department. Their harmony, though technically fine, has a hardness of tone that could stand some changes toward a little more mellowness.

Similarly, their choice of songs could use some going over. Quartet sang three numbers in their Palace stint, "Anybody Here from Out of Town," the "Anniversary Waltz" and their first disk release for Coral, "He Wore Black Denim Trousers." First was strictly a throwaway and although the boys evidently had it in mind as a crowd pleaser for the tourist trade (though there isn't very much at this house anyway), the number just isn't good enough to rate in a three-song stint. "Anni" was handled nicely in a slow-and-swing version, and the finale, though an interesting offbeat item, hadn't the qualities for a bowoff. Group needs to work out some sharp arrangements on a couple of standards and keep up with some of the present pop titles.

But as aforementioned, the youngsters have the necessary vocal talent, presence and looks to project themselves into the ranks of the better known ensembles once they work out something of an individual style and work out a better repertory. At the moment, they're oke for most situations, but the potential is there for bigger things. *Chan.*

DON ADAMS
Comedy
16 Mins.
Le Ruban Bleu, N.Y.

Don Adams, who spent some time on tour with Mae West, is now in business for himself and seems to have made a good start with a set of lines that can go in the intimeries and could, with expanded projection, make headway in the larger cafes.

Adams has a lot of appealing lines. He has a dissertation on apartments and sundry subjects that carries a good deal of laughs. He goes into some imitations for a strong closer.

Adams has an ingratiating manner and a personable mien. At present, he seems to be working in a small dimension and some of his lines seem too frail even for this usually fast audience. Adams needs some development in this environment before his potentialities can be fully determined. *Jose.*

JO ANN MILLER
Songs
20 Mins.
Cloister Inn, Chicago

Jo Ann Miller emerged from nowhere to co-headline at one of Chi's better-known jazzeries, the Cloister, and is now beset by agents, record contracts and the plaudits of the patrons. She shows exceptional promise of becoming a top vocalist.

Miss Miller has a warm, sultry voice that can electrify. She sells a song with sensitive feeling, in a pure unadorned style. Femme is a looker and adorns a stand with classic, unaffected simplicity. At show caught, Miss Miller ranged the field, showing equal familiarity with the ballad, jump-tune, standard and the cognoscenti faves. Even when interpreting the modern jazz idiom, she never gets way out in left field, at a point of no return. Miss Miller should go far and fast. *Gabe.*

FOUCHE DANCERS (3)
8 Mins.
Apollo, N. Y.

The two men and a girl of the dusky Fouche Dancers have themselves a lark. They successively spoof the dancing of the Indies, the mambo and the eternal triangle as other terpers generally depict it.

Boys have agility and virility, characteristics often lacking in other bare-chested males who play the Apollo. Femme has lots of energy and grace. While material is appreciated by vaude goers, team stands to do its very best before the more sophisticated nitery audiences. *Art.*

HARRY ALLEN & CO. (3)
Comedy Juggling
10 Mins.
Empire, Glasgow

Different slant to juggling routines puts this act in the offbeat category, useful booking for general run of vauderies, and aided considerably by personality of one of the two supporting Albee Sisters.

Harry Allen, vet juggler, introes by announcing his partners haven't turned up, and is interrupted by arrival of the two Albee Sisters, in guise of complete novices to juggling. Twist of teaching 'em how to handle the clubs places outfronters in position of closer-than-usual spectators, garnering yocks through naive remarks and interruptions of one of the two distaffers. This gal has personality in asides and giggles, but can handle a club with the best of 'em. *Gord.*

PENNY MALONE
Comedy
14 Mins.
Le Ruban Bleu, N.Y.

Penny Malone has assigned a difficult task to herself. She has a brash line of comedy that's sometimes reminiscent of the material that Phil Foster is best identified with, and at other times, some of her lines have a masculine drive that's somewhat disconcerting in a postage-stamp-sized intimery such as Le Ruban Bleu. However, she has the advantage of personable delivery and an air of literacy.

Miss Malone makes a lot out of her crewcut and a Brooklynese set of characters. She shows a wide range of material and generally she has a sufficient repertoire to appeal to most. However, for more genteel trade, she needs a bit of toning down. *Jose.*

5 ENCORES
Songs
10 Mins.
Apollo, N. Y.

Up from Norfolk, this colored rhythm & blues quintet has something to offer in good looks, but rather than establish a sound that is distinctively its own, it leans bluntly on standards set for the genre. "I Believe" by a vocal troupe, especially when delivered in usual style, isn't the way to start getting original. Their other two numbers don't help either.

R&b isn't so stale with tradition yet that the 5 Encores can't depart from the typical four and one (latter being scat voice) placement. Team might benefit by occasionally, at least, permitting one of its number to solo or by using a two-voice lead, or whatever, just so long as there's a departure. *Art.*

TV, Taxes Not Entirely To Blame for Vaude Dip Sez Brit. Equity Exec

Edinburgh, Sept. 13.

The effect of tv and tax is not the sole reason for the shuttering of five Scotland vaude theatres in the last 12 months, according to Alexander McGrindle, secretary of Scot committee of the British Actors Equity Assn. He put the blame at a meeting here on the William R. Galt syndicate although not specifically naming this group.

"It remains the considered opinion of the committee," he said, "that since one firm in Scotland owns most of these theatres, acts as booking agents for them, and deducts a percentage from practically all the artists, that firm must accept a good deal of responsibility for this sad state of affairs."

The Galt Agency, based on Glasgow, controls theatres in Edinburgh, Leith, Dundee, Aberdeen and Paisley.

Equity members pleaded for higher salaries and better conditions, and called on all artists in repertory revues to press for a contract "with a fair minimum salary and reasonable conditions of employment."

Jimmy Logan, young Auld Lang Syne comedian, said they must have a reasonable minimum for chorines. Logan declared that, if artists in Scotland accepted the new contract, they would be "cutting their own throats." Since formation of the Scot committee of Equity two years ago, it has become the largest union in Scotland.

The meeting deplored the trend for the British Broadcasting Corp. in using college drama students in radio play productions in Scotland.

Vaude, Cafe Dates

New York

Eartha Kitt into the Town Casino, Buffalo, starting Jan. 9 . . . **Don Cornell** set for that spot Oct. 24 . . . **Lessy & Moore** tapped for the Beverly Hills Country Club, Covington, Ky., Dec. 9 . . . **Frank Parker** pacted for Blinstrub's, Boston, Nov. 2 . . . **Jose Greco** goes into the Statler, Detroit, Nov. 24 . . . **Alan Dale** plays Chubby's, Collingswood, N. J., Oct. 24 . . . **Larry Storch** into the Fontainebleau, Miami Beach, Oct. 25.

Chicago

Liberace to make a p.a. at the Chicago Theatre, Chi, for one day Oct. 28 in connection with his Warner Bros. pic, "Sincerely Yours," opening . . . **Nick Noble** opening at Sciola's, Washington, tomorrow (Thurs.); he plays the Chicago Theatre, Chi, Oct. 14 for two frames, on the bill topped by **Florian Zabach** . . . **Harry Belafonte** plays the Palmer House, Chi, Nov. 11 for four rounds and is followed by "Continental Revue," featuring European entertainers inked by **Merriel Abbott** during her recent tour of the continent. None of the acts have played the U. S. before . . . **Gloria Van** into the Muehlebach, Kansas City, Sept. 30 for two weeks.

Hollywood

Howard Keel booked into Dunes Hotel, Sept. 26 . . . **Kathryn Grayson** starts at Riviera, Vegas, Sept. 28 . . . **Allan Jones** into Thunderbird, Vegas, tomorrow (Thurs.) . . . **Ann Weldon** at Keyboard . . . **Dorothy Shay** inked for three frames at Fairmont Hotel, Frisco, starting Dec. 6 . . . **Max Trumpower**, manager of Fox Ritz Theatre for past 10 years, swings over to The Traders, at new Beverly Hilton Hotel . . . **Roy Gerber**, MCA Coast nitery department chief, in N.Y. to scan new talent.

Bill Kenney, of original Ink Spots, booked for one frame Sept. 23 at Lake Club, Springfield, Ill.

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Vegas 'Indisposition' Brief

Continued from page 61

of the hotels shall live and which shall shutter. They have the names which are limited in number, and they can dictate who shall get them and for what salary. According to Goffstein, the inns have tried virtually everything. The Royal Nevada has "Guys and Dolls" running now, but the playing time is so long that it cuts into the casino. Some names, having been there once or twice, can no longer draw.

Tremendous Load

However, Goffstein says that with high prices of acts, the casinos have a tremendous load in trying to make up the food and talent deficit that the hotels incur. The talent agencies won't be happy should some of the hotels close, nor will they be happy if the inns stop buying talent completely.

It's a remote and crazy possibility, he admitted. He points out that the inns spend about $25,000,000 annually for acts. Should they rely upon low prices of food and rooms plus the eternal lure of the casinos, they could get along with considerably less business. Also, should the talent agencies vex the people of Nevada, they may be able to get a degree of talent control through legislation. About 30% of the adult population in Las Vegas earns its living directly from the hotels. Another sizable group depends upon hotel prosperity for its livelihood. Laundries, businessmen, drink distributors, decorators, etc., deal with the inns. Should their livelihood be endangered, he said, various referenda could be initiated to correct any situation.

Another hotelman, Abe Schiller of the Flamingo, who for the past decade has been a one-man ambassador for Las Vegas, admitted that talent agencies have the spots in a vise, but the inns are optimistic. In fact, the Flamingo will soon start building a 120-room addition. New strueture will be an eight-story building erected on stilts. Jack Benny is expected to open the new addition. The opening will be timed to coincide with Benny's free time, so that the comic can make his cafe debut in the new building.

Schiller also felt that should the time come when the casinos would strain to pay off rising talent costs, then they'd drop acts. They know that the combination of big name acts and casinos has built Las Vegas to its present proportions, but they seem to think that they can make money by eliminating the gigantic act budgets.

24-Hour Day Battle

Schiller also pointed out that they've got to fight for business 24 hours a day. Right now a major problem is developing the cocktail lounges of the various hotels. They're hiring name maestri for those spots to start work after the second show. Louis Prima, Woody Herman and the Billy Williams Quartet are some of the current acts in Vegas lounges.

All admit that Las Vegas is overextended at this point. Three new hotels that are nearly finished are the Stardust, Tropicana and Lady Luck, which will give Vegas additional capacity and thus add to the overextension. However, the time is approaching when new hotels will be difficult to build. The promoters who have been selling moneymen with the idea to invest in new Vegas hostels, will have a hard time getting the required building coin and the additional bankroll needed to offset the losses that accrue in the casino until things get rolling right.

New hotels, some point out, are in trouble because they couldn't sustain the early losses. Schiller pointed out that management and personalities are two of the major items necessary for a successful Vegas operation. The vet hotelmen have the management ability to carry on the inns, and the old hotels have a backlog of talent to have a tremendous jump over new competition. Only a little more overextension before they'll climb out of one hole, say the hoteliers. What will be done about the talent problem cannot be predicted by anybody, but they do feel that the agencies will pull in the horns when the danger to Las Vegas becomes acute.

Comerford Loop Eyes Stageshows

The Comerford Circuit, operating theatres in Pennsylvania and western New York State, are seriously on the lookout for stageshows. The Abe Feinberg Agency, which booked the chain when it operated a string of vauders, has been notified to set a show for week of Oct. 6 at the Capitol, Scranton. Feinberg is seeking to install a package headed by a name.

The Penn Theatre, Wilkes Barre, is similarly on the prowl for suitable stageshows. At the same time, the house is making several renovations to the stage and dressing room that will permit vaude bookings. One of the major projects at this theatre is the preparation of the screen so that it can be flown into the proscenium arch. Theatre closed last week for the overhaul.

Other houses on the Comerford circuit for which there is presently a possibility of installing stageshows is the Capitol, Binghamton, N.Y.

If possible, Feinberg will seek to weld these theatres into a circuit since it will be possible to get shows at lesser costs if more than one week is involved.

SCOT VAUDE TROUPES HEAD FOR U. S., CANADA

Glasgow, Sept. 20.

A large exodus of Scot performers to Canada and the U. S. is taking place. Robert Wilson, singer, planed out from Prestwick at head of the strongest native group to go overseas. In it are comedian Jack Anthony, accordionist Jimmy Shand, Jimmy Neil, soprano Margaret Mitchell, soubrette Bertha Ricardo, and pianist Tammas Fisher.

Shand is touring solo and minus his Scot country-dance band, vetoed from visiting America through union rules. He has a strong following in Canada.

After dates at Montreal, Ottawa and Toronto, the group will continue their 10-week tour via Winnipeg, Edmonton and Vancouver, also playing Philadelphia and, Nov. 4, the Manhattan Center in N. Y.

Sue Will Jordan For Alleged Pact Breach

Personal manager Milton Blackstone (not the advertising agency op who manages Eddie Fisher) is suing mimic Will Jordan in the N. Y. Supreme Court for an accounting of earnings and commissions involved. Blackstone claims to be personal manager under a contract signed in September 1952. Blackstone says that he has receeived no commissions since April 25, 1954, although he represented him in nitery, radio and tele deals.

Jordan moved this week in the N. Y. Supreme Court for a dismissal of the action.

4As Supports Burlesque Union Vs. Strip Circuits

The Associated Actors & Artistes of America last week passed a resolution supporting the Burlesque Artists Assn. unfair action against the Hirst and Midwest burley circuits and the Adams Theatre, Newark. BAA contends that the circuits and the Minsky house have refused to negotiate with the union to replace the contract which expired at the end of May.

Thomas J. Phillips, executive secretary of the BAA, charged that the circuits have locked out the union. Action taken at the 4A meet last week stated that the 4A International Board "notify all branches of the 4As of this decision, and upon receiving such notices each branch is requested as co-entertainers to also declare the above circuits and the owners thereof unfair, and to pass a suitable resolution that while this unfair condition exists, none of the members of the branches will negotiate contracts with said circuits and notify the above circuits in writing as to the action taken."

The circuits, as well as the Adams Theatre, are presently operating with a full cast. However, those that have taken jobs at those spots since being notified of the 4A status of the house, are liable to be placed on the unfair list of the various 4A affiliates. Thus a performer may find it difficult to get a job in a cafe, or in any other allied field unless cleared to the satisfaction of the BAA.

New Group Scans Vegas Royal Nevada Pacts; Rio Fighting His Ouster

Las Vegas, Sept. 20.

The new operating group of the ailing Royal Nevada Hotel will continue review this week of all existing contracts between the hospice and its affiliated personnel. First to fall in a sweeping reorganization of the hotel's management was Eddie Rio, who was dismissed last Friday (16) as the inn's cocktail lounge entertainment director.

Rio, former Coast rep of AGVA, repudiated his ousting, however, stating that he had not received official word from the Royal Nevada Hotel Corp., the organization that opened the spa last spring.

Rio said he presently is conferring with attorneys to determine whether the hotel's new general manager, Arnold Kimmes, actually has the authority to fire personnel connected with the Royal Nevada in a managerial capacity.

Kimmes is a wealthy Denver uranium developer, who heads a group that has committed a loan of $750,000 to the resort's stockholders. He has been appointed general manager of all departments pending approval of the loan by the Nevada Tax Commission.

With Kimmes on the pledge that would greatly hypo the financially anemic Vegas resort are Sid Kuller, producer of the hostelry's shows; Sid Fox, a Salt Lake City television operator, and Charles Spellman, a Los Angeles furrier.

Kimmes said that at present all contracts negotiated by the hotel before his group's step in to the picture are being reviewed, to determine if they are valid and binding and whether the Royal Nevada shall continue the terms of the contracts or seek settlement.

In the case of Rio, Kimmes said the former AGVA rep has been relieved of his duties as booker of talent for the Royal Nevada's lounge. The hotel's new helmsman said settlement of Rio's pact will be negotiated.

Kimmes added that upon approval of the loan by the Tax Commission, the $750,000 "would probably" be converted to stock in the hotel, amounting to a controlling interest.

Eileen O'Dare to Switch To Drama After Hosp

Eilcen O'Dare, currently bedded at the Will Rogers Memorial Hospital, Saranac Lake, N.Y., is hanging up her dancing shoes for good and will train herself for the dramatic stage during her enforced 18 months' recuperative schedule.

She did her last show at the Beverly Hills Country Club, Covington, Ky., last July 30 when, at its conclusion, she fainted. She had been told she had a "cold" but the medicos ordered her to a sanitarium pronto.

Miss O'Dare was almost two years in the Folies Bergere, Paris, and when she came back she marked her U.S. return with an Ed Sullivan teever, followed by the cafe bookings.

Pass Peace Pipe For ARA, AGVA

An era of cooperation between Artists Representatives Assn. and American Guild of Variety Artists is starting, according to Eddie Elkort, ARA president, and Jackie Bright, AGVA's national administrative secretary.

Peace pipe was passed around at a meeting of ARA held last week when Bright expressed the hope that both organizations could work together harmoniously. Bright stated that he expected ARA to police its members so that a minimum of friction between both organizations would exist.

Bright emphasized that one of the keystones of law enforcement between both organizations would be the registering of contracts with the union. Bright said that AGVA could not be expected to help a performer who may run into trouble if the union didn't know in advance where he would be working. For this reason, he emphasized, the agencies must register each and every deal with the union.

Bright also said that since both the agent and the actor depend on each other, there is no economic sense in killing off each other.

Ice Attractions Inc. has been chartered by N. Y. State to conduct a booking office for icers. Directors are Lela Rolontz and Ray Beaudet.

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Versailles, N. Y.

Edith Piaf (11); Salvatore Gioe and Panchito bands; $5 minimum.

The French invasion is really on again. Maurice Chevalier due this week; Gilbert Becaud debuting at the Persian Room (N. Y.) and Edith Piaf back at the Versailles after three years. This makes Nick & Arnold's bistro a standout spot once again although the resourceful Messrs. Prounis & Rossfield have not been doing too badly with their George White, Dietz & Schwartz, Leonard Sillman and kindred revuettes. But a name's a name, and there's no disputing the potency of "la petite mome" although reportorial accuracy compels the observation that the little street waif is now kinda mature and less wistful, especially plagued by the somewhat obvious arthritis.

But she is unquestionably socko, and apparently her best metier is in the environs of an intimate room like the Versailles. She fared poorly with her vaude show recently on tour, and while she got "the Wally Cox treatment" in Las Vegas, even before she opened at the new Riviera she at least got paid off 100% in full.

Miss Piaf's repertoire should be an object lesson to all her compatriots essaying an American invasion. It's of the same canny timbre that distinguishes Chevalier's showmanship—a recognition that (1), a familiar medley is half-way home, and (2), she insures that by explaining the lyrics. In this respect, her English has improved and her little translatory footnotes make the sum total more appreciated by the non-parlezing Yank outfronters. To further substantiate matters, there are, of course, the Piaf diskings so the cognoscenti quickly recognizes the repertoire, be it "Paris Skies," "La Vie," "St. Peter," "Bravo Pour le Clown," the "merry-go-round" number, "Pa-Dam," "Heaven Have Mercy," "Got You Under My Skin" (in French), the bounding-main number ("Hamburg"), "If You Love Me" etc. Many have been self-authored by her, and many have become repertoire for others than Miss Piaf.

Despite her extra poundage, she remains a wistful personality in her severe black dress. (When the late savvy showman, Clifford C. Fischer, first brought her over he insisted on severity, since obviously she'll never make with the clothershorse bit, and it has become a distinguished and distinctive trademark).

At one time Miss Piaf had Les Compagnous de la Chanson as backeruppers (they went out on their own eventually) and now she has a mixed vocal group of six, plus five musicians (inevitable French accordion, mandolin, etc.) as her special backup. Understood Nick & Arnold are paying her $7,000 a week for the package and, judging by the preem biz, she took 'em off the nut in one night.

Miss Piaf has two numbers of similar lyric context and in toto her renertoire is of the same pattern. While it's not a monotone, because there is contrast in almost every number, one gayer interlude might further accelerate the pace.

Anyway, there's no disputing the Piaf prowess. She's France's answer to Hildegarde. Beaucoup boffo bistro biz for sure.

Salvatore Gioe, longtime Hildegarde's maestro, has been here for two or three seasons heading up the No. 1 band, and a good dansapation team it is, too, while Panchito and his Latinos, who go with the lease, have 'em mamboing and cha-cha'ing from the first maraca. Maitre d' Robert, now a New York Institution, has been employing his multilingual greetings with the strong Gallic turnout from the opening gong. Even the reopening of the chichi Le Pavillon (Henri Soule's plush gastronomic bar & grill) the same night seemed to have to share its regulars with the Piaf pull at the Versailles. Robert avers his ringside tables, including the supper biz (which has been nil of late in New York) are prebooked for a healthy number of advance nights. For Nick & Arnold, a Piaf booking, of course, means an automatic run on the French grape—and these are no Coke prices in a Gotham nitery. *Abel.*

Ritz Carlton, Mont'l

Montreal, Sept. 16.

Fernanda Montel, Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

The reopening of the swank Ritz Cafe signalled the official start of the fall season for local cafeites, and the return of stylish Fernanda Montel was greeted with capacity, though noisy biz. This is the second time around for Miss Montel and this sophisticated warbler of the offbeat Parisian songs is more striking and self-assured than ever.

Sporting a healthy tan and a handsome blonde coif that makes a theatrical background for her elegant gowns, Fernanda opens in her husky piping with a group of four numbers all in French for fair attention.

With her okay version of "Piano of the Poor," she arouses a more convivial atmosphere, and for the rest of the show Miss Montel is home free. A group of cornball Gallic songs which she announces as the squarest of the square prove a click and her best song, "La Goualante de Pauvre Jean," which she translates as "The Blues," draws a solid reception. Windup is a French and English reprise of "The All of You" from "Silk Stockings" for a good begoff.

Hotel general manager John Contant, who missed his first cafe opening due to illness, has Johnny Gallant back as house pianist and giving fine support to the artists, with the Joe Settano trio doing the dance music. Maitre d' Corby is also back to handle the room in his efficient manner. Miss Montel is in for four weeks before opening at the Maisonette in New York. *Newt.*

Beverly Hills, Newport

Newport, Ky., Sept. 17.

Johnny Johnston, Gene Baylos, Tippy & Cobina, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

New two-frame entertainment dish is a mirthful melange. Main course is by co-headliners, who team for a sidesplitting serving of hoke after scoring with individual chorès— Johnny Johnston in smooth singing and Gene Baylos in zany caperings.

To start the merriment on a fast beat, Tippy & Cobina, monkeys, pack a load of laughs into a 15-minute routine masterfully guided by an unbilled man with a foreign accent and a flaming haired femme assistant. The monks handle musical instruments amazingly.

Johnston, who was with Hildegarde on his first visit here a year ago, scores with a changed cycle of songs. By way of novelty he uses a concealed wireless microphone in strolling through the tables on his closing vocal.

Baylos, also back for his second time, warrants further engagements with a brand of comedy all his own. He has the go of a Cantor and Durante and material that's fresh in these parts. His break-in with Johnston is as a plant waiter.

House crew of tooters and chorus with Dick Hyde as singing emcee comes through with support for a fine performance. *Koll.*

Shamrock, Houston

Houston, Sept. 15.

Carl Ravazza, Teddy & Phyliss Rodriguez, Paul Neighbors Orch; cover, $1.50; no minimum.

Continuing its autumn upswing in talent strength, the Shamrock Room of this Hilton Inn has unveiled an appealing brace in personable Carl Ravazza, doing his solo singing stint, and young terp team of Teddy & Phyliss Rodriguez. Dance duo looks good on fast and intricate samba and tango numbers, with gal being tossed and whirled with spine-tingling recklessness. Pair's youth, vigor and style shine on such encore numbers as "Whispering" with a Latin beat, and on a paso doble dance that simulates classic postures of the matador. Dance, used as a finale, has mucho flash and establishes team as exciting act of headliner calibre.

Ravazza yodels "Hay-loooo" from darkened back of room intro, keynoting a presentation strong in feeling and color. His pipes often wander from right note, key or phrasing, but singer seldom misses in mitt department. The funny bone or romantic fancy are his chief targets.

He adventures down to Trinidad, San Domingo, and Mexico for Latin and calypso divertissments that get big mitts. Tour-de-force is a long a capella calypso chant that stills all coughers and ice rattlers. Headliner trots out trademark "Pedro" imp upon request, adding Mexican accent and big white smile that are apt. "You're Learning The Blues," one of his top offerings, and a discourse on love, "It's The Same," earn big palms.

Paul Neighbors orch marches into the room with this frame for an indefinite stay. Happy maestro keeps things movving with cheer leader shouts during show and dancing, being prone to a pennant-type baton. *Bode.*

Palmer House, Chi

Chicago, Sept. 15.

"Boast of the Town," with Will Jordan, Arthur Worsley, Augie & Margo, Gillian Grey, Empire Eight, Charlie Fisk Orch (with Lee Charmel); $2 cover.

Current eight-weeker at the Empire Room represents an attempt to tune in on the temper of the times with a spoof of Ed Sullivan's "Toast of the Town" teevee showpiece. The idea is interesting, and comes off fairly well. Will Jordan, whose uncanny mimicry of Sullivan carries the whole show, emerges as the standout in this vehicle. It won the room's patrons opening night and moved them to loud salvos almost uniformly throughout.

Jordan emcees and performs, switching from Jordan to Dullivan (a Sullivan-like character) in a bewildering confusion of identities. In his two featured spots, next-to-closing, Jordan builds to a smash climax. After introducing himself, he steps out of the Dullivan character and resumes his identity only to lose it again in a prolific succession of uncanny carbons.

His face is so proportioned that he can create the illusion of assuming the facial characteristics of his subject. This, coupled with faithful voice reproductions and the inclusion of identifying mannerisms, the result of careful analysis, makes for a top turn of its kind.

His "Wincoln-Dercury" commercial, complete with model car (featuring three steering wheels and arms to hug the road), is not as imaginative as the rest of his act, but garners a good mitt with the aid of Lee Charmel of the Charlie Fisk band.

Arthur Worsley, English ventriloquist, does an entertaining job with the standard dummy. Worsley pulls a switch and has the dummy dominate him, for a novel twist. The voice-throwing is loud and clear. Worsley lets loose a few good lines and the banter is amusing during the first part of the turn, but he loses impact toward the end.

Gillian Grey handles the female vocalistics here in less than acceptable fashion. Gal is an okay looker, but not an okay chirper. Betraying a heavy classical influence, gal's voice is shrilly ear-piercing and flat. She does a few spec numbers, standards like "Granada," a calypso and some pop faves. The rep is varied but not too well chosen.

Augie & Margo do the hoofing here, in pro fashion. Guy and gal display technical excellence, grace, agility and creativeness in routines. Opening with a mambo replete with difficult figures, team closes with a rock 'n' roll burlesque for hefty returns.

The Empire Eight is back here for this package; group dances well but this time is provided with material reminiscent of all their other shows. The Eight open, tie together and close this one, but never really succeed in tying the whole together. Jordan does that single-handed.

The Charlie Fisk orch provides expert backing. *Gabe.*

Fontainebleau, M. B'ch

Miami Beach, Sept. 16.

Sonny Howard, Joyce Aimee, Little Buck, Sacasas Orch; $2.50-$3.50 minimum.

This is the month of the doldrums as regards nitery business along the gold coast. The only spot in town doing fair to okay, patronwise, is the swank La Ronde Club in this, the plushiest of the ocean-front hotels in the area. There's been an obvious cut in budgetary appropriation for the month. Withal, the current package plays well, earning as heavy aud reaction as have some of the higher-bracket combos booked in summer months.

Sonny Howard is one of the better singing-impressionists. His current act leans more to insertions of his own vocal style, plus pleasant chatter between the song segments. His always solid takeoff—most done with tongue-in-cheek approach—run through Laine, Cole, Martin, Daniels, Jan Peerce, etc., and a smartly turned Pinza special topped by the Durante-Jackson song-strut bit. On his own, Howard takes off on a neat ballading of "I Love You Much Too Much" and operatic sequence that earn resounding plaudits.

Joyce Aimee, a sultry looking brunet, smartly gowned, turns up an equally sultry set of pipes that embraces an international compote with receptive smoothness. Effectively handles "Gypsy In My Soul," "Aunque Me Cuesta La Vida," mood suited to "Who's Got the Pain When They Do the Mambo" and "La Siene" for intelligent blending.

For the encore segment Miss Aimee comes back with an accordion to display a sound technique and delivery on the instrument. Stage deportment reflects careful prepping and adds to overall impact as does the fingering accomps, which she brings off with ease to take onus off what could be an encumbrance. All lacking now is one big number, which could easily come from a click recording. The vocalistic quality and that accordion talent could prove a boon for the platter personality seekers. Understood she's been plying her wares in South American bistros; she's a good bet for the smarter rooms along the cafe circuit in the States.

Little Buck tees off matters in zingy fashion with a flashy display tressed by split-slides and flips. His is a fast moving canto that of heel and toe precision taps, but never lets up in pace or inventive patterns; the tablers go big for his display. Sacasas and his orch again prove one of the best showback units playing the area. On the dansapation side, his arrangements are fresh and written for the mixed crowds attracted here. *Lary.*

Riverside Hotel, Reno

Reno, Sept. 15,

Lillian Roth, Bob Williams, Starlets, Bill Clifford Orch; $2 minimum.

Lillian Roth has a 16-day stint here because of the short-term Ted Lewis contract. At the end of the season this could become a difficult job. Add to this the Riverside sale, which has been hanging in the air for several weeks, and there are several strikes against the show.

There's little change in the format of the show since Miss Roth appeared at the Riverside a short while back. Special material includes a spoof on modeling, with all the brand names worked into clever lyrics. Otherwise Miss Roth relies on memories, working over some old tunes she introduced. Her Metro biopic, just completed, is mentioned only briefly and is used to springboard difference in singing, then and now.

Exuding spirit and bounce, she catches hold of her audience quickly. And when nostalgia sets in, she spellbinds. Her exit, as usual, at the back of the room after an intimate tour of the tables with a goodbye song, reaps excellent results.

Bob Williams still gets wonderful response out of his "trained dog" act. The mutt pays no attention to Williams' encouragement and pleading. The final confusion is hilarious fare, with one pooch tugging at jump rope and the other running away with the ball.

George Moro has been mulling over a rhythm & blues number for some time and he's arrived with a frantic rock 'n' roll, exciting routine—probably just in time if it's meant to tie in with any current craze.

Bill Clifford's crew is back offering its usual good show after a 10-day vacash. *Mark.*

Chaudiere, Ottawa

Ottawa, Sept. 16.

Four Lads, Danny Crystal, Johnny Conrad Dancers (5), Norman Richards Orch (9); $1 admission.

Business is back in the okay slot at the Chaudiere Club with the booking of a neat, solid package built around the Four Lads. The bundle's small but packs nicely-balanced, smooth talent and stages it effectively. Top-billed chant foursome occupies the bulk of available time and shows definite progress in showmanship. Enhancements include the insertion of light comedy by the pokerfaced tenor who, up to now, seemed to take his warbling more seriously than any of the other three. His work, though on the weak, ragged side, gets plenty yocks and could be built into a clicko session of wit.

Besides handling emcee chores, Danny Crystal has a nifty stint of comedy that sends a long but fast string of gags old and new across to big returns. Crystal shows more staging maturity than his last local appearance (two years ago at Glebe Theatre) and has tablesitters pounding their palms. Act includes impressions of bop, suave and opera singers followed by weaker aping of Vallee, Eckstine, others, doing video commercials. Standout Johnny Conrad Dancers are on in two top terps sessions with Conrad getting heavy mitting for his solo tap chore, where he shows some of the nicest tapping seen here. Norman Richards band showbacks and plays for dancing. *Gorm.*

Le Ruban Bleu, N. Y.

Don Adams, Joya Sherrill, Penny Malone, Jones Boys (4), Lee Mayberry, Norman Paris Trio; $5 minimum.

Le Reuban Bleu, now in its 20th season, is starting with as many new items as possible. Lee Mele, the youngest in the line of the noted restaurant family, is now in charge of this hospice, and he has brought in virtually an entire roster of first-timers in New York. In addition to which he has a new emcee, Lee Mayberry, something that hasn't happened in many years since Julius Monk took over the conferenciering and talent selection chores. Latter is the only strange note in this well-operated intime spot.

Mele has taken a lot of long-shots for his premiere show, but the general effect is good. It's an entertaining display in the quality tradition of the eastsideries. Penny Malone (New Acts) appeared here briefly last season, otherwise they're all new to this room.

Joya Sherrill is an expressive Negro singer who has seen service for several years on the cafe circuit. Miss Sherrill has a rich and warm voice with a wide range that makes its top impact with "Happiness Is a Thing Called Joe." Her "Learning the Blues" is also a winner and she goes off to a hearty palm.

The Jones Boys comprise a handsome, conservatively-dressed quartet who have good voices, give the impression of working hard and have a nice set of harmonics. They hit a fine stride with a diverse series of tunes which includes the oldie "Song Is Ended," "Jones Boy" (what else) and "I Ain't Got Nobody," and they're off strongly.

Other acts on the bill are in the comedy vein. Inn addition to Miss Malone, Don Adams is given a term paper under New Acts. The Norman Paris trio is probably one of the more colorful nitery music makers around. Their work is strong enough to get healthy returns. *Jose.*

Amato's Portland

Portland, Ore., Sept. 14.

Arthur Lee Simpkins (with Maury Ellenhorn), Chop Chop & Chalene, Herman Jobelman Orch (6); $1.50 cover.

George Amato tees off his fall parade of big shows with Arthur Lee Simpkins, in for the eighth consecutive year. Singsational guy had the velvet ropes up early on opening night for both shows.

For 50 minutes, he commands and holds the respect of the payees. The guy runs gamut from rock 'n' roll to grand opera. Simpkins knocks out songs in six different languages, has a variety of selections, and a wonderful change of pace. His showmanship is top-drawer.

Simpkins' accompanist, Maury Ellenhorn, batons the house band during the stint and gets credit for outstanding arrangements. Chop Chop and his orb-filling femme assistant get things under way with some better than average magic stuff. He slams out one trick after another in entertaining fashion, for plenty of applause.

Herman Jobelman and his crew play a good show and set the tempo for dancing throughout the evening. *Feve.*

Hotel Radisson, Mpls.

Minneapolis, Sept. 17.

Paula Bane, Don McGrane Orch; $2.50 minimum.

For the second successive show, the Flame Room, which has a predilection for return engagements of old favorites, is presenting a face and voice new to Minneapolis, even unfamiliar by reputation.

This time it's chirper Paula Bane, and she carries the entire entertainment load capably. Her selections clearly and pleasantly should establish her as a performer who'll be welcomed back.

Easy on the optics in a wholesome way and possessor of the knowhow to sell numbers as well as her firstrate set of pipes, the blonde Miss Bane infuses charm, sparkle, animation and the right amount of dramatics into her warbling. Coming on cold, she quickly warms up the customers as she unfolds her neat vocal interlude.

The performer has the further advantage of smart routining. Her nine numbers at the show caught provided for pace change and carried appeal to every vocal taste.

Supposedly returning to the boards after several years' absence, Miss Bane impresses here as a good bet for the better hotel rooms, such as this one. The boff support she receives locally from conductor Don McGrane and his orchestra is undoubtedly a considerable help to her. *Rees.*

Cocoanut Grove, L. A.

Los Angeles, Sept. 15.

Ted Lewis Revue, with Jackie Warner & Shirley McGuire, Susan Brooks, Eddie LeRoy & Short Twins, Two Debs & A Date, Charlotte Dewey, Al Lewis Orch (12); *cover* $2.

It was 26 years ago that the monkeys in the palms at the Grove first blinked down on Ted Lewis' battered old high hat with the silver lining. Seven years later they blinked again. The monkeys are gone but Lewis is back with his "baby smiling at him" and the fortunes of show biz still riding along, from surrey to thunderbird. In his 45th year, this four-week stand will be no different than it ever was. It will pull 'em in and make them glad they were. Happiness will be abroad in the boite.

Unike most of the oldtimers, who use their name for the flag outfront and let the kids do the work, Lewis is as alive and active as anyone in the revue. As a super salesman of song and the sentimental word, he has made it pay off with almost unparalleled professional longevity and enough of the world's goods to keep him at the $100 window for a full race meet without ever cashing a ticket or feeling the effect.

As a spoof on his own durability, Lewis comes out singing "How Long Is This Guy Gonna Last?" He provides the answer, an hour of all the things he used to do and does just as well without the physical discomforts of his advanced years. The old showstoppers he still clings to, and he draws a big hand for his nimble stepping, a few whacks at the licorice stick, the talking song and the sure-fire "Me and My Shadow." Elroy Peace he calls his fourth shadow ("I wore out three of them").

The show that Lewis floors, with his own crew on the bandstand, is packed with talent that whizzes past with never a lag, another facet of "the old showman." Foremost of these is the bright, young and fresh dance team, Jackie Warner and Shirley McGuire, a pair of personable kids with flying feet. The hoofing on a lighted stand is an effective novelty. Lewis finds them hard to follow when the applause died down.

Susan Brooks is a cutie with a song pleasant piping to set it off; Charlotte Dewey jets around in acrobatic contortions; Eddie LeRoy and the Short Twins dish up a mixture of song and comedy with occasional guffaws; Two Debs and a Date offer up a fillip of melody that is well received. Al Lewis fronts the band with musicianly competence.

In an exchange of admiration, Jimmy McHugh gifted Lewis with a bronzed replica of the high hat for his 45th anni and in return received a scroll for his song, "Sunny Side of the Street," which Lewis has long featured. Unusual for the Grove, bows were called for by attending show biz figures. *Helm.*

Colony, London

London, Sept. 13.

Genevieve (with Luc Poret), Felix King Don Carlos Orchs; $5 *minimum.*

Genevieve comes to London for her cafe debut after her recent successes in the United States and her gamin-like personality is her greatest asset. The girl makes no concessions to convention. Her urchin style haircut appears crude and untidy, and her simple blue dress would be bypassed by even the humblest office worker. Yet, oddly enough, they contribute to her personal fascination and help to create a genuine Parisian flavor for her performance.

As an artist, she is loud and vibrant, but always dominant. She has a commanding personality and never fails to hold her audience, even though most of her songs are unfamiliar to British cafe customers. This perhaps is a prime weakness of her routine, but is mainly overcome by the shrewd and rather charming English introductions to most of her songs. She also has a very cute way of including a few lines from the lyric in English to satisfy the majority who are unable to follow her native language.

A former Left Bank cafe operator, who would nightly sing a couple of songs for her customers, Genevieve was "discovered" by Barron Polan on a recefit visit to Europe and signed for an American season. It hasn't taken her long to master her own tricks in showmanship and she now knows the score in every sense of the word.

Although the majority of her songs are unknown here, she has the good sense to incorporate one number which allows her to segue into a series of popular French folk tunes, which receives audience plaudits. Then there is also a fascinating French-accented version of "Deep In the Heart of Texas," in which the ringsiders willingly participate.

The chanteuse may not have the exclusivity of Edith Piaf or the unqualified charm of Patachou, but she is definitely proving herself as a strong and valuable international attraction. The guitar accompaniment by her husband, Luc Poret, is a plus feature of the presentation and Felix King's combo provides the familiar quality background. Rhythm sessions are, as always, effectively catered to by the Don Carlos orch. *Myro.*

Sands, Las Vegas

Las Vegas, Sept. 10.

Peggy Lee, Joey Bishop, Copa Girls (12), *Sandmen* (4), *Harvey Allan, Antonio Morelli Orch* (12); $2 *minimum.*

A fast, sock hour is this new entry in the Copa Room, with Peggy Lee toplined and Joey Bishop in the gangway slot. It's good for three weeks and undoubtedly should pull the hospice well over the slump always evident along about this solstice.

From a onetime blue and pensive period, Miss Lee has picked up tempo to give off sparks with her fine chantoosing. No longer the subjective whisperer, she qualifies with undeniable showmanship and really belts whenever necessary. Not that she's tossed away her special ability to purr out a romantic ballad in the magenta spot, but as in "The Touch of Your Hand," "Somebody Loves Me" and "Learnin' the Blues," there's a definite communication set up between stage and audience.

Miss Lee knows a beat when she feels one, driving relentlessly to terrif climaxes in her opener, "I Feel a Song Coming On," the evergreen "Ridin' High," a spine-tingling "Swing Low, Sweet Chariot," her early money-maker "Why Don't You Do Right," and the more recent bonanza, the pulsatingly frantic "Lover." The latter forms a dynamic curtain, extended by some extra Afro-Cuban chant choruses with Jack Costanza alongside whapping the timbalis. Big palms go to her onstage combo of jazzmen—Costanza, Gene de Novi, piano; Bill Pittman, guitar; Larry Bunker, drums; Don Prell, bass, plus the rocking assist from Antonio Morelli's big 12.

Bishop zooms right off the ground immediately with his insinuating brand of comedy. He jokingly styles it "sincere humor," but the procession of one-liners quips, stories, lampoons, Ted Lewis and Charles Laughton impreshes make for a succession of shrewdly thought-out overlaps with expert timing for big yocks and salvos.

The Copa Girls and terping Sandmen utilize holdovers "Lovely to Look At" and "Indian Love Call," the first a good starter, and the Indian production round forming an okay org-fastener between the Bishop and Lee segments. *Will.*

Statler Hotel, L. A.

Los Angeles, Sept. 16.

Dorothy Shay, Al Donohue Orch (8), *Belaire Trio* (3); *cover* $2.

To the traveling man and the conventioncer, Dorothy Shay, the Park Ave. Hillbillie (dig that spelling), is the "naughty lady from shady lane" come to life. Her special material is the monologic version of the striptease, suggestively blue but never over the borderline. This takes a special talent and she's got it. Slimmed down (by 18 pounds) and sheathed in a shimmering form-fit, the one-horse Shay runs through her routine with all the slickness of Nashua leaving the gate. Terrace Room date is for four weeks.

Her bread-and-butter song she calls "I'm Doin' Alright For a Mountain Girl" and there could be no dissent. For her "sexy numbeu" she does a song-narrative on "Love Is Not Born But Made." From "Guys and Dolls" she lapses into the patois of the underworld with "Take Back Your Mink." Her "Mr. Berlitz" is cleverly lyriced and for a sampling of the back country, "Why Shore." Such is the breadth of her versatility, ladled out with a thin edging of innuendo generally whispered at cocktail parties. The "broom" bit is as close to the stag line as she'd dare go. Strictly for a tease she inquires, "are there any youngsters around?" and then takes off on "Efficiency," which is no more purplish than some of the others.

The dance sets of the Belaire Trio seem to rouse the sitters more than the leg-agitation of Al Donohue's crew. *Helm.*

Latin Quarter, N. Y.

(FOLLOWUP)

The periodic refurbishing of the revue at Lou Walters' ornate saloon has resulted in a considerably stronger display, Although the reshuffling of headliners has aided somewhat, the major improvement lies in the pacing of the production, which now rides like a svelte streamliner. Net result is a show that compares well with some of the top exhibits at this pleasure dome.

Walters, ever one to experiment, has taken on The Treniers (7), one of the hot instrumental and vocal acts along the jazz and lounge circuit. They have several b.o. records to their credit in various spots and they create a tumultuous atmosphere that has translated itself in boxoffice terms in spots where youngsters predominate. Of course, the juve element is only an added factor at the LQ b.o.

The staple of the trade here is the firemen element. Nonetheless, in an 18-minute session, in which they create a nobody-sleeps-during-my-act tumult, they run through a gamut which includes rock 'n' roll, a comparatively quiet "Sorrento" and a few other tunes with accompanying comedics, which make for quite a jolly session. With more youngsters in the house, they would have created pandemonium.

Another major newcomer is Alan King, who wraps up the spot pronto in a long series of howls. His material is of the variety that hits home with a clientele such as congregates here. His discourses on suburbia and the kids bring a long succession of yocks. In some ways, his material is related to that purveyed by Sam Levenson, but it has his own individual twists and merit. His comedy is about as effective as any of the funnymen who have worked here of late.

Chiquita & Johnson have one of the more spectacular dance acts. The acro work brings a steady round of applause. Their tricks are imaginative and excellently executed and they reap a highly-rewarding mitt.

Most of the show remains. Lucienne & Ashour hit a strong mitt with their apache work, Nicoli & Knight have a nice assortment of puppet routines, and Tina & Coco Ramirez, assisted by Val Buttingol and Miguel Trevino, perform a weakened version of flamenco dances.

Production accoutrements include Lynn Christie and Howard Mann at the vocals and Piroska doing the solo spots in the mass numbers. Jo Lombardi's show-backing and dance work are excellent. Buddy Harlowe relieves. *Jose.*

Steuben's, Boston

Boston, Sept. 16.

Ben Yost Vikings (4), *Norton & Patricia, Frances White, Don Dennis, Tony Bruno Orch* (6), *Harry Fink Trio;* $1.50-$2.50 *minimum.*

Max and Joe Schneider have nothing to worry about bizwise. Don Dennis is back for his eighth season as singing emcee and the favorite of the Hub's theatre strip, Boylston & Tremont Sts., is packing them into the 350-seater. Room has had a face-lifting and bar has been changed over so patrons can see the show while gurgling.

Opening show for the spot, which is again operating on its successful format of party biz and theatregroups, is typical Steuben fare.

Ben Yost Vikings go over fine in this spot. The four are on for 25 minutes, during which time they give out with hit show tunes. The act could stand a little more flash and some novelty stuff. As it stands now, 25 minutes of solid belting may be okay, but not in intimate club spots. Present format is more okay for big big boites.

Norton & Patricia, many time "Chance of a Lifetime" tv show winners, get nice aud reaction with their slick dance routines. Spins, twirls and lifts focus attention in opening and pair go on to ballroom interpretations and a bright music box bit for heavy mitting. Pair bow off to a torrid Latin Mexican Hat dance number for boffo applause.

Frances White warms up the and with a fancy tap routine, and fast-paced display of vaude-type hoofing in the initialer.

Crowd gives Don Dennis a big welcome ovation as he comes on for his stint. His piping of "Love Is Many Splendored Thing" is sock and he follows with "Cherry Pink" to heavy femme party mitting. His aud participation number is "Bye, Bye Blackbird," and this comes off great with the packed room joining in. Dennis has to beg off after solid rendering of "Cara Mia Mine."

Dennis works two shows nightly here; then goes upstairs and takes over "Cafe Midnight" with his wife, Bettina, hosting the legit actors who congregate there with fresh proofs of the morning paper reviews. Don and Bettina now negotiating for radio show from the upstairs spot).

Tony Bruno cuts a slick show. Harry Fink trio pleases in the interludes. *Gugl.*

Black Orchid, Chi

Chicago, Sept. 13.

Della Reese, Rolly Rolls, Jimmy Ames; $4 *minimum.*

Current display at the Orchid is okay for this chi-chi room. Opening night biz was excellent and augurs well for the show's three-week run.

Della Reese tops this card with a promising talent. Sepia chirper has pleasing pipes, impressive stage presence and knows how to sell a song. Her program is well chosen and, generally, well put together.

She has a deep, throaty voice and uses it feelingly, especially in such numbers as "Mood Indigo" and "In the Still of the Night," her latest Jubilee etching. Her opener, "Pennies From Heaven" betrayed opening night nervousness, but as Miss Reese warmed up, they disappeared, making way for the full tones of her voice. From time to time she strains too hard, facially and vocally, losing the impact of relaxed performance. Lighting is generally good, with one glaring exception; spots was turned on full blast for the "Mood Indigo" number, when subtler lighting would be in order. Miss Reese is well received by the house.

Rolly Rolls does a comic musical turn that never quite gets over. Opening with a miniature accordion bit, its impact is of the same proportions. The piece de resistance in this Gallicomic's turn is done at the keyboard. Rolls does several piano player impressions: the nearsighted pianist, the tired pianist, the Spanish pianist, etc. All somehow lack punch. Rolls winds up with stories told through the titles of w.k. songs he plays; this is mildly entertaining but occasionally a title is not too easily recognizable, thus hurting the story line. His last, a fairy tale, gets best response of turn. Rolls never quite wins the house and garners only mild palms.

Jimmy Ames handles the straight comedy here, in a slow starting turn that builds to a snappy climax. Ames starts off with weary gags about Vegas and sings "Birth of the Blues" almost straight, in his booming, raucous voice. This bit is out of place. A glimmer of some the real humor here comes with his Indian bit, with a few Yiddish touches. Comic gets into high with his musical saw routine when his turn gets loud and bombastic. He is at his best when bludgeoning the audience. He goes over big, for a strong mitt. *Gabe.*

Thunderbird, Las Vegas

Las Vegas, Sept. 11.

Johnny Desmond, Raymond Chase, Piero Bros. (2), *Barney Rawlings, Thunderbird Dancers* (10), *Al Jahns Orch* (14); *no minimum.*

The Navajo Room of the Thunderbird has a steady clientele that goes for the regular lineup of talent offered by producer Hal Braudis. In for a fortnight, aimed at maintaining the inn's show policy, is Johnny Desmond. Here a month ago for a fill-in six days, Desmond unfolds the songology which kept the ropes up then, starting with "It's So Nice To Be Nice To Your Neighbor." In this piece, singer reveals natural, personable charm while strolling ring exchanging handshakes with patrons. With the audience's attention directed his way at the outset, Desmond plies bary pipes for a strong set of vocals.

Raymond Chase combines sharp technique on concertina and droll patter for solid amuser in next to closing slot. Launcher is "Gypsy Festival" and "Hot Canary." Recitations, mildly mannered, evoke light chuckles. He plucks miniature concertina out of pocket, nimbly touching the scale of "It's Gonna Be A Great Day!," leading to interp of "Danny Boy" and "Tiger Rag" played on two of the midget instruments simultaneously. Back to regular-sized concertina he winds up with solid "Malaguana."

Piero Bros. give show good boost from their top end point with intricate juggling and balancing of blocks, Indian clubs, hoops, etc. Thunderbird Dancers, spurred by singer Barney Rawlings, open show with "Play It Again," and are back for finale in "The Cake Walk." Al Jahns orch ably backs up show. *Alan.*

London House, Chi

Chicago, Sept. 15.

Barbara Carroll Trio (with Joe Shulman & Johnny Lee); no cover, no minimum.

This Chi eatery, now in the landmark class, debuts its much-heralded entertainment policy with the Barbara Carroll Trio, booked for a four-week stint.

The roster of jazz names due to follow the Carroll group, an imposing enough opener, includes the Billy Taylor Trio, Ralph Sutton Trio, Nat Kallao Trio, and Don Shirley. Room is booked almost exclusively by Associated Booking.

New jazz policy is outgrowth of the large success obtained by a similar venture at Mr. Kelly's on Chi's Rush St., nitelife hub of the Windy City. Both spots are owned by the brothers Oscar and George Merienthal. Despite several obvious drawbacks to the new jazzery, the latest steak and jazz combo looms a success. A bandstand as well as overhead spots were added to the room, but this hardly makes a showcase.

Room was originally laid out as a dining room and long rows of booths for four in the center of the room, with potted plant dividers, force at least two people in every booth to sit with their backs to the music. Dividers also obscure the view. Room's acoustics are not of the best, either. Operation of the two spots should be a winning parlay, however.

The Barbara Carroll Trio was an excellent choice for launching the new policy, pinpointing both name and entertainment value. Group has a cool, yet rich and unobtrusive sound; the flights of imagination never get so far out in left field that the numbers become unrecognizable, yet the patterns are interesting. Miss Carroll is an ace front, combining looks with charm and musical talent. Backed by Joe Shulman on bass and Johnny Lee on drums, gal leads in such standards as "Lullaby of Birdland" and "Mountain Greenery," with a few less w.k. selections thrown in from time to time. Program is well selected and paced. Opening-niters were won and Miss Carroll's trio bowed off to loud palms. *Gabe.*

New Dance Steps

Continued from page 60

changes in instruction. It used to be that all teaching was done in small private rooms, which are still used for special cases, but most of the teaching is done by individual instructors working in a large ballroom. Change was made in order to prevent the student from clamming up when dancing in public. Incidentally, according to school execs, the bulk of those seeking to partake at the fountain of terp knowledge are either professional or business men, and women past the first bloom who find it difficult to keep up with all the changes in dance styles.

The old pros are the backbone of the dance school faculty. It used to be that the dance teams found this an extra source of income. Then they found that it paid better than club dates, especially since they could stay put in one place, do little traveling and could even have a semblance of homelife. There also have been cases where the male took on chores at the choreographic college when his wife and partner became pregnant. To the wife this was to be preferred to breaking in a new girl (after all, that's how *she* got him) and soon it became a regular job rather than a temporary fillin. Eventually, more dancers, especially in the ballroom field, became teachers.

The only cloud in the prosperous crystal of the terperies is the decline in the number of nightclubs. It was the Latin wave in the niteries that first gave these dance schools biggest impetus. The dances devised by dance masters rarely caught on, and only for the briefest periods. However, the Spanish dances, starting with Rudolph Valentino's sexy tango, pumped some life into the schools, but the crest really started with the rhumba and mambo. Of course the Lindy and the standard waltzes and foxtrots help somewhat. With the decline in the number of niteries, some of the dance outlets are disappearing. The professional men who take dance instruction generally do not go to ballrooms, but the rise of the hotel cafe is one bright spot and they feel that an increasing amount of partygiving will continue the demand for the dance instruction.

VARIETY BILLS

WEEK OF SEPTEMBER 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 22
Rockettes
Corps de Ballet
Ramer & Eileen
David Powell
Jean Dubols
George Sawtelle
Joan Haeven
Glee Club
Sym Orc

Palace (R) 23
Wiles 3
George Kirby
Capt. Shaw & Bobby
Russ & Joy & Sobey

CHICAGO

Chicago (P) 23
Nat King Cole 3
Clark Bros
Lillian Briggs
Gary Mortan

AUSTRALIA

AUCKLAND
St. James (T) 19
Winifred Atwell
Canfield Smith
Eddie Vitch
Joe Church
Hellos 3
Romaine & Claire
Johnnie Bord
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson
MELBOURNE
Tivoli (T) Aug. 19
Wiere Bros.
Gypsy 3
Alain Diaz
Upshaw & Cooper
Red Moore
Ken Littlewood
Robin Hood 4
June Barton
Jo McCormack
Knights 4
SYDNEY
Tivoli (T) 19
Norma Miller Dncrs.
Michael Bentine
B. Howell &
F. Radcliffe
D Neal & F Newton
Gogia Pasha
Virginia Parls
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

ASTON
Hippodrome (I) 19
Joe Poynton
Stan Stafford
Danya & Manova
Duo Remml Co
BIRMINGHAM
Hippodrome (M) 19
Cab Calloway
N & P Lundon
Terry Hall
Barnet & Del Rio
Georgette
Sonny Roy
Rin-A-Lusa
Scott's Sea Lions
BLACKPOOL
Opera House (I) 19
Jewel & Warriss
Alma Cogan
Janet Grey
4 Hurricanes
Odette Crystal
6 Flying de Pauls
John Tiller Girls
8 Singing Debutantes
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 19
Albert Modley
3 Arnauts
5 Skyliners
J & J Wins
2 Arturos
Shipway 2
McKinnon Sis
Joe DeVoe
BLACKPOOL
Tower Circus (I) 19
Charlie Cairoli & Paul
Bella & Lions
Wenzel Kossmayer
Douglas Kossmayer
Armand Guerre's Co
Sciplini & Co
Knie's & Co
Trampo-Tempo
5 Amandis
Knie's Horses
Cuban Boys
2 Berty Borrest
Liberty Pot Pourri
Alcety
3 Orfatis
Spanish High School
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
BLACKPOOL
Winter Gard. (I) 19
David Whitfield
Dagenham Girl Pipers
Bill Waddington
Colville & Gordon
Jane Kimm
Beau Belles
Norma Lowden
Billy de Haven
BOSCOMBE
Hippodrome (I) 19
Jack Haig
Sonia Coudeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony 3
Sherman Fisher Co
BRADFORD
Alhambra (M) 19
Danny Purches
Gillian & June
S & M Harrison
Jackie
4 Ramblers
Dernos
De Vel & Partner
BRIXTON
Empress (I) 19
Terry Thomas
Vera Cody & Co.
Hackford & Doyle
Gale & Clarke
Bolys & Partner
Les Ilellyos
Gilsom Sis
CARDIFF
New (S) 19
Guy Mitchell
Cherry Waine
Kirby & Hayes
Marcies
Fred Atkins
Juggling Brauns
B & Z Marvi
CHELSEA
Palace (I) 19
Hilda Heath
Billy Roche
Pat Trevor
Betty Allaway
Shirley Harper
8 Debrett Dancers
CHISWICK
Empire (S) 19
Max Miller.
Edna Savage
Nat Gonella
M & E Rose
SHEFFIELD
Empire (M) 19
Jack Anton
Desmond Lane
Ross & Ramaya
Ken Roland
Ramoni Bros
Dowie & Kane
SOUTHAMPTON
Grand (I) 19
Sid Makin
A & V Farell
Doreen Victor
Eric Williams
Mary Harkness
Pyjama Girls
WOLVERHAMTON
Hippodrome (I) 19
Frederick Ferrari
Bartlett & Ross
Desiree et Pierre
Billy Livingstone
Julie Dey
Marcel et Denise
Monmarte Dancers Co
Anton Petrov
YORK
Empire (I) 19
Howard Arundal
Glyn Edwards
Yootha Joyce
Ivor Slater

Cabaret Bills

NEW YORK CITY

Basin St
Geo. Shearing
Birdland
Al Hibbler
Bon Soir
Portia Nelson
Tony & Eddie
Jimmie Daniels
Mae Barnes
3 Flames
Blue Angel
Robert Cleary
Mort Sahl
Teddi King
Ciel Cabot
Cafe Society
Steve Gibson
Redcaps
Chateau Madrid
Luis De Caceres
Dora & Betty
Julie Romero
Ralph Font Orc
La Plaza 6
Copacabana
Joe E. Lewis
Julle Wilson
Dominoes
Tony Foster
Fran Leslie
Meri Miller
Jimmy Cisco
Michael Durso Orc
Frank Martin Orc
Composer
Cy Coleman
Embers
Dorothy Donegan
No. 1 Fifth Ave
Cedrone & Mitchell
Virginia De Luce
Bob Downey
Harold Fonville
Hazel Webster
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Ore
Hotel Plaza
Gilbert Becaud
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Mimi Benzell
Stanley Melba Orc
Dornan Bros.
Hotel Roosevelt
Eddy Howard Orc
Tommy Purcell Orc
Hotel Statler
Les Elgart Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Alan King
Treniers
Lucienne & Ashour
Nicoli & Knight
Lynn Christie
Jo Lombardi Orc
B Harlowe Orc
Le Ruban Bleu
Jones Boys
Don Adams
Joya Sherrill
Bob Mayberry
Norman Paris 3
La Vie
Jackie Kannon
Diahann Carroll
Van Smith Orc
Le Cupidon
Jimmy Komack
Freddie Stewart
Ira Brandt Orc
Armando Federico Orc
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Eddie Layton
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Poliansky Orc
Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Monna Boyar
Sigrid
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Ronnie Hayden
Pamela Dennis
Frank Keenan
Larry McMahon
Morty Reid 3
D. Davis Orc
Waldorf-Astoria
Xavier Cugat Orc
Bobby Ramos
Nellie Castel
Bobby Winters
Garden Bros
Mischa Borr
Village Vanguard
Enid Mosier
Sylvia Syms
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Della Reese
Jimmy Ames
Rolly Rolls
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Blue Note
Roy Hamilton
J. Smith Quartet
Chez Paree
Sammy Davis Jr &
Will Mastin Trio
June Christy
Chez Paree
Adorables
Brian Farnon Orc
Cloister Inn
Jo Anu Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears &
Boulevar-Dons
F Masters Orc
Palmer House
"Best of the Town"
Will Jordan
Arthur Worsley
Augie & Margo
Gillian Grey
Empire Eight
Charlie Fisk Orc
London House
Barbara Carroll Trio
Mr. Kelly's
Bobby Short
Audrey Morris
Jimmy Bowman

LOS ANGELES

Ambassador Hotel
Ted Lewis
Jackie Warner &
Shirley McGuire
Susan Brooks
Eddie Le Roy &
Short Twins
Two Debs & A Date
Charlotte Dewey
Al Lewis Orc (12)
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Skeets Minton
Kitt Carson
Mack Twins
Beverly Hilton
Marlon Brando Howe
Mata & Hari
Bernard Hilda Orch (16)
Micha Novy Ore (8)
Biltmore Hotel
Pete Marshall-
Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppi
Jimmy Grier Orc
Ciro's
Mary Kaye Trio
Gali-Gali
Hal Loman
Geri Galian Orc
Dick Stablie Orc
B Ramos Rhumba B
Crescendo
Hi-Lo's
Tommy Leonetti
Tony Martinez Orc
Mocambo
Mary McCarty
Paul Hebert Orc.
Marco Rizo Rhumba Orc
Statler Hotel
Dorothy Shay
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Robert Merrill
Danny Thomas
Al Bernie
Jay Rubanoff Orc
Flamingo
Mills Bros.
Archie Robbins
Oolan Farley
Houcs
Flamingo Starlets
Teddy Phillips Orc
Sands
Peggy Lee
Joey Bishop
Copa Girls
Antonio Morrelli Ore
Harvey Allen
Desert Inn
Johnnie Ray
Jack Durant
Don Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Skylarks
Venus Vamps
Garwood Van Orc
Thunderbird
Johnny Desmond
Piero Bros
Al Jahns Orc
El Rancho Vegas
Lili St. Cyr
Myron Cohen
Helen Grayco
Mona Knox
Billy Daniel
Nancy Lee
Ted Fio Rito Orc
Sahara
Jose Greco Co
Cee Davidson Orc
Moulin Rouge
Dinah Washington
Zephyrs
Jimmy Smith
Willy Louis
Moulinettes
Benny Carter Orc
Riviera
Billy Daniels
Marx Bros.
Hal Belfer Dncrs
Ray Sinatra Orc
Showboat
Charlie Carlisle
Zabuda
Rene Puppets
Garr Nelson
Showboat Girls
Woody Woodbury
Carsonis
Skippers Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Gorgeous George
Arlene
Cliff Ferre
Sparky Kaye
Denise Bennett
Jimmy Cavanaugh
George Redman Orc
El Cortez
Four Tunes
Sonny Mars
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Sans Souci Hotel
Harvey Bell
Howard Brooks
Milt Ross
Freddy Calo Ore
Ann Herman Dcrs
Bombay Hotel
Ava Williams
Peter Mack
Fontainebleau
John Richard
Terry Haven
The Zernys
Sacasas Orc
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Saxony Hotel
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
Othella Dallas
Vanity Fair
Chico Cuban Boys
Arlene Fontana
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Dell Staton Trio
Andy Martin Quartet
Roney Plaza
Juan & Jose Cortez Ore
Place Pigalle
The Wick-Wacks
Bobbie Lynn
Fausto Curbelo Orc
Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

HAVANA

Tropicana
Gloria & Rolando
Meckansant Singers
Emelita Dago
Nancy Moreu
Maria Julia
Henry Boyer
Paul Diaz
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Della Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Patty Andrews
Skylets
Eddie Fitzpatrick
New Golden
Arthur Ellen
Romane Brown
Priest & Forse
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Lillian Roth
Bob Williams
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Ben Blue
Helene Hughes dcrs
Dick Foy orc
Harrahs
Marguerite Piazza
Donn Ardon Dcrs
Del Courtney Ore
Cal-Neva
Ritz Bros.
Cal Nevettes
Matty Malneck Ore
Colonial
Goofers
Mickey Katz
Ziggy Elman
Cal Tjaader
Harrahs Club
Louis Armstrong
Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Ore
Wagon Wheel
Pied Pipers
Eastman Trio

Exhib Financing

Continued from page 7

doubt that the unit will ever begin operation. Sam Pinanski, president of EFFG, met last week with TOA prexy E. D. Martin and board chairman Walter Reade Jr. After the session, he admitted that EFFG would "have no potency" unless the divorced circuits are permitted by the Dept. of Justice to participate in EFFG.

So far there has been little, if any, response among the divorced circuits who are members of TOA to take part in the financing plan. One circuit chief admitted privately to VARIETY that his company would not become a part of EFFG even if it received the greenlight from the Dept. of Justice.

Progress in organizing EFFG has been slow, a fact which Pinanski acknowledged last week. He attributed the delay partially to "many acts of God, especially in the New England area." However, the New England floods occurred long after the date, originally in May, when EFFG was scheduled to get off the ground. "We are not going to hold a wake in Los Angeles," Pinanski said. "EFFG is still very much alive and exhibition still has a vast need for such a group."

TOA has conferred with the Dept. of Justice relating to participation of the divorced circuits but so far has received no indication of the agency's position. According to Martin, the Government is considering the matter and from "tentative thinking is not opposed to it." It's understood that the D. of J. wants absolute guarantees that the circuits, regardless of their buying power, would enjoy no privileges with product financed by EFFG.

Fite Delay as Theatre-TV Hypo?

Continued from page 1

sold out for last night's performance and fight telecast. Tickets of patrons who had purchased admissions for the Waring show for tonight, tomorrow, and Friday were marked not valid if the fight, due to a postponement, was presented on any of those nights and the tickets could be exchanged for another date. However, the Nixon management was faced with an empty house last night and heroic efforts were made all day yesterday to stimulate interest in the Waring show via radio and tv announcements and interviews.

Film theatres, for the most part, merely presented their regular picture programs. Many theatres in the record hookup reported complete sellouts as early as last week and sales were brisk in areas not threatened by Ione. Continued radio and tv warnings in territories in the hurricane's path tended to diminish last-minute ticket purchases. Theatres in these areas who had not sold out by yesterday felt that the postponement would help rather than hurt the eventual b.o. take, particularly since the weather predictions for tonight are good. Theatres as well as TNT and IBC had considered the possibility of a delay and arrangements had been made to meet the emergency, including the maintenance of the local loop and long lines setup.

Due to line clearance factors, the bout tonight will start at 10:45 p.m. EDT instead of the originally-set 10:30 p.m. If another postponement is necessary, the event is scheduled to take place tomorrow (Thurs.) at 10:30 p.m.

Delay, it's felt, will have no effect in cutting into the predicted $1,000,000 gross for the closed-circuit telecast. Theatres around the country are charging $2.50 to $7.20, with $3.50 about the average. Four veterans hospitals in the N.Y. area are receiving the bout free, via arrangements made by the N.Y. Journal-American, being the only outlets in the 50-mile blackout of Gotham. A section of New England has also been blacked out. An ABC-TV camera crew is handling the televising for TNT, with Martin Poll, of TNT's staff, at the production helm.

Norris' Predictions

Washington, Sept. 20.

James D. Norris, president of International Boxing Club, stated here that about 350,000 seats have been lined up for tomorrow's (Wed.) Marciano fight in 128 theatres and four veterans hospitals.

Speaking on the Mutual radio network's "Reporters' Roundup," Norris said "the only reason we haven't got 350 theatres hooked up is lack of equipment." But with an investment of $25,000 required to equip the average theatre, he explained, there's not enough incentive for the exhibitor to put in the installation in view of the shortage of events.

Norris said the fight will do "well over a million dollars" at the gate "and with theatre tv it might do considerably more." He added there's also the chance of a windfall with a fight picture.

No Ill Wind

The sunshine that followed the announcement that the Marciano-Moore bout, slated for last night (Tues.), had been postponed for 24 hours, caused many to wonder if N.Y. restaurant owners and hotelmen had put in a fix with the weather bureau.

To the innkeepers this meant an extra day's occupancy at nearly 100% capacity and to the restaurateurs it meant that many more meals would be sold to the well-heeled visitors. Nitery owners were aided over the weekend, but there was a decline in attendance on Monday night (19) because of the threat of Ione.

ABC Falls Heir To Boxing Double-Header

Postponement of the Rocky Marciano - Archie Moore heavyweight championship fight until tonight (Wed.) because of Hurricane Ione will give the ABC network a boxing "double-header." Marciano-Moore go starts at 10:45 p.m. on ABC Radio (no tv except in theatres). But in addition, ABC-TV will have the regular Wednesday night "Pabst Blue Ribbon Bouts" on tv from 10 to 10:45 p.m., giving viewers a chance to watch the "preliminary" bout and then switch to radio for the championship go.

Televised fight will originate from Miami Beach Auditorium and will pit Bobby Dykes against George Johnson in a middleweight battle. Pabst sponsors both fights.

Tip Counterfeit Tickets In Time to Minimize Pittsburgh Bout Mess

Pittsburgh, Sept. 20.

Penn Theatre probably prevented a major riot tomorrow (Wed.) by discovering over the weekend that somebody had peddled hundreds of counterfeit tickets to the Marciano-Moore fight telecast. House had been sold out for the bout weeks ago. Although four other Pitt houses, Stanley, Harris, Enright and Nixon, are carrying the championship scrap, the Penn was the only one to uncover the fake ducats.

As a result, Bill Zeilor, manager of the Penn, had to turn on the heat in an effort to prevent a rumpus tomorrow evening at box-office. Through newspapers, radio and tv, he announced that people holding tickets had better validate them at theatre within the following couple of days to make sure they had the genuine article. He planned to put a special stamp on the good ones so holders wouldn't be held up at the door tomorrow.

Police, who began an investigation last week when rumors of the phony tickets first filtered through the Golden Triangle, said they had no idea how many counterfeits had been sold but guessed under 1,000. Capacity of the Penn is 3,300. Although still not entirely out of the woods, Zeilor was breathing a little easier today at the close call since there probably would have been a bigger fight outside the theatre than inside if bunch of avid boxing fans had turned up tomorrow with tickets and been refused admission because they had bought phonies.

Counterfeits had been engraved from a photograph of the original but a couple of tell-tale marks gave them away.

Latin Economics

Continued from page 7

Youngstein, v.p.; Louis Lober, foreign sales manager, and various other homeoffice and S. A. territorial officials.

Youngstein provided the visiting vaqueros with a list of 30 specific pictures already completed and available for release in 1956. Further, he commented on 30 for 1957 which are either in some phase of production or are being prepared.

This was a switch for the Latin American delegates who, until a couple of years ago, had received their UA product in unsteady fashion and with no long-range assurance of what was coming. The new product availability will give them full time for ad-pub and sales planning.

'Big Knife'

Continued from page 4

the drunken driving incident. ("Knife" is reviewed in the current issue.)

While the pic obviously is sordid fiction about Hollywood, United Artists, the distributor, is taking the position that it's certainly no mirroring of the film colony on the whole, instead concerns isolated individuals, and why can't there be an unflattering film about film people just as there are unflattering films about personnel of other industries?

Persons connected with "Knife" have professed suspicion that a "whispering campaign" against the pic is now getting underway, presumably emanating from major studio sources. There has been no clear-cut evidence of this.

Radio City M. H., N. Y.

Produced by Russell Markert; Music Hall Symphony Orch under Raymond Paige; "Kol Nidrei" musical number staged by Leon Leonidoff; Music Hall Choral Ensemble directed by Paige, Music Hall Corps de Ballet directed by Margaret Sande, Rockettes choreographed by Markert, Jean Dubois, George Sawtelle, Joan Hagen, David Powell, Rex Ramer and Eilene; settings, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; "It's Always Fair Weather" (Metro), reviewed in VARIETY *Aug. 24, '55.*

Coinciding with the Jewish holidays, Radio City Music Hall last week ushered in a gay and colorful show keyed to a "Salute to France" and for the most part a crowd pleaser, from the opening medley to the eye-filling can-can number done with flavor and gusto by the every-rhythmic Rockettes.

Appropriately enough, the show opens with a staging by Leon Leonidoff of Max Bruch's "Kol Nidrei," with cellist Joseph Tekula, the soloist. He plays the piece well and Leonidoff's staging, using a large transparent disk to reflect the figure of the instrumentalist, is effective. To round out the musical selection, the orch provides a noisy rendition of the Bacchanale from Saint-Saens' "Samson and Delilah."

Show this stance uses uncommonly attractive settings, climaxing in the final appearance of the Eiffel Tower and a vivid fireworks display that brings on heavy mitting. Actual "Salute to France" part is produced by Russell Markert with James Stewart Morcom responsible for the imaginative designs.

In "Cafe Mediterrance" the Choral Ensemble led by Jean Dubois, George Sawtelle and Joan Hagen goes through three popular French classics, among them the delightful "Le Fiacre" number and the sentimental "Trois Cloches," executed in great style. David Powell winds that number with a sock drumming exhibition, using nothing more than two sticks and a chair. It's a very good act, but he draws it out too long.

Corps de Ballet, in traditional white, emerges glittering from "A Painting by Corot," a setting that —at the start—is breathcatching. Unfortunately, the ballet leaves much to wish for even though, visually, the customers get their money's worth. At times, the ballet number looks like a takeoff on real ballet with the dancers (all female) going through limp motions that are supposed to suggest the traditional movements.

Rex Ramer and Eilene make up the "Specialite" act which somehow fails to reach the audience and possibly isn't suited for such a large house. Incidentally, it's almost exactly the same act they did at the Palace some weeks back. Perhaps it's time a new routine. Ramer's takeoff on "Cocktails for Two," as it might be done by Spike Jones, still gets a lot of yoks.

No French revue would be complete without the can-can, and the Rockettes prove to be very attractive highkickers. Costumes designed for them by Frank Spencer catch the exuberance of the Gay '90s. The Moulin Rouge never had a line like this. Number scores a bull's eye with the customers as does the uninhibited finale, with the Rockettes lining the sides of the house and unveiling a lineup of sketches a la Lautrec. *Hift.*

Chicago, Chi

Chicago, Sept. 16.

Nat (King) Cole (with John Collins, Charlie Harris, Lee Young), Clark Bros. (2), Gary Morton, Lillian Briggs, Carl Sands Orch; "The McConnell Story" (WB).

This is an extremely well-balanced layout, topped by one of the big b.o. draws around today. The two-weeker augurs big biz during its run.

Nat (King) Cole tops the card with his velvety smooth song-selling, and garners sock audience reaction. Cole runs through a rep studded with his best-known diskings and recent hits. Backed by his own bass, guitar and drums sitting in with the house orch, he plays a few licks on the 88 himself during a song. Cole occupies the stage with the same relaxation that characterizes his singing style.

The Clark Bros. open the show with a slick, attention-winning terp routine. Guys display grace, agility and showmanship with their tapology, splits and turns. They even throw in some good-natured humorous patted at a break in the middle of the act. Their turn is one of the best around, and the house realizes it, sending them off to a hefty mitt.

Lillian Briggs is the femme vocalist here, displaying more of the femme than the vocals. Gal plays it heavy on the rock 'n' roll stuff and manages to come up with a pretty vulgar brand of sing-selling. Gowned in a black sequin sheath, she never overlooks an opportunity for sex display of the most blatant kind. As for the pipes, they are untrained and unsure, with loud raucousness their outstanding characteristic.

The comedy bit is handled by Gary Morton and he manages to elicit warm laughter with an extremely well-timed routine. Opening with the standard type Vegas and Miami gags, he gets fresher as he goes along, however, with the yocks mostly coming from his timing rather than his material. The patrons like him and give him a warm sendoff.

The Carl Sands orchestra provides the show's expert backing. *Gabe.*

Palace, N. Y.

Edwards Bros. (3), Stan & Patti Parks, Doc Marcus, Four Diamonds, Mickey Deems, Estrellita & Raul, Sibyl Bowan, Elimar, Myron Roman Orch; "Pearl of the South Pacific" (RKO), reviewed in VARIETY, *July 13, '55.*

Current Palace layout is a smoothrunning eight-acter, in some ways highly disappointing. In a couple of cases on the bill, there's good talent going to waste through misdirection.

Take Mickey Deems, the young comic in the five spot. Some three years ago, he was one of the most promising of the crop of comics that tv was spotlighting, and on the basis of his video guest shots was getting some fine bookings. But Deems is still doing the same routine that virtually made him then, and obviously doing it with less relish and freshness than before. That's the "Sunday with the family turn," and it's apparent from Deems' delivery that it's wearing on him as well as the many who've heard it before.

Or take Stan & Patti Page, a highly personable pair of youngsters who in the three years since being reviewed under VARIETY's New Acts apparently have done nothing to improve their turn. They're still freshlooking and likeable, and from the small sampling of dancing they proffer, they appear to have some promise in that department. But they've stuck to a simulated ventro turn combined with singing impreshes, with neither the impressions nor the ventro very good and the format itself rather pallid. In trying to accomplish a number of things, they succeed in nothing.

On the whole, however, the bill runs off at a fast clip, from the three Edwards Bros. as openers to Elimar as the closer. Edwards are a smoothworking acro trio who work off the top of a piano, turning in standard stunts but winding with one doing a handstand atop a pair of chairs balanced on soda bottles for a solid mitt. They're followed by the Pages, with Doc Marcus, the comedian-magico, in the trey. Marcus is a relaxed-madcap type who at times gets a little too blue even for the Palace, but he's consistently funny in his byplay with audience volunteers and gets off to a good hand.

Four Diamonds are in the four spot, and are reviewed under New Acts, while Deems is next. In the six slot are Estrellita & Raul, a topflight flamenco pair who certainly ought to be making the rounds of the top rooms of the country. Both the male and femme are accomplished dancers, he specializing in straight flamenco and the girl showing her solo talents in a sort of semi-ballet form. Duo do a straight flamenco, take turns singly and close with a peasant dance with more than a trace of humor and gaiety.

Sibyl Bowan is in next-to-closing, and after a rather pointless opening number, "You'll Get Used to It," works up steam with a series of impressions, the British cockney wartime nurse's aid, a Bea Lillie number, a carbon of Gracie Fields' "Waller" and as a closer, complete with props in three, an impression of Ethel Barrymore's "Rasputin" prayer scene. It's an overly sentimental but highly effective bowoff. In the closing spot is Elimar, a capable juggler who enhances his turn by working on a slack wire, winding with both arms and one leg occupied while the leg on the wire manages to spin another hoop run over the wire by his femme assistant.

Myron Roman, who has moved in permanently as the orch leader since Jo Lombardi's switchover to the Latin Quarter, does a fine showbacking job. *Chan.*

Paramount, L. A.

Los Angeles, Sept. 13.

Lionel Hampton Orch (17), Jumpin' Hamptones (4), Robert Moseley, Viki Lee, Curley Hamner.

Like Lionel Hampton says in the middle of his revue, "It's crazy sounds." Vibe king auctions off his beats for solid response, and for his one-week stand with his troupe of 24 the turnstile should purr at this downtown showcase. Hampton is a showman's showman and what he's arranged for his 70 minutes onstage—first show yesterday was stretched to 76 in heed of bellows from the audience—makes for top musical entertainment down anybody's alley.

With his 17-man band, Hampton is heavy on brass, and the tunes he belts out make the most of expert sidemen, who perform with a flourish. He seasons the turn with a four-man singing-dancing combo The Jumpin' Hamptones; soulful singing by Viki Lee; comedy from a drum-crazy Curley Hamner, and his own sock xylophone renditions. For the aficionados of rock 'n' roll and bop sessions, this is it.

As a revue, its fast tempo and clever entertainers give the spectators a taste of jazz he hasn't experienced in quite a few moons. Bop style of terping makes the four Hamptones score solidly, and their vocalizing of "Shake, Rattle and Roll" and "Whatcha Gonna Do?" has the audience swinging in its seats. Robert Moseley's chant of "Pete Kelly's Blues" is another strong entry.

Viki Lee, a newcomer to the band, is immense with three numbers, topped by "I Believe," when you could hear a pin drop in throughout the house. "Unchained Melody" is another pleaser, and "Baby Don't Love Me No More" is a fast opener.

It's Curley Hamner who starts the "crazy sounds" really rolling, when he pushes out a cluster of six drums draped around a bass, and shows off some fast snaring after a bit of patter with Hampton. Duo enter into a drum contest, then team up to tear off a couple of lightning numbers.

Highlight, of course, is reached when Hampton takes to his familiar xylophone, combining familiar melodies with several he picked up when the troupe toured Israel some months ago. Topping latter is "The Wine Song," possessed of a haunting quality. For his usual closing "Flying Home," the whole band parades down through the orch pit for hefty audience effect. When audience won't let him go, he closes with "Hampton's Boogie Woogie," another smash. *Whit.*

Apollo, N. Y.

Billie Holiday, Jimmie Tyler Band (11), Atlantic City Follies with Five Encores, Fouche Dancers (3), Slappy White, Wallace Bros. (2), Hortense Allen Chorus (15); "Violent Men" (Col).

For the Apollo, the Atlantic City Follies (transported as a bundle from 14 weeks at the Harlem Club down there) is of elephantine dimensions. And its lavish, if somewhat imperfect, wares pitted against the soft perfection of Billy Holiday make for some interesting material this session.

The house itself, however, bears a couple of new marks, which emphasize how badly needed they were before the vaudery vacationed last July. There are new lights, which add a touch of class to stagings erstwhile barren of color. There are new curtains, also helpful in creating a posh atmosphere. Gone are the days when two stagehands had to walk the tattered things to an opened or closed position. The mikes are so fixed now that they don't blare into the ears of the first 17 or 18 rows of the house, although they need adjustment still, so that they don't sound so echo-chamberish. In all, the refurbishing has livened up the scene.

Starting off with "Please Don't Talk About Me When I'm Gone" and "I Don't Stand a Ghost of a Chance," Miss Holiday gives out in that delightfully anemic way of hers. She shifts to speedy "Them There Eyes" and right back to a crawl with "Lover, Where Can You Be?" Nice closing is "Nice Work If You Can Get It."

The package part still makes the mark in most of its offerings, though perhaps it's too lengthy for Apollo standards, while just long enough to satisfy nitery patrons of the Harlem Club. The 15 Hortense Allen dancers weave in and out of the other acts. Their opening number is so confusing that it seems to have even the terpers wondering what's happening next. In their second number the chorus looks like it's going to fall down via an unimaginative West Indian bit, but it develops into a full-fledged eye opener with the several gals and three guys ultimately working into an admirable state of precision dancing. Same kind of upbeat policy holds through an Indian number later on. Despite the care she shows in costuming and routining her dancers, Miss Allen insists on grabbing the spotlight instead of relinquishing it to more agile members of her troupe.

Jimmie Tyler Band, which does the backstopping as well for the whole program, starts off with a nifty rhythm & blues brace. Tyler is solid on the soprano sax. His bongo player Candido does a flashy solo further on.

Five Encores have looks, voices, but don't strive for anything different in r&b vocalizing. Fouche Dancers are really excellent as spoofers of the West Indian and mambo terp kicks. Both of these turns are reviewed in New Acts. Slappy White's stand-up comedies have clever quality that pleases pewsters. The Wallace Bros., a duo preceding Miss Holiday, have the right ingredients for a diverting 10 minutes. After a fast vocal, the men, brightly attired in yellow and orange evening clothes, please with a short terp for two. As one sings "Where or When" from offstage post so as not to distract, other does a soft shoe. For their finale, the Wallaces do some perspiring acrobatic challenge which pleases immensely. *Art.*

Harris' 'Ice Capades' Sock Specola In Madison Square Garden, N.Y., Bow

For the past 16 years, "Ice Capades" has been not only one of the major grossers in the frappe field, but one of the more meticulously produced bladers. It's also a show that attempts innovations and tries to be somewhat different from year-to-year. For the past few seasons, the John H. Harris production has been banking on excerpts from top musicals. This year, "Peter Pan" is undoubtedly a major draw that will entice a lot of the juve trade.

But otherwise, "Ice Capades" is still an opulent pastiche, probably one of the most sumptuous in the glacial field. Tap for the lush Billy Livingston costumes in this ice opera is estimated at around $250,000, and the entire production was reportedly brought in at more than a half-million. It has that look that bespeaks the fact that budget is a secondary matter. The various specialties hit their prime objectives and contribute to a well-paced and entertaining show.

The musical comedy excerpt is generally a difficult item to translate in terms of ice. However, in this piece, Donna Atwood, playing the title role, seems to have reached her apex. Her work now has depth, maturity and an easy charm. It's a pity that having reached this exalted state, she's retiring at the end of the season. Miss Atwood, the wife of the show's producer, will be hard to replace, and the show will hold auditions in various towns in order to come up with a successor.

Miss Atwood captivates as Peter Pan. Of course, it's difficult to skate and make oral movements to coincide with the taped tunes and dialog. Miss Atwood, as do the other characters, execute this fairly well, but of course, a lot of illusion is gone. It's not the most satisfactory way to present a musical, since it loses a lot of force. However, neither Miss Atwood will have any difficulty making the youngsters in the audience applaud so that Tinker Bell may live.

The "Peter Pan" sequence takes up the major part of the first half of the show. It seems that a more compact version would serve the needs of this icer to a greater degree, but this generous portion of the Sir James M. Barrie masterpiece does provide a charming interlude. June Barlow makes a likeable Tiger Lily, Rosemary Henderson does excellently as Wendy and Herbert Cowman is sufficiently villainous as Captain Hook. The flying contraptions put a lot of the cast in the air for added effect.

The singer who recorded the Peter Pan role is a vocal ringer for Mary Martin. It's unfortunate inasmuch as the tape sets up an immediate comparison of Miss Atwood's performance as against that of Miss Martin. Actually, there should be no such thing because of the difference of the media.

The second half, devoted to the sock specialties and lush production numbers for which "Ice Capades" does so well, is by far the breezier portion of the show. The first half had as its faster moments an opulent "Black & White" ballet with Helen Davidson and Romayne & Brent doing good in the solo roles, and a badminton exhibit by Forgie & Larson. This year, they're in tramp and policeman garb, but it's still the same game.

Another good number in the first half is the "County Fair" segment, a good rube bit with Bobby Specht scoring. Eric Waite does a pleasing bit of comedy. Larry Jackson & Bernie Lynam display a Davy Crockett takeoff that similarly gets laughs.

The succession of punchy specialists in the latter portion of the show makes for the solid payoff. The major effort in this half is "Fantasy in Pink" with Miss Atwood and Specht in the lead roles. The costuming here is especially lavish and the line formations are applause-winning. Another colorful production is the sexy "Bolero." Second act opening was the "Autorama" which has the linesters going through some fast paces.

Eric Waite seems to be attaining the goal of becoming a firstrate skating comic. He seems to be getting laughs out of a situation without milking the crowd. Similarly, Jackson & Lynam, who on the second half kidded the adagio, are also becoming increasingly effective.

Per usual, Orrin Markhus & Irma Thomas (The Old Smoothies) repeat their turn around the floor to standout tunes. It's an extremely warm turn that never fails to get a call for encores. Other specialties include the two-man team in a dog costume played by William Dougherty and Lyall Stevenson, who get laughs by a cute routine which calls for going through the audience and chasing plants.

Romayne & Brent are making the debut in major ice shows. They have been seen locally in the New Yorker Hotel icers. In this setting, they lose none of their intimacy and produce enough lifts to get a major mitting. Alan Konrad scores in a fast turn around the floor.

The sole vaude turn on blades is The Maxwells, a bayseed hand-to-hand team who do extremely well.

Harris again has produced a winning blade show in excellent taste and it seems to be a layout that should score heavily in all cities on its tour. *Jose.*

Ice Capades

John H. Harris production starring Donna Atwood, Bobby Specht, With Helen Davidson, Romayne & Brent, Forgie & Larson, Old Smoothies (2), Maxwells (2), Jackson & Lynam, Herbert Cowman, Eric Waite, June Barlow, Alan Konrad, William Dougherty, Lyall Stevenson. "Peter Pan" sequence based on Sir James M. Barrie's play with music by Mark Charlap, lyrics by Carolyn Leigh, additional music by Jule Styne, additional lyrics by Comden & Green, choreography, Robert Tucker. Music for "Fantasy in Pink" by John Rarig. Other choreography by Ron Fletcher, Rosemary Stewart & Robert Dench. Costumes, Billy Livingston, music, Jeri Mayhal. Flying equipment in "Peter Pan" by Joseph Kirby. At Madison Square Garden, N. Y., Sept. 14 at $5 top.

ELMIGER TO BOOK FOR BEVHILTON BALI ROOM

Hollywood, Sept. 20.

Arthur E. Elmiger, general manager of Beverly Hilton Hotel, takes over all bookings for the Bali Room, after the Oct. 7-Nov. 3 Jose Greco stand.

Merriel Abbott previously booked the entire Hilton chain, but Hilton toppers henceforth will book their own east and west coast shows. Miss Abbott continues the midwest supervision.

Newport, Ky., Lineup Set; Sennes Office Changes

Cincinnati, Sept. 20.

Coming to Beverly Hills, Greater Cincy's ace nitery in Newport, on the Kentucky side of the Ohio River, for two-week stays are Slate Bros. and Florian Zabach, Sept. 30; Mills Bros., Oct. 14 and De-Castro Sisters, Oct. 28.

Frank Sennes office here is the booker. Barney Rapp, with it for the past three years as assistant to Rocky Sennes, has opened his own agency in Hotel Sinton. Rapp continues as a band director in this area.

Shows Out of Town

Diary of Anne Frank

Philadelphia, Sept. 15.

Kermit Bloomgarden production of the Frances Goodrich and Albert Hackett dramatization of Anne Frank's book. Stars Joseph Schildkraut. Features Gusti Huber, Dennie Moore, Jack Gilford, Clinton Sundberg, Susan Strasberg. Staged by Garson Kanin; scenery, Boris Aronson; costumes, Helene Pons; lighting, Leland Watson. At Walnut, Philadelphia, Sept. 15, '55; $4.20 top.

Mr. Frank ..... Joseph Schildkraut
Miep ..... Gloria Jones
Mrs. Van Daan ..... Dennie Moore
Mr. Van Daan ..... Lou Jacobi
Peter Van Daan ..... David Levin
Mrs. Frank ..... Gusti Huber
Margot Frank ..... Eva Rubinstein
Anne Frank ..... Susan Strasberg
Mr. Kraler ..... Clinton Sundberg
Mr. Dussel ..... Jack Gilford

If "The Diary of Anne Frank" achieves the success it seems heading for and certainly deserves, it will be due for five factors. As readers may remember, the diary, written by a 13-year old German-Jewish girl who, with her parents and a number of strangers, lived in terror for two years in an attic in Amsterdam while the Nazis were ruthlessly rooting out and imprisoning the Jews in the city. It was a remarkable book, both as a factual record of harrowing conditions in 1942, and as the mirroring of an adolescent mind under exceptional stress.

Another factor in the show's quality involves the playwrighting team of Frances Goodrich and Albert Hackett, who have taken the diary of the dead girl (she eventually died in the Belsen prison camp) and, while keeping the heroine and her remarkable outlooks and observations on people and events around her, have also extracted the maximum of dramatic meat to be found in the terror-filled days and nights of the eight people in that Amsterdam garret.

The jangle of a telephone (which they never answer) sets their nerves on edge. Street noises become things of menace. Rappings on the door cause agonizing moments until they are sure that it is one of their friends of the underground bringing supplies. Reduced to a minimum diet and nerve-wracked by suspense, they wrangle and quarrel and one of their number even becomes a potential thief to get a few extra scraps of the hoarded food.

All of this makes for suspenseful melodrama, with the terror and uncertainty mounting steadily. Despite this, however, there is room in the victims' pitiful existence for a romance (Anne's and the young son of another family), for a low-pitched celebration of one of their holidays and for lessons in regular school subjects taught by Anne's father.

These things the Goodrich-Hackett team have extracted skillfully from the book, but their work might very well have gone for nothing without the aid of the discerning, almost inspired staging of Garson Kanin. His is a directorial masterpiece even at this early stage of the play's career.

But even this fortuitous combination might still have been stymied with less clear-cut and deeply-etched performances. For Susan Strasberg, young daughter of legit stager Lee Strasberg, this play will be a Broadway debut, and it should be a memorable one. Both in the scenes in which she actually appears and in her frequent unseen moments, reading portions of her diary, she gives a glowing, poignant performance, revealing the contrasting sides of Anne which she herself admitted—the good and bad—the one making her exasperating, ill-tempered, even cruel, and the other showing her lovable, compassionate and wise far beyond her years. Set this characterization down as a possible Award candidate.

The entire cast is excellent, with star Joseph Schildkraut giving one of his best portrayals as the gentle, patient father. Gusti Huber as the quiet, unassertive mother, comes to life with a ringing speech of denouncement late in the play when the attempted theft is discovered. David Levin is a fine match for Miss Strasberg in the love interludes and Dennie Moore, Lou Jacobi and Jack Gilford do admirable jobs in depicting less savory characters. Eva Rubinstein is quitely effective as Anne's sister.

Finally there must be a word for Boris Aronson's setting and Leland Watson's lighting. The cramped quarters, the meagre resources, the lights that have to be frequently doused, the unpalatable sleeping arrangements, are all vividly represented.

This all adds up to a rewarding evening. The tempo is sometimes, perhaps intentionally, a trifle slow. The mood is subdued. Until the last moments there is nothing explosively theatrical about the action. But it is all good theatre.

Waters.

The Heavenly Twins

Theatre Guild production of comedy in two acts adapted by Louis Kronenberger from Albert Husson's "Les Paves du Ciel." Stars Jean Pierre Aumont, Faye Emerson; features Gaby Rodgers, Marcel Hillaire, Drew Thompson, Earl Montgomery, Lucille Patton. Setting and lighting, Eldon Elder; costumes, Helene Pons. At National, Washington, Sept. 19, '55.

Lucile Miremont ..... Faye Emerson
Henri ..... Jean Pierre Aumont
Inspector Mourel ..... Earl Montgomery
Old Man ..... Marcel Hillaire
Marie ..... Lucille Patton
Philippe Ploquin ..... Drew Thompson
Nicole Belcourt ..... Gaby Rodgers
Pierre Belcourt .... Jean Pierre Aumont

Labeled as a new comedy by Louis Kronenberger, "The Heavenly Twins" is neither so new nor so comic. Perhaps the French nuances are lost in its adaptation from Albert Husson's "Les Paves du Ciel" (Pavement of Heaven), which was said to have been a success in Paris. At any rate, in English it lacks the punch and plot of good comedy and relies on the superficial device of precision timing of exits to keep the characters from bumping into eaeh other.

Play concerns an English woman who supposedly succeeds in killing her husband after an unsuceessful effort, despite his warning that she won't get the relief she anticipates. Upon his "death" a messenger from heaven allows him to be transformed into an "object." He chooses to be the old grandfather's clock in the living room, which gives him the opportunity of emitting strange sounds at the antics of his "widow."

The rest of the plot concerns the complications which develop when she finds her dead husband had a son who was unaware of his parentage but had his father's fondness for women. The play winds up in a gay "I told you so" mood.

Faye Emerson as the English woman, Jean Pierre Aumont in the dual roles of her husband and his son, Gaby Rodgers as the son's wife and Drew Thompson as the "widow's" lawyer give competent performances. Miss Emerson is given opportunity to wear stunning negligee as well as to emit an occasional quip like "I won't be judged guilty by lack of association" and Miss Rodgers is especially appealing.

Direction by Cyril Ritchard is as good as the material permits, and the setting and lighting by Eldon Elder up to Theatre Guild standards.

Lowe.

Young and Beautiful

Boston, Sept. 14.

Robert B. Radnitz (in association with Lawrence Baker Jr.) production of drama in three acts (five scenes) by Sally Benson. Features Lois Smith, Douglas Watson, Elspeth Eric, Jay Barney. Staged by Marshall Jamison; setting and lighting, Eldon Elder; costumes, Motley. At Wilbur, Boston, Sept. 14, '55; $3.85 top.

Josephine Perry ..... Lois Smith
Tillie ..... Jean Ellyn
Travis de Coppet ..... Peter Brandon
Mr. Perry ..... Jay Barney
Anthony Harker ..... Douglas Watson
Mrs. Bray ..... Virginia Morgan
Mrs. Perry ..... Elspeth Eric
Lillian ..... Jane McArthur
Sonny Dorrance ..... James Hickman
Ed Bement ..... Barry McGuire
Capt. Dicer ..... James Olson

This is an unusual play which could be a sleeper. Based on four F. Scott Fitzgerald stories, adapted by Sally Benson, it has a female praying mantis, potently portrayed by Lois Smith, as the main wheel of a sensitive and emotionally stirring vehicle.

Miss Benson has performed something of a miracle in illuminating and edifying the 1914-15 Fitzgerald nostalgia. Characters and costumes had the Boston first-nighters, especially the femmes, in a dither. The play builds from two draggy acts to a smashing finale in which Miss Smith brings to a summit the characterization of the neurotic, faintly evil and insatiable Josephine.

What starts out as an animated piece of adoleseence, replete with situation comedy, takes on an underlying current of tragedy as the pattern of conquest and rejection is repeated over and over again and the coolly destructive character of Josephine unfolds. Straight melodrama is introduced in the last act when Josephine rejects her ultimate suitor and realizes for the first time that she is frigid and incapable of real love.

First-night reaction was great, particularly among the large femme contingent, at the comedy situations in the first two acts, notably by the circa 1914-15 "teasing" antics deployed by Miss Smith in her brushes with the boys. The actress, a looker, gives a piquant performance, projecting the unsympathetic character with telling effect.

Outstanding in this glimpse of the Fitzgerald world is Peter Brandon's performance as a sophisticated cape-wearing hedoaist, a nonchalantly jaded young gadabout. Another fine performance is turned in by Jane McArthur as Josephine's long suffering and loyal girl friend. Elspeth Eric and Jay Barney are good as the bewildered and indulgent parents. Douglas Watson, as the first victim of Josephine's neurotic compulsions, also does an effective job.

The single set portrays a typically ugly living room in the 1914-15 period. A stairway on one side necessitates virtually all the playing on the other side of stage. The staging of Marshall Jamison must pep up the first two acts, and must remedy the flaws of the second act.

At this stage, "Young and Beautiful" appears to have a better than even chance. This is not a play likely to draw male patrons, but the gals may bash in the wickets to gander the costumes and the devilish, flirty Josephine.

Guy.

The Wooden Dish

Armand Deutsch production of drama in three acts by Edmund Morris. Stars Louis Calhern; features Polly Rowles, James Westerfield, John Randolph, Edgar Stehli, Gordon Tanner. Directed by Calhern. Setting and lighting, Donald Oenslager; costumes, John Boyt. At American, St. Louis, Sept. 19, '55.

Len (Pap) Dennison ..... Louis Calhern
Clara Dennison ..... Polly Rowles
Bessie Bockser ..... June Rose
Ed Mason ..... John Randolph
Susan Dennison ..... Jacqueline Scott
Sam Yeager ..... Edgar Stehli
Glenn Dennison ..... Gordon Tanner
Floyd Dennison ..... James Westerfield
Janey Stewart ..... Barbara Barrie
Mr. Forsythe ..... Orville Sherman

St. Louis, Sept. 20.

A fine performance by director-star Louis Calhern is the outstanding element at present in "The Wooden Dish," the Edmund Morris drama which opened a tryout engagement here tonight (Mon.) as the first offering of the local season. The piece is skedded for a Broadway stand next month.

"Dish," which was done in London last session, is an absorbing revelation of the plight of people of opposing interests and irreconcilable points of view caught in a domestic crisis, but it may be somewhat sombre for boxoffice pull and, especially so for the screen. Located in a Texas town, the stoutly packed drama has a slow first act, but builds to the climactic emotional scene in the third act as the pathetic gaffer, played by Calhern, finally agrees to go to a home for the aged.

The old man, having reached senility, is unwanted by his family, except for a granddaughter. Particularly his daughter-in-law threatens to go away with one of

(Continued on page 71)

Shows Abroad

Lucky Strike

London, Sept. 15.

Donald Albery production of comedy in three acts by Michael Brett. Directed by Jack Minster. At Apollo Theatre, London, Sept. 14, '55; $2.25 top.

Mrs. Salesby ..... Ambrosine Phillpotts
Keith Salesby ..... Harvey Hallsmith
Catherine Stevens ..... Jane Downs
Hugh Wallis ..... Peter Rosser
Joe Hurst ..... Douglas Ives
Bill Giles ..... Michael Barber
Sir William Garrick ..... John Boxer
Charlie Maggs ..... Arthur Lovegrove
George Ponting ..... Geoffrey Tyrrell
Tom Sprague ..... William Franklyn
Susie ..... Marjorie Forsyth

Despite a modest budget and an author unknown to the West End, this new comedy should satisfy the general run of playgoers. The show is handled realistieally by down to earth characters, although boasting no top ranking players. The amusing story is well written, and expertly cast and directed. The subject matter is more suited to local audiences, however.

The yarn involves a widow trying to carry on a big factory that has been in her husband's family for generations. Her son refuses to step into his father's shoes, so the widow handles matters on her own, using native intelligence, the femme point of view and considerable luck to triumph over a series of crises, including a struggle with the union, a loeal election and even pressure from the Prime Minister.

Ambrosine Phillpotts has an almost nonstop role as the indomitable housewife-turned-tycoon, and hovers equably between the ridiculous and the serious. Peter Rosser is convincing as a political candidate torn between despair and affection, and William Franklyn registers as an unrepentant sinner not averse to a bribe. The three union officials are well played by Douglas Ives, Michael Barber and Arthur Lovegrove, and the mild love interest is supplied by Jane Downs and Harvey Hallsmith. Jack Minister is repsonsible for the slick direction.

Clem.

Romance by Candlelight

London, Sept. 16.

Emile Littler production of musical drama in two acts. Book, Eric Maschwitz, based on original by Siegfried Geyer and Carl Parkus; music and lyrics, Sam Coslaw. Stars Sally Ann Howes, Jacques Pils, Patricia Burke, Roger Dann. Staged by Richard Bird; decor, Doris Zinkeisen. At Piccadilly Theatre, London, Sept. 15, '55; $2.20 top.

Gaston ..... Jacques Pils
Marquis de la Chasse ..... Roger Dann
Francois ..... Richard Curnock
Michele ..... Margaret Burton
Margaret ..... Sally Ann Howes
Caroline ..... Patricia Burke
Sir Percy ..... Charles Clay
Andre ..... Jay Denyer

Singers: Trevor Griffiths, Wendy Harcourt-Brown, Roy Pattison, Maureen McGregor.

There is a vogue in Britain today for musical plays, but the essential prerequisite of a quality book has been missing from recent presentations. In this adaptatation of "By Candlelight," Eric Maschwitz has made the same error and while Sam Coslow's tunes do much to salvage the production, they are not able to invest it with sufficient commercial status. As it stands, therefore, this new Emile Littler venture is hardly more than a modest prospect.

The original, first staged about a quarter of a century back, had considerable charm, but this version is reduced to conventional French farce with all too obvious situations and dialog that rarely rises above the ordinary. The single set and the costumes by Doris Zinkeisen are good, and the four principals work hard to induce warm and lively atmosphere.

Of the 15 songs and lyrics by Coslow, one stands out as a major hit and quite a few others have a lilting quality. The undisputed hit song, "My Heart Says Yes," is rendered with great sincerity and charm by Sally Ann Howes and with exceptionally, effective vocal support from an off-stage quartet. Among the off-beat tunes are "the Board of Directors," and "Fromage," while the title song, a pleasing show tune, plays a prominent part in the story.

The plot of a Freneh valet who pretends to be his master and of a maid who poses as her mistress, with their respective employers reversing roles, is by now immature stuff, even out-moded as sheer farce.

The two French imports, Jacques Pils and Roger Dann, frequently rise above the script and always do full justiee to the tunes. Miss Howes, who has grown considerably in maturity since her last West End appearance, gives a thoroughly delightful performance, and Patricia Burke radiates a pleasing eharm as her mistress.

Myro.

Waiting for Godot

London, Sept. 13.

Independent Plays Ltd. production of drama in two acts, by Samuel Beckett. Stars Hugh Burden, Peter Woodthorpe. Staged by Peter Hall; setting, Peter Snow. At Criterion Theatre, London; Sept. 12, '55; $2.20 top.

Estragon ..... Peter Woodthorpe
Vladimir ..... Hugh Burden
Lucky ..... Timothy Bateson
Pozzo ..... Peter Bull
Boy ..... Michael Walker

Tucked securely away somewhere, there is probably a message of some significance in this play, which has just transferred from the Arts Theatre Club for a normal West End run. The point is wrapped in such obscurity; however, that it would probably elude even the most erudite theatre-goer. The symbolism is vague and unsatisfying, and the show has only dubious prospects.

Perhaps "Waiting for Godot" might get by on snob appeal, as did T. S. Eliot's "Cocktail Party" and "Confidential Clerk." It is helped immeasureably by the production and notably by the performances of a small, but expert cast. The acting is on an exceptionally high level and the staging is compact and effective. The main economic advantage of the production is that overheads are reduced to a minimum.

The two-aeter is apparently intended to depict the futility of life through the eyes of a couple of benevolent tramps. Possibly, too, there is also a religious significance, as the future of the two tramps is based on a mysterious character who never aetually appears. He is always coming tomorrow.

There are two odd sequences featuring a pig-like landowner, who has a slave to satisfy his every whim. In the first, he is a comparatively genial and child-like character and in the second, (although there is only a lapse of a day between acts,) he has inexplicably turned blind.

According to reports, the original script has been slightly watered down for public consumption, although there is nothing in the show as presented to which exception might be taken. The gentle banter by Peter Woodthorpe and Hugh Burden provides occasional movements of humor. Timothy Bateson is terrifyingly uncanny as the slave and Peter Bull is suitably gross as the landowner. Michael Walker has only a minor part as the boy who delivers messages from the mysterious Godot. Peter Hall has succeeded in staging a difficult piece with remarkable skill.

Myro.

The Burnt Flower Bed

London, Sept. 10.

London Arts Theatre Committee production of drama in three acts, by Ugo Betti, translated by Henry Reed. Stars Alexander Knox, Yvonne Mitchell. Staged by Peter Hall. At Arts Theatre Club, London, Sept. 9, '55; $1.75 top.

John ..... Alexander Knox
Louisa ..... Yvonne Mitchell
Nicholas ..... Esme Percy
Thomas ..... Leo McKern
Rainer ..... Edgar Wreford
Rosa ..... Dudy Nimmo
Peasant ..... John Nettleton

Maintaining its excellent standard production, the Arts Theatre Club offers the first British production of the work of the recently deceased Italian author Ugo Betti. "The Burnt Flower Bed" is a complex drama of modern polities and the ruthless expedience employed in the grab for supremacy among small unnamed states. The dialog, though wordy, flows in natural waves, with eloquent silences that enhance its underlying symbolism.

The play is satisfying entertainment for lovers of serious stagecraft, but it is a bit weighty for popular consumption. Incidentally,

(Continued on page 72)

Farrell's 100G Loss on 'Ankles Aweigh'

Producer-theatre owner Anthony Brady Farrell personally dropped over $100,000 on "Ankles Aweigh," which folded last Saturday (17) at the Hellinger Theatre, N. Y., after a 22-week run. The total loss on the musical, which became a eause celebre when gossip columnists and tv-radio personalities undertook to offset the severe panning given the show by the drama critics, is figured to be at least $340,000. The production was originally capitalized at $240,000.

"Ankles," which had been hobbling along at the b.o. for most of its Broadway run, was produced by Fred F. Finklehoffe, Howard Hoyt and Reginald Hammerstein. Farrell, an investor in the production and owner of the Hellinger, took over the production shortly after its N. Y. preem. Besides a $10,000 stake in the initial baeking on the venture, Farrell also advanced another $40,259 to get the show going, plus $20,000 in bond money, which was subject to priority of payment.

Mid-way during the run of the Guy Bolton-Eddie Davis-Dan Shapiro-Sammy Fain musical, Farrell sank an additional $19,000 into the production, bringing the coin advanced by him above the show's original $240,000 capitalization to $59,859 as of a July 16 accounting. That didn't include the money laid out for bonds. As of July 16, the deficit on the presentation was approximately $275,000. From July 16, which marked the windup of the tuner's 13th week, until its closing, the musical generally grossed $14,000-$15,000 per week. On the basis of an $8,900 loss on a $13,280 gross the week ending July 16 (numerous salary cuts were in effect then) it's figured the production dropped around $65,000 for the remaining nine weeks of its run, bringing the total loss on the venture to around $340,000. That represented an additional $100,000 advanced by Farrell above the original eapitalization.

All royalties and various other expenses were waived during most of show's run. However, as of the July 16 accounting, the production was shelling out the regular weekly rental, which called for an $8,500 guarantee. That probably covered the overhead on the theatre.

Three Clicks Take to The Road

Broadway, Which Avoided Closings During Summer, Now Chalks Up Four Exits

Broadway, which had relatively few summer closings, has finally run into a flock of shutterings. A trio of money-making entries, "Anniversary Waltz," "Bad Seed" and "Anastasia," wind up their N.Y. runs and take to the road next Saturday (24), while "Ankles Aweigh," a flop (see separate story), called it quits last Saturday (17).

The three shows that hit paydirt made an approximate $225,000 profit on an aggregate $230,000 investment. All three took a financial beating during the summer. "Seed" and "Waltz" have been on twofers in recent months, while "Anastasia," which laid off for five weeks, has been peddling the bargain tix since reopening last Aug. 22.

As of an Aug. 27 accounting, "Seed" had made a $146,738 profit on its $65,000 investment. That figure was altered only slightly by business done during the ensuing three weeks ending last Saturday. The profit, incidentally, includes coin from the sale of the property to Warner Bros. for $300,000.

The profit on "Waltz," as of a July 30 accounting, was $57,567 on a $75,000 investment. It's estimated the Joseph M. Hyman-Bernard Hart presentation broke about even on the ensuing seven weeks ending last Saturday, with little variance in the show's prior profit status.

"Anastasia," financed at $90,000, is actually in the black on paper only. As of a Sept. 3 accounting,

(Continued on page 71)

$150,000 'Pleasure Dome' Premieres Nov. 14 At Studebaker, Chicago

A $150,000 budget has been set for Jack Segasture's revue, "Pleasure Dome," which is scheduled for a Nov. 14 preem at the Studebaker Theatre, Chicago. A breakdown of expenses includes $4,000, scenic designer (Lee Kerz); $20,000, building and painting; $2,000, costume designer (Moyen); $20,000, costumes; $10,500, various music fees; $3,000, book director (David Tihmar); $2,000, musical director (Buster Davis), and $2,000, choreographer (Alex Romero).

Also, $2,000, props; $3,000, electrical costs; $18,100, rehearsal; $8,000, out-of-town expenses; $3,000, advertising; $5,300, contingencies; $27,500, bonds and guarantees; $4,000, royalty advances, and $15,600, sinking fund. Backing in the venture is subject to 20% overcall.

Those contributing material to the song-sketch-hoofing entry, which will star Bernice Parks, include Michael Brown, Murray Grant, Richard Kayne, David Lippincott and Arnie Rosen & Coleman Jacobi.

New ATPAM Apprentice Plan for Mgrs. Group

A new set of apprentice rules for managers has been put into effect by the Assn. of Theatrical Press Agents & Managers. The apprentice plan actually replaces the "new blood" clause, which will be scrapped in 1958, at the termination of the union's current three-year pact with the League of N.Y. Theatres.

Under the terms of the present contract, ATPAM has agreed to take in a maximum of six "new blood" managers during the three-year period. However, apprentice managers will also be taken into the union during that period since the trainees have to serve a minimum of three years (20 weeks each year) to be eligible for admittance into the union. That means apprentices registered this year won't be eligible for membership until 1958 when the "new blood" clause terminates.

The regulations governing apprentices include the following stipulations: Not more than six apprentices shall be registered each year in any one managers group, while only two from each group shall be admitted as members annually.

'LUCKY STRIKE' CLICKS

Feminist Theme, In New Comedy At London's Apollo

London, Sept. 20.

Donald Albery's presentation of "Lucky Strike," by Michael Brett, opened last Wednesday (14) at the Apollo Theatre. It is an amusing feminist comedy of widow riding roughshod over leaders of industrial dispute to maintain her husband's family business and moral character of the workmen.

Ambrosine Phillpotts is aptly cast in the leading role, with good support from Peter Rosser, William Franklyn, Harvey Hallsmity, Douglas Ives, Michael Barber, John Boxer, Arthur Lovegrove. Excellent direction job was done by Jack Minster.

Olivier Shares 'Anastasia' Coin

Laurence Olivier, who produced "Anastasia" in London, is really cashing in on the American production of the Guy Bolton adaptation. Besides getting one-half of the Elaine Perry production's 40% share of the $350,000 film sale to 20th-Fox, Olivier is also getting 1% of the show's gross. His deal with Miss Perry calls for him to get that percentage after the show has recovered its production cost.

Although "Anastasia" still had $5,434 to recoup on its $90,000 investment as of last Sept. 3, Olivier got 1% of the gross for the weeks ending Aug. 27 and Sept. 3. The payments were made because the show had moved into the black after getting $20,340 as its share of an initial $150,000 payment from 20th. Summer losses, however, put it back into the red as of the Sept 3 accounting.

Actually, Olivier is getting double benefit from the film sale since he's getting his 1% of the gross on a recovery of capital that included income from the picture company and is also sharing equally in the production's share of the pic coin.

Elaine Perry Largest Investor in 'Anastasia'

Elaine Perry, producer of "Anastasia," currently in its 33d week on Broadway, is the top investor in the show. Her share of the total $90,000 capitalization is $18,975. The remaining coin was put up by 34 other contributors.

Besides Miss Perry, the backers include George Banyai, general manager for producer Gilbert Miller, $1,800; actor John Baragrey, $225; Edward Choate, general manager for Miss Perry, $900; Leonard H. Goldenson, president of United Paramount Theatres, $1,800; actress Helen Menken, $900; costume designer Helene Pons, $450; actor-strawhat producer Ron Rawson, $450; Eleanor Reinheimer, wife of theatrical attorney Howard Reinheimer, $1,800; Al Rosen, original company manager on the production, $1,800; Charlotte Serber, production secretary on the show, $225, and Walter Vincent, Actors Fund president, $3,000.

The Viveca Lindfors-Cathleen Nesbitt starrer closes Sept. 24 at the Lyceum. It then tours, with Dolly Haas succeeding Miss Lindfors next Monday (19).

Set Berney-Richardson 'Custody' for Production

"Protective Custody," a meller by William Berney and Howard Richardson, has been optioned by Anderson Lawlor for Broadway production this season. Berney and Richardson previously co-authored "Dark of the Moon," which was produced on Broadway in 1945.

Lawler was represented on Broadway last season as co-producer with Cheryl Crawford of "Oh Men, Oh Women." He was also involved in the Broadway sponsorship of "Camino Real" and "Great To Be Alive."

Merrick Mulling 'Kiki' As Musical for B'way

David Merrick is understood to be contemplating a musical treatment of David Belasco's 1921 Broadway production, "Kiki." The play was adapted by Belasco from the French of Andre Picard. No adaptor or composer is set. Already slated for production by Merrick are "The Matchmaker" (in association with the Theatre Guild) and "Goldilocks," a musical with book by N. Y. Herald Tribune drama critic Walter F. Kerr and his wife, Jean.

Merrick is currently represented on Broadway by "Fanny," which he co-produced with Joshua Logan.

League in Tizzy On Show Trains

Show trains have apparently "arrived" as a feature of the New York theatre. At least they've been the cause of a squabble among board members of the League of N.Y. Theatres. That presumably makes them official.

The League spat took place at a meeting last week, when attempts were made to clarify the organization's policy regarding show plane and train bookings. The only tangible result thus far, however, has been the resignation of producer David Merrick as a League member.

The wrangling involved two resolutions. Herman Shumlin, chairman of the League committee on show trains and planes, had moved that his group be authorized to continue its work of arranging such legit-catching excursions to New York from various road cities. Other League members, including some of his own committee, opposed the motion on the ground that the League's work in that direction involves considerable expense, whereas various independent agencies are doing it on their own, with no cost to the League or to Broadway shows or theatres.

Since Shumlin has favored requesting all such outside outfits to turn over their business to the League committee, a second motion was offered to the effect that the League should cooperate fully with any agency booking show trains or planes. After Shumlin's motion was passed, he insisted on leaving the meeting without waiting for the vote on the second motion, explaining that he had to go to the theatre to continue rehearsals of "Inherit the Wind," with Melvyn Douglas as the successor to the ailing star Paul Muni.

As Shumlin left the room, producer Cy Feuer is quoted as having remarked, "Ladies and gentlemen, there goes the rudest guy in show business." Merrick, a close friend of Shumlin, reportedly protested bitterly against criticism of the latter "behind his back," and then launched an all-out charge that the League is "ineffectual."

As members present burned at the tirade, Feuer is said to have

(Continued on page 72)

B. O. MEN'S MINIMA

Los Angeles Treasurers and Aides Ask $100-$125

Los Angeles, Sept. 20.

Treasurers and Ticket Sellers Local 857, IATSE, new legit box-office union, is asking $125-a-week minimum for treasurers and $100 weekly for assistants, in negotiations with local major reserve-seat houses which start today. No difficulty is anticipated on either side in reaching an agreement.

New union was formed last June to forestall any possible move of AFL Outdoor Ticket Sellers union to move into the L. A. scene.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Theatre Parties Now Big (Show) Biz; B'way Share Near $2,500,000 Yearly

By HOBE MORRISON

Theatre party business on Broadway is now running between $2,000,000 and $2,500,000 a year. That's about 7% to 8% of the total gross for all shows.

With party bookings for the new season running higher than ever, the total of such business is likely to reach a new high, according to indications. Significant in that connection, it's figured, is the recent decision of Rodgers & Hammerstein to sell theatre parties for their new show, "Pipe Dream." They have previously been notable for their refusal of party business.

Indicative of the growth of party business, for example, is the expectation that the number of bookings will top 100 for "Reuben Reuben." Cheryl Crawford's upcoming production of a musical by Marc Blitzstein. Parties for major musical shows generally sell for $5,000 apiece. They're often limited to lower floor seats.

There have been cases of shows that sold parties solidly, Monday-through-Friday nights, for the first three months of their runs, with the mail order advance taking the house for Saturday night performances and available matinees. It's an unusual show that can't sell several dozen theatre parties these days, if it comes in before the tag end of the season. Formerly, only musicals and light comedies were attractive for charity benefit sponsorship, but now serious dramas also sell parties.

An odd angle of the theatre party situation is that practically nobody, excepting only the party agents, are enthusiastic about party business. But there's so much money involved that no one can afford to turn it down. To a pro-

(Continued on page 71)

425-SEATER BUILDING

Winter Stock Company Near Albany Due In December

Albany, Sept. 20.

Construction of a 425-seat winter stock theatre in Latham, just off the Albany-Saratoga Rd. and on the site of the former Dinty's Terrace Garden (night club), will be started by Oct. 1. So Lee Gordon, president of the Circle View Playhouse and WABY announcer-disc jockey, revealed last week.

He stated the cost of the 60-by-100 foot structure would be about $45,000. Braun Construction Co. of Albany, has the contract. It will be a proscenium theatre, plans for an arena-type having been abandoned after study. December is the target date for opening.

Paul Bressoud, owner-producer of the Malden Bridge Summer Playhouse, will direct the operation of the new theatre.

ATPAM Debates Sheaffer Entry

The long-awaited decision on Louis Sheaffer's bid for admittance to the pressagent chapter of the Assn. of Theatrical Press Agents & Managers is expected to be made next week. The former drama critic of the old Brooklyn Eagle is slated to be called before the membership committee of the union this week. The committee will then pass along its recommendations to the ATPAM board, which in turn will render a decision at its meet next week.

In a recent secret ballot, members of the p.a. unit voted 45-5 in favor of waiving the union's regular admission rules to take in Sheaffer immediately. Members of the p.a. chapter supporting the admission move are ready to make an issue of it on the grounds that the pressagents have autonomy in matters relating to their own field and that the board lacks the power to intervene in opposition to the expressed sentiment of the chapter membership.

Sheaffer, incidentally, spent the summer drumbeating for the Berkshire Playhouse, Stockbridge, Mass.

Miller (Mrs., That Is) Major 'Witness' Backer

Although Gilbert Miller varied his usual practice by using outside backing for his current production of "Witness for the Prosecution," he still put up a fistfull of his own coin to bring the Agatha Christie meller to Broadway. Actually, the investment was in the name of the producer's wife, Kathryn Miller, who contributed $16,375 of the total $75,000 capitalization on the show. Incidentally, she did the costumes for the show.

Co-sponsored by Miller and Peter Saunders, who produced the play originally in London, "Witness" is currently in its 40th week at the Henry Miller Theatre, N. Y. A total of 30 investors, including Mrs. Miller, financed the Broadway production. Other backers include actress Constance Carpenter, $1,000; financier Howard Cullman, $2,000; Leonard H. Goldenson, president of United Paramount Theatre, $1,150, and jazz impresario and record company prexy Norman Granz, $10,500.

Also, producer-publisher Sandor Ince, $3,750; San Francisco financier Louis Lurie, $3,000; James A. Shellenberger, of the Ladies Home Journal mag, $500; and Walter Vincent, Actors Fund president, $3,000.

As a general policy, Miller uses his own coin for his productions, being virtually the only remaining old line manager who still does so. Except for "Witness," the only show for which he used outside financing was "Cocktail Party," the T. S. Eliot comedy he co-produced several years ago with West End manager Henry Sherek.

No Right to Censor Choice Of 'Merchant of Venice' For Toronto Students

Toronto, Sept. 20.

Despite protests of Mrs. Edna Ryerson, trustee of the Board of Education here, "The Merchant of Venice" will be presented in nightly performances in Toronto school auditoriums by the Earl Grey Players. (Earl Grey is director of drama productions for the Canadian Broadcasting Corp.)

Trustee Sidney Midanik said it was not a play of which he approved and that it was in "bad taste" but he didn't think the educationists should act as a board of censors. C. C. Goldring, director of the board, explained that the choice of the play is up to Earl Grey and there is no compulsion upon pupils to attend "The Merchant." It is staged in the evening. Said Goldring; "There is no point in discussing with any producer what play he should produce."

Richmond Museum Tees Plush, Modern Theatre

Richmond, Va., Sept. 20.

Inaugural ceremonies of the new Museum Theatre at the Virginia Museum here took place last Friday (16), with a concert by the Richmond Chamber Music Society. First dramatic production will be Maxwell Anderson's "High Tor," Oct. 25. Vincent Y. Bowditch will direct. "High Tor" will be one of seven productions this season.

Theatre is unique hereabouts, in an air-conditioned 560-seat auditorium (plus air-conditioned green-room, dressing rooms, workshops and entire stage). It has a 33x18 proscenium, and a glass-enclosed lenear switchboard, among other modern adjuncts. Financing for construction came from General Assembly appropriations, plus gifts of over $1,000,000 from private sources. Operation and maintenance expenses, including salaries of the permanent professional staff, are provided for via a grant from the Rockefeller Foundation.

Leslie Cheek Jr. is director of the Museum. Bowditch heads the theatre professional staff. John Koenig, Broadway and Coast stage designer, has been with the museum this summer and fall, and is assisting in the theatre events.

B'way Up Again; 'Stockings' $54,100, 'Pajama' $51,700, 'Teahouse' $31,500, 'Bus' $26,300, 'Witness' SRO $23,300

Receipts for most Broadway shows continued to climb last week, but business was off for several of the weaker entries.

There were no openings last week. The closings were "Ankles Aweigh" on Saturday (17) and "Othello" last Sunday (18). A trio of shows, "Anniversary Waltz," "Anastasia" and "Bad Seed," are scheduled to shutter next Saturday (24).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (33d wk; 262; $5.75-$4.60; 995) (Cathleen Nesbitt). Over $14,900 on twofers (previous week, $14,300 on twofers); closed next Saturday (24) to tour; Dolly Haas succeeded Miss Lindfors as costar last Monday (19).

Anniversary Waltz, Booth (C) (76th wk; 603; $4.60; 766; $20,000). Just under $10,600 on twofers (previous week, $12,500 on twofers); closes next Saturday (24) to tour.

Bad Seed, Coronet (D) (41st wk; 325; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Over $15,200 on twofers (previous week, $15,300 on twofers); closes next Saturday (24), begins touring Nov. 24.

Boy Friend, Royale (MC) (51st wk; 403; $6.90; 1,050; $38,200). Nearly $26,900 (previous week, $25,800); closes Nov. 26, to tour.

Bus Stop, Music Box (CD) (29th wk; 230; $5.75-$4.60; 1,010; $27,811). Over $26,300 (previous week, $24,000).

Cat On A Hot Tin Roof, Morosco (D) (26th wk; 204; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 (previous week, $31,600).

Catch A Star, Plymouth (R) (2d wk; 15; $6.90-$5.75; 1,107; $38,400). Around $15,000 (previous week, $18,300 for first seven performances and one preview); slated to close next Saturday (24).

Damn Yankees, 46th St. (MC) (20th wk; 156; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800 (previous week, $50,800).

Fanny, Majestic (MD) (46th wk; 364; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Over $57,000 (previous week, $54,000.

Inherit the Wind, National (D) (20th wk); 157; $5.75-$4.60; 1,162; $31,300) (Melvyn Douglas). Resumed last Saturday night (17) after a two-week layoff to permit fulltime rehearsals with Douglas who succeeded the ailing Paul Muni; over $4,500 for the one sell-out performance.

Lunatics & Lovers, Broadhurst (C) (40th wk; 320; $5.75-$4.60; 1,182; $29,500). Over $12,300 on twofers (previous week, $13,000 on twofers) closes Oct. 8.

Pajama Game, St. James (MC) (71st wk; 564; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher). Nearly $51,700 (previous week, $50,500).

Plain and Fancy, Winter Garden (MC) (34th wk; 268; $6.90; 1,494; $55,672). Almost $43,300 (previous week, $40,100).

Silk Stockings, Imperial (MC) (30th wk; 236; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Nearly $54,100 (previous week, $48,800).

Teahouse of the August Moon, Beck (C) 101st wk; 913; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $31,500 (previous week, $29,500).

Witness for the Prosecution, Miller (D) (40th wk; 316; $5.75-$4.60; 946; $23,248). Capacity at over $23,300 (previous week, $25,586 for nine performances).

Closed Last Week

Ankles Aweigh, Hellinger (MC) (22d wk; 176; $6.90; 1,513; $55,900). Nearly $14,700 (previous week, $15,700); closed last Saturday (17) at an approximate $340,000 loss on an original $240,000 investment.

Othello, City Center (D) (2d wk; 16; $3.60; $3,090; $50,160). Over $19,800 for final frame of a limited two-week stand (previous week, $20,300 for first eight performances).

Opening This Week

Henry IV (Part 1), City Center (D) ($3.60; 3,090; $50,160). Brattle Theatre revival of Shakespeare drama, presented by N.Y. City Theatre Co. for a 16-performance run; opens tonight (Wed.).

OFF BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55).

Shaw Festival, G'n'w'ch Mews (7-21-55); closes Oct. 16.

Threepenny Opera, de Lys (9-20).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'P&F' Big $58,400, 'Bus' 18½G, L. A.

Los Angeles, Sept. 20.

Legit started to pick up last week, with relief from two weeks of record heat which saw low grosses at all houses. Advance sales also are on the upgrade.

Estimates for Last Week

Plain and Fancy, Philharmonic Aud (3d wk) (2,670; $4.90) (Alexis Smith, Craig Stevens, Barbara Cook). $58,400.

Bus Stop, Huntington Hartford (2d wk) (1,032; $4.40) (Albert Salmi, Peggy Ann Garner, Glenn Anders). $18,500.

The Tender Trap, Carthay Circle (1,518; $3.30) (Lloyd Bridges, Russell Nype, K. T. Stevens, Janet Riley). $15,500.

'KING AND I' $40,100 IN EARLY NIXON START

Pittsburgh, Sept. 20.

"King and I" picked up sharply in second and final week at 1,700-seat Nixon to fine $40,100.

The show got $4.80 top, $5.40 on Friday and Saturday. Patricia Morison was out for both performances Saturday (17) on account of illness and her understudy, Holly Harris, took over, but no refunds were asked for since it was closing day and virtually a sell-out.

On fortnight musical got almost $75,000, okay in face of heat, holidays and other un-cooperative factors, including fact that this was the earliest Nixon getaway in years and lot of people hadn't returned from their vacations.

Fred Waring's "Hear! Hear!" in this week and should do all right with first two nights sold out.

'Cadillac' Slow $13,500 In Full Week, Rochester

Rochester, Sept. 20.

"Solid Gold Cadillac" took in a pale $13,500 at the Auditorium here last week.

The comedy is current at the Erlanger, Buffalo.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Henry IV, City Center (9-21).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-1).
Tiger at Gates, Plymouth (10-3).
Island of Goats, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Wooden Dish, Booth (10-6).
Joyce Grenfel, Bijou (10-10).
Success Rock Hunter, Belasco (10-12.)
Desk Set, Broadhurst (10-13).
Roomful of Roses, Playhouse (10-17).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-23).
Chalk Garden, Barrymore (10-26).
Deadfall, Holiday (10-27).
Reuben Reuben, ANTA (11-8).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (11-17).
Janus, Plymouth (11-24).
Matchmaker, Royale (12-1).
Pygmalion (wk 3-12).

OFF-BROADWAY

Highway Robbery, Pres. (10-7).
Macbeth, Rooftop (10-7).
Last Minute, Finch Coll. (10-10).
Carefree Tree, Phoenix (10-11).
Cherry Orchard, 4th St. (10-17).
Macbeth, Jan Hus Aud. (10-18).
Marching Song, Phoenix (3-8).

'Lunatics' Tepid $3,400 For 2 in Portland, Ore.

Portland, Ore., Sept. 16.

"Lunatics and Lovers" with Pamela Britton, Melville Cooper, Marjorie Lord, and Zero Mostel rated only a meager $3,400 in two evening performances at the Civic Auditorium this week (14-15).

The 4,000 seater was scaled at $4.50 and was the first in a series of plays to be presented by Hugh Beckett's Portland Forum Series.

'Teahouse' $35,487, 'Can-Can' $35,700, 'D'Oyly' 17G, Chi

Chicago, Sept. 20.

With "Teahouse of the August Moon" leading the way, Chi business held a fair to smart pace last week. Town was jampacked with conventioneers which was figured as an assist to the one musical.

D'Oyle Carte Opera Co. resumes its tour Saturday (24). Next in is "Solid Gold Cadillac" at the Blackstone, Oct. 10 for a run, and "Anniversary Waltz" arrives at the Harris, Oct. 17 on Theatre Guild-American Theatre Society subscription.

Estimates for Last Week

Can-Can, Shubert (7th wk) $5.95; 2,100). Almost $35,700 (previous week, $38,700).

D'Oyle Carte Opera, Blackstone (1st wk) ($4.50; 1,450). Over $17,000 for first eight performances, including three matinees; opened last Tuesday (13) to mildly favorable reviews. Continues tour Saturday (24).

Teahouse of the August Moon, Erlanger (2d wk) ($5; 1,334) (Burgess Meredith, Scott McKay). Set new house record at $35,487 (previous week, $22,500 for first five performances).

'Twins' $13,800, First 4, In Wilmington Breakin

Wilmington, Sept. 20.

"Heavenly Twins," starring Jean Pierre Aumont and Faye Emerson, grossed a capacity $13,800 in the first four performances of its try-out tour at the Playhouse here last Thursday-Saturday (15-17). The Theatre Guild production is current at the National, Washington.

The Playhouse was the starting point for another tryout the previous week. That was the Shirley Booth starrer, "Desk Set," which racked up over $11,200 for four performances, Sept. 8-10.

Corning in Fair Season; Thruway Diverted Biz

The Corning (N. Y.) Summer Theatre ended a 10-week season last Sept. 4 with a total gross of over $35,000. That was fair business for the 600-seat, air-conditioned house, and about on a level with the previous summer. However, producers Dorothy Chernuck and Omar K. Lerman had anticipated an attendance increase, which didn't materialize. It was the third season for the resident company operation.

Putting a damper on b.o. activity was the unusually hot weather and the construction of the N. Y. State Thruway, which diverted much of the tourist traffic from the Corning vicinity. The barn drew 20,050 paid admissions, with "Picnic" stacking up as the hottest draw. The William Inge play grossed nearly $4,800, with the attendance hitting 2,948.

Other strong entries at the silo were "Dial M for Murder," "Caine Mutiny Court Martial" and "King of Hearts." Okay business was done on "Wedding Breakfast," "Rainmaker" and "Sabrina Fair," while "Late Love" and "Reclining Figure" were so-so draws and "Oh Men. Oh Women" was a disappointment.

Scale at the theatre ranged from $2.20 to $1.50. The first five plays of the season were directed by Miss Chernuck, while Jerome Mayer staged the productions the final half of the semester.

The barn will reopen Oct. 24 for a post-season booking of the Canadian Players' production of "Macbeth."

Boston Rolling With 3 Tryouts; 'View' 29½G, Booth 9G, 'Young' $8,100

Boston, Sept. 20.

Legit season here off to a fine start with three shows on the boards. "View from the Bridge," with Van Heflin and J. Carrol Naish, first offering in the Theatre Guild subscription series, opened Monday (12) at the Colonial for a two-weeker to a big advance and looked headed for hefty takings. City Censor Walter R. Milliken obliged by asking for deletions of profanity on the grounds "of doubtful propriety."

"Desk Set," with Shirley Booth and Glenda Farrell, opened at the Plymouth Tuesday (13) and was given a lukewarm reception. First act troubles were apparent. Glenda Farrell withdraw later in the week and was replaced by Dorothy Blackburn.

"The Young and Beautiful," with Lois Smith, opened at the Wilbur Wednesday (14) to a mixed reception. Although notices were predominantly good, biz was so-so.

"The Chalk Garden" opens at the Wilbur for two weeks Monday (26) and "Will Success Spoil Rock Hunter?" opens at the Plymouth for a two-weeker Tuesday (27).

Estimates for Last Week

A View from the Bridge, Colonial (1st wk) ($4.40; 1,590) (Van Heflin, J. Carrol Naish). Theatre Guild subscription offering hit town with over $34,000 advance for its fortnight engagement and racked up over $29,500 for the opener; should top $34,000 for the current finale; ends here next Saturday (24).

The Desk Set, Plymouth (1st wk) ($3.85; 1,200) (Shirley Booth). Grossed around $9,000. Miss Booth's festival at Falmouth, Mass., in strawhat said to have cut draw at b.o. here.

The Young and Beautiful, Wilbur (1st wk) ($3.85; 1,100). Grossed $8,100, despite nice notices.

'PAJAMA' 49G, FRISCO

But 'Hours' and 'Day By Sea' under Expectations

San Francisco, Sept. 20.

"Pajama Game" continued strong in its eighth week at the Curran but "The Desperate Hours" at the Alcazar and "A Day by the Sea" at the Geary racked but fair business.

"Don Juan in Hell"—with Kurt Kasznar rather than Edward Arnold playing the Devil—opened last night (19) at the Geary.

Coming: Katherine Dunham Dancers, to the Geary, Sept. 25. "Bus Stop," to the Geary, Oct. 3.

Estimates for Last Week

Pajama Game, Curran (8th wk) ($4.40; 1,758) (Fran Warren, Larry Douglas, Buster West). Smash $49,000.

A Day by the Sea, Geary (2d wk) ($4.40; 1,550) (Hume Cronyn, Jessica Tandy, Aline McMahon, Dennis King). $17,000, not all that was hoped for.

The Desperate Hours, Alcazar (3d wk) ($4.40; 1,477) (William Gargan, Nancy Coleman, Richard Jaeckel). Weakish $12,000.

'Success' $18,500, 'Diary' 5G, Philly

Philadelphia, Sept. 20.

Despite picketing by the musicians' union, Philadelphia's theatrical season got off to a non-musical start with two houses relighting last week.

Public interest was strongest in "Will Success Spoil Rock Hunter," new George Axelrod comedy at the Forrest. The Theatre Guild-American Theatre Society helped "The Diary of Anne Frank," which reopened the Walnut, but there was little boxoffice interest.

Estimates for Last Week

Will Success Spoil Rock Hunter (CD) Forrest, (1,760; $4,20). No names in cast, but spicy subject matter and critical mentions of same drew biz; good $18,500 and continues.

Diary of Anne Frank (D) Walnut (1,340; $3.60) (Joseph Schildkraut). Stage adaptation of best-seller was well received by crix; but playgoers apathetic. $5,000 for first four performances, continues.

Current British Shows

LONDON

(Figures denote opening dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Burnt Flower Bed, Arts (9-9-55).
Camille, Duke of York's (9-13-55).
Can-Can, Coliseum (10-14-54).
Count of Clerembard, Garrick (9-6-55).
Crazy Gang, Vic. Pal. (12-16-54).
Deed on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Happy Returns, New Water (5-19-55).
Kettle A Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Lucky Strike, Apollo (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (8-17-55).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Romance in Candlelight, Ple. (9-15-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
20 Mins. South, St. Mart. (7-13-55).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).

SCHEDULED OPENINGS

Punch Revue, Duke (9-28-55).

CLOSED LAST WEEK

Desperate Hours, Hipp. (4-19-55).
Shakespeare Rep., Palace (7-21-55).

TOURING

All for Mary
Anniversary Waltz
Book of the Month
Call Girl
Call of the Flesh
Facts of Life
Florodora
Guys and Dolls
Intimacy at 8:30
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Love in Idleness
Love Match
Men and Women
Postman's Knock
Punch Revue
Reluctant Heroes
Serious Charge
South Pacific
Strong Are Lonely
This Happy Home
Wedding in Paris
Witness for the Prosecution
Women of Twilight

London 'Can-Can' Draws 640G Gross, Small Net

London, Sept. 20.

"Can-Can" will have grossed about $640,000 when it closes its 11-month London run Saturday (24), but profits on the musical have been negligible. However, the Cole Porter-Abe Burrows tuner should earn a tidy sum on tour, starting Oct. 31 in Cardiff.

The show cost over $100,000 to stage in London. Adverse notices hurt business and delayed the repayment of the original investment. By local standards it was an expensive operation, breaking even at 60% of a $11,200 weekly gross. In recent weeks it has been averaging between $8,000 and $11,000, and like most other legit, was affected by the abnormal heatwave conditions.

Road Shows

(Sept. 19-Oct. 2)

Anastasia (Eugenie Leontovich, Dolly Haas, John Emery)—Ford's, Balto (26-1).
Anniversary Waltz — Shubert, Cincy (26-1).
Bus Stop (2d Co.)—Huntington Hartford, L. A. (19-1).
Can-Can—Shubert, Chi. (19-2).
Chalk Garden (tryout) (Gladys Cooper, Siobhan McKenna)—Shubert, New Haven (21-24); Wilbur, Boston (26-1).
Delilah (tryout) (Carol Channing)—Shubert, Det. (26-1).
Desk Set (tryout) (Shirley Booth) — Plymouth, Boston (19-24); Forrest, Philly (26-1) (Reviewed in VARIETY, Sept. 14, '55).
Diary of Anne Frank (tryout) (Joseph Schildkraut)—Walnut, Philly (19-1) (Reviewed in VARIETY this week).
D'Oyly Carte—Blackstone, Chi (19-24).
Heavenly Twins (tryout) (Faye Emerson, Jean Pierre Aumont) — National, Wash. (19-1) (Reviewed in VARIETY this week).
King and I (Patricia Morison)—Aud., Rochester (19-24); Bushnell Aud., Hartford (26-1).
Kismet—Community, Hershey, Pa. (19-24); Playhouse, Wilmington (26-1).
No Time for Sergeants (tryout) Shubert, New Haven (28-1).
Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (19-2).
Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—Philharmonic Aud., L. A. (19-1).
Roomful of Roses (tryout) (Patricia Neal—McCarter, Princeton (23-24); Shubert, Wash. (26-1).
Solid Gold Cadillac—Erlanger, Buffalo (19-24); Victory, Dayton (26-1).
Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (19-1).
View From the Bridge (tryout) (Van Heflin, J. Carroll Naish)—Colonial, Boston (19-24) (Reviewed in VARIETY, Aug. 31, '55).
Will Success Spoil Rock Hunter (tryout) —Forrest, Philly (19-24); Plymouth, Boston (26-1) (Reviewed in VARIETY, Sept. 15, '55).
Wooden Dish (tryout) (Louis Calhern)—American, St. Louis (19-24); Hanna, Cleve. (26-1) (Reviewed in VARIETY this week).
Young and Beautiful (tryout)—Wilbur, Bost. (19-24) (Reviewed in VARIETY this week).

ATPAM Minimums

Under the terms of the new contract with the League of N. Y. Theatres, minimum wage scales for members of the Assn. of Theatrical Press Agents & Managers have been hiked 5% for the next two years. An increase of 10% will be effected during the third and final year of the agreement. The new weekly salary minimums, under the 5% boost, are as follows:

NEW YORK	
House manager	$157.50
Company manager (dramatic)	157.50
Company manager (musical)	162.75
Pressagent	220.00
ROAD	
Company manager (dramatic)	$210.00
Company manager (musical)	252.20
Advance pressagent	257.25
Second pressagent	194.25
Chicago & Boston house managers	139.15
House managers, other cities	157.50

Three Clicks Take to the Road

Continued from page 69

the Elaine Perry production still had $5,434 to recover on its investment. It's figured that amount was increased slightly during the following fortnight ending last Saturday. However, still forthcoming is the production's share of a $200,000 balance on the sale of the play to 20th-Fox for $350,000, plus $50,000 if the film company purchases the copyright within seven years.

On the basis of the regular 60-40 split between the author and the production, the latter's share would be $80,000 prior to deductions of fees and expenses. However, since "Anastasia" is a British import, that coin is split equally with the English producer, Laurence Olivier. Therefore, the production's share of the $200,000 is 20%, or $40,000. Of that amount, approximately $20,000 should stack up as profit after various deductions and elimination of the deficit.

The coin still forthcoming from 20th is to be paid out in two $100,000 installments, January, 1957, and July, 1958. According to the Sept. 3 accounting, the Guy Bolton adaptation from Marcel Maurette's French original got $20,340 as its share of an initial $150,000 shelled out by the film company. As of that date, $54,000 had been returned to the backers on their contribution, with $1,796 available for future distribution.

Expenses for the show's five-week layoff totaled $5,431, while the operating loss for the 13 weeks ending Sept. 3 was $5,346. Author, director and designer royalties were waived on several stanzas during that period, as was office expense.

For the four weeks ending Aug. 27, "Seed" made an operating profit of $4,859, with cast replacement expenses of $250 reducing that figure to $4,609. During the four-week period, author and director royalties and office expenses were reduced on several stanzas. Maxwell Anderson, who adapted the play from William March's novel, took a 75% cut the frame ending Aug. 6 on a gross of $13,429.

That same week, director Reginald Denham took a 50% reduction and office expense was pared 75%. Anderson also took 50% cuts on the ensuing two weeks. A similar slicing was made in office expenses on both those stanzas. The weekly grosses for the fortnight were $15,190 and $15,410. There were no reductions during the fourth week when the gross hit $16,014.

"Waltz" dropped $10,607 on the nine weeks ending July 30. The Jerome Chodorov-Joseph Fields comedy had only one profit-making week during that period. That was the stanza ending June 18 when the show made $421 on a $12,623 gross. The production broke even on the weeks ending June 11 and June 25 when the grosses were $11,910 and $10,511, respectively.

Author and director royalties were waived on six of the nine weeks, while office expense was either shaved or waived on most of the stanzas during that period. As of the July 30 accounting, "Waltz" backers had received a $35,000 profit return on their investment. The show begins touring next Monday (26), with a week's stand at the Shubert, Cincinnati.

"Anastasia" also begins touring next Monday, with a week's booking at the Ford's, Baltimore. "Seed," however, won't begin its road trek until Nov. 24. The hinterland hike was delayed until then to permit the show's star, Nancy Kelly, and other members of the cast to go to Coast to appear in the film.

FAIRFAX BURGHER

6th month as

"Sir Edward Ramsay"

in

"THE KING AND I"

Sept. 19-24, Auditorium, Rochester
Sept. 26-Oct. 1, Auditorium, Hartford
Oct. 3-15, Opera House, Boston

1st Sherek Pre-London Play for BBC-TV Set

London, Sept. 20.

First of the Henry Sherek plays under his recent BBC-TV contract to stage new productions for the state web, prior to West End presentation, is to be aired next Sunday (25). This will be the first weekend of the new competitive commercial station.

The play chosen is "Mr. Maypole," a comedy-thriller by R. J. Atkins. The production will star Robert Urquhart and Philip Stainton, and features Maureen Davis, George Coulouris and Sam Kydd. Sherek is due to stage the play in the West End later this year.

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6 Booked Into Balto

Baltimore, Sept. 20.

The fall legit season at Ford's gets rolling Monday (26) with a one week stand of "Anastasia." The Guy Bolton adaptation stars Eugenie Leontovich, John Emery and Dolly Haas and is the first of six plays promised this season to Theatre Guild-ATS subscribers. Display advertising for the show features a bold type line under the title reading "Is she princess or impostor?" in an effort to give the title wider understanding for public.

"Kismet" follows for one week Oct. 3 and "The King And I" is set for Oct. 17 for two weeks.

Subscribers are promised "The Boy Friend" some time in January but no other subscription offerings have been pinned down.

Theatre Parties

Continued from page 69

ducer, anxious for any kind of "hedge" on the desperate risk involved in a Broadway opening, theatre party bookings are a welcome form of "insurance."

In such circumstances, a nervous producer is likely to grab theatre party business as money in the bank. It virtually guarantees at least a couple of months' run, which may mean the chance for a show to become established and thereby outlast a set of unfavorable or merely lukewarm notices. As one showman expressed it last week, "We have only one thing to sell—that's tickets — and we don't care who we sell 'em to."

Playwrights, directors, actors and theatre managements that share in the revenue from a party-supported run may grumble about "unresponsive" party audiences, but that's a decreasing tendency. In an insecure profession, theatre party bookings are apt to represent a certain reassurance.

Charity No Like

Heads of charity organizations that run theatre parties as benefits are also dissatisfied with them. But they, too, cannot afford to turn down the money-raising power they offer. As charity group officers are only too ready to explain, the possibility of premiere postponements, star withdrawals and all the countless uncertaintics of Broadway, including the ultimate nightmare of a tryout show folding out of town, make theatre parties a blue chip gamble for fund raising. The withholding of "house seats" by management is also criticized. But the payoff is too attractive to resist.

Even theatre party patrons tend to gripe about the drawbacks of theatregoing for charity, primarily because of the greatly inflated ticket prices and the pig-in-a-poke angle of months-in-advance ordering. And although theatre party patrons presumably welcome the tax-deductable aspect of such showgoing, they're almost as ready as anyone in the trade to complain about the behavior of party audiences.

Perhaps the loudest squawkers against theatre parties are the ticket brokers — and with reason. Most parties are sold for early in the run, just when tickets are most in demand for the agency trade. As the brokers complain, theatre party sponsors use the early-in-the-run tickets and the charity appeal to "raid" agency clientel.

Brokers are bitter about the growth of theatre party business. But it's too big for them, too. Whereas producers, theatre owners and even the theatre party people themselves find party business too profitable to resist, the brokers find it too powerful to stop. In the last couple of seasons that've tended to shrug their shoulders and curse quietly about it, but there has been relatively little of the former loud protests to the League of N. Y. Theatres or talk of various kinds of reprisals.

The theatre party business, despite its size and rapid growth, is still handled by comparatively few agents. The two most prominent in the field and reportedly doing the biggest business are Lenore Tobin and Ivy Larric. Each is estimated to have done over $500,000 gross last season.

Among the others, believed to have done between $200,000 and $400,000 gross apiece, are Elsa Hoppenfeld, Anne Herschkowitz, Esther Littauer, Bert Landsman, Pauline Hirsch & Thelma Ellis, Frances A. Drill, Blanche Furman and Mildred Kaplan.

Shows Out of Town

Continued from page 68

The Wooden Dish

the boarders because the old codger has become a nerve wrecking burden who clumsily breaks dishes, burns the table cloth with ashes from his pipe and makes, in her eyes, a general nuisance of himself. It is only when her husband, the old man's son, learns through his daughter of his wife's plan that a real showdown develops. Then the old man, who had previously refused to leave, finally agrees to enter an institution.

There are moments of high tension that maintain interest and provide g o o d theatre. Polly Rowles as the distracted wife and James Westerfield, as her husband, together with Jacqueline Scott as the devoted young girl, are standouts in a competent supporting cast. *Salu.*

Marcel Marceau

Toronto, Sept. 13.

Jean de Rigault production of pantomimes in two acts. With Marcel Marceau, Pierre Verry, Alec Sandro. At Crest Theatre, Toronto, Sept. 13, '55; $3 top.

Touted as France's leading exponent of the art of mime, Marcel Marceau has breezed into town after his Stravinski appearances in "The Soldier" at the Stratford (Ontario) Shakespeare Festival. Although pantomime is great stuff on the Continent, the star's performanee seems away over the heads of the local audience. The first-nighters applauded cordially, but a substantial numbers never came back after the intermission.

Marceau's playing is similar to that of numerous American acts in the various entertainment media, all borrowing liberally from the silent screen techniques of Chaplin and Buster Keaton. He is the familiar little, frustrated guy, always appealing, but now tending to be reminiscent, repitious and slapsticky.

In the first half, Marceau, made up in clown face and wearing what looks like long white drawers, does some acrobatic stylings such as walking upstairs or against the wind, a tedious pantommie chess game, the fitting of a suit and a crap-shooting bit inferior to the ballet in "Guys and Dolls." His "Paris Park" characters have animation, but his "Youth, Maturity, Old Age and Death" is a macabre presentation of physical and facial disintegration that strikes a morbid note and contributes nothing to audience jollity.

In the second half of Bip, his characterization of a French idiot, the star captures some feeling in his stylized sufferings, as when he catches an imaginary butterfly, only to crush it in his hands. But his abstract interpretations are puzzling. In the Chaplin style again, Marceau is good when he is a passenger on a jiggling train putting his luggage on a rack, or when he is a customer at a public danee hall selecting tall or short partners.

The only solid laughs are in the "David and Goliath" sketch, in which he plays both parts, with a screen as adjunct, as the powerful, breast-beating giant and the timid whistle-tooting shepherd boy. This is probably the best thing Marceau does. *McStay.*

ROBERT DOWNING

Wishes to Thank CLINTON WILDER, ARTHUR WAXMAN, MICHAEL ELLIS, JACK PRESENT & HARRY ZEVIN for the Opportunity of Directing

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MAX SHULMAN, ROBERT PAUL SMITH and MICHAEL GORDON

"Easily the best of the Carthay offerings . . . adroit direction by Robert Downing."
—*Mitt*, DAILY VARIETY

"Some of the brightest comedy of the past season . . . and the Robert Downing direction plays it to the hilt."
—*Webber*, HOLLYWOOD REPORTER

"Dialogue and stage business supply the laughs . . . and thanks to the inventiveness of the director, Robert Downing, the supply is prodigal."
—*Greene*, L. A. EXAMINER

"A sharp, spirited performance . . . and the direction by Robert Downing is right in key."
—*Schallert*, L. A. TIMES

"The best comedy on local boards since 'Teahouse of the August Moon.'"
—*Williams*, L. A. MIRROR-NEWS

"Logical successor to 'The Voice of the Turtle' and 'The Moon Is Blue' . . . Robert Downing's direction is crisp and fresh without being frantic."
—*Claudia Cassidy*, CHICAGO TRIBUNE

Thanks also to the fine players, capable stage crews, and to the happy audiences who made this possible; with particular bows to the gentlemen of the prompt corner—Jack Woods, Kurt Steinbart and Henry Staudigl.

Legit Bits

Gustav Blum, indie producer and director, scouting scripts for Broadway production from his Wilshire House, N. Y., headquarters . . . **Carl Shain** back in N. Y. after directing the inaugural season's productions at the North Shore Music Theatre, Beverly, Mass. . . . Actor-director, **Ray Boyle** and 1951 Miss America contest winner **Yolande Betbeze** have formed an off-Broadway production company, which will showcase its offerings at the Rooftop Theatre . . . **Maxwell Anderson** is completing new play, which he's titled "Richard and Anne."

"Plain and Fancy," which preemed at the Hellinger Theatre, N. Y., last January 27 and subsequently switched to the Winter Garden, N. Y., moves back to the Hellinger next Nov. 7 . . . **David Powers**, publicist this summer for the Montclair (N. J.) Summer Theatre, has joined pressagent **Ben Washer** as an associate . . . **Sean O'Casey's** "Cock-a-Doodle Dandy" will be given its American preem at Yale U. from Nov. 2-5.

Bill Norton has replaced **Robert Rapport** as company manager on the Broadway production of "Teahouse of the August Moon," with the latter shifting to "No Time for Sergeants" . . . **Charles H. Blake**, producer of Chicago's "Music in the Round" and the Asheville (N. C.) Musical Theatre Festival, in Cedars of Lebanon Hospital, L.A., recovering from a kidney stone operation and virus pneumonia . . . **Leonore Tobin**, theatre party agent, chairmaning the theatres division in the $40,000 Golden Jubilee fund-raising campaign of the Travelers Aid Society.

Equity Library Theatre begins its 1955-56 season Oct. 19 with "Boy Meats Girl" at the Lenox Hill Playhouse, N. Y. . . . Euripides' "Alcestis" gets a one-performance off-Broadway showing next Saturday (24) afternoon by Theatre 12 at the Provincetown Playhouse . . . **Lisa Ferraday** and **El Brendel** will star in **Albert Bannister's** "Bare Facts," slated for Broadway production next December by Broadway Playmakers, Inc., headed by **Lee K. Holland.**

Staff for the Playwrights' Co. presentation of **Robert L. Joseph's** production of "Tiger at the Gates," opening at the Plymouth Theatre, N. Y., Oct 3, includes **Victor Samrock**, general manager; **George Oshrin**, company manager; **James Gelb**, general stage manager; **Jemison Hammond**, production assistant; and **Louis Criss**, stage manager . . . **Ruth Rawson**, director and co-producer with her husband, **Ron Rawson**, of the John Drew Theatre, East Hampton, N. Y., will direct the Broadway Chapel Players' production of **W. B. Yeats'** "Hour Glass," which begins a run of 10 Sunday performances at the Broadway Congregational Church, N. Y., Oct. 9.

Fred Hebert, "Pajama Game" stage manager, planning on making his managerial debut with a musical, "Spittin' Image." **Meyer Gendel** will be associated with him in the production, which has a book by comic **Benny Baker** and **Edward DeBlasio**. A composer and lyricist haven't been set yet . . . **George Brandt** has gotten the Playwrights Co. okay to send out a touring company of "Tea and Sympathy," with **Maria Riva** in the role created on Broadway by **Deborah Kerr.**

Reginald Denham will direct **Alfred de Liagre Jr.'s** production of "Janus" . . . **D. J. Radford's** "Wonder of the Age" slated for Broadway production by **Eugene Paul**, who produced "Pink Elephant" in 1953 . . . **Sophocles'** "Oedipus at Colonus" will be given an off-Broadway production at the John Hall Theatre by Miltiades Productions beginning Oct. 17.

Anatole Heller, Parisian concert manager, stopped off in N. Y. last week, en route home from South America, to discuss with **Robert Breen** his (Heller's) going to Moscow as booker of "Porgy and Bess." Heller (who speaks Russian) was co-ordinator of the recent "Salute to France" as ANTA's rep, as well as South America and European touring manager for "Porgy."

Yiddish Subway Circuit To Have Dual Opening

The Yiddish Theatre subway circuit gets underway next Monday (26) at the Elsmere Theatre, Bronx, and the Palace Theatre, Brooklyn. Molly Picon and Jacob Kalich will star in "Farblondjete Honeymoon" at the latter house, while the Elsmere offering will be "Life Begins With Love," a new musical, written and produced by Israel Rosenberg.

"Honeymoon," a comedy, was written by Harry Kalmanowitz and Yasha Kreisberg.

League in Tizzy

Continued from page 69

asserted, "If you don't like the League, why don't you resign?"

"All right. I do resign," Merrick replied.

"I move that the resignation be accepted unanimously," Feuer declared.

When the motion was carried, James F. Reilly, the League's executive director, requested Merrick to put his resignation in writing. However, the producer stormed out of the meeting without waiting to do so.

Following that blowup, the second resolution was passed, calling for the League and all producers and theatre operators to cooperate with all show train and plane agencies. As of yesterday (Tues.), Merrick had not submitted a written resignation.

An odd followup of the incident was the publication in the drama section of the N.Y. Times last Sunday (18), several days later, of a large display ad, placed by Merrick as co-producer of "Fanny." It announced show bus trips to the musical from Tarrytown, Yonkers, Ossining and Peekskill, N.Y. The agency handling the venture was listed as Entertainment Tours, obviously a subsidiary of producers Merrick & Joshua Logan and, as such, an independent outfit in "competition with" the Shumlin committee.

Shows Abroad

Continued from page 68

The Burnt Flower Bed

Betti will be introduced to the U. S. with another drama, "Island of Goats," opening Oct. 4 on Broadway.

"Burnt Flower Bed" presents Alexander Knox as a former political leader, now a legendary figure, living in an inaccessible frontier retreat. He is persuaded to come out of retirement to try to prevent war with a neighboring country, but the proposal turns out to be a plot for his murder as an "incident" to set off the conflict. However, a young girl sacrifices her life to save him and prevent universal bloodshed.

Knox imbues the main character with a gentle philosophy combined with emotional depth. Yvonne Mitchell makes a pitiful figure of the grieving mother of a dead youth. Esme Percy and Leo McKern make good contrasting conspirators and a newcomer, Dudy Nimmo, gives a cleancut, spiritual characterization of the patriotic young girl. Play is splendidly directed by Peter Hall. *Clem.*

Legit Followups

Inherit the Wind
(NATIONAL, N.Y.)

With Melvyn Douglas in the starring role created by Paul Muni, "Inherit the Wind" remains a powerful and absorbing dramatization of the celebrated Scopes "monkey" trial. Douglas does an excellent job, effectively projecting warmth and intelligence in his characterization as the defense attorney, a portrait of the late Clarence Darrow. During the early stages of his performance his voice occasionally switches key in a disturbing manner, but this is less noticeable as the play progresses and his portrayal becomes more stimulating.

As was the case with Muni, Douglas assumes a stooped stance and wears a baggy suit. He's also shaved off his mustache. Actually, whether it be Muni or Douglas, the play doesn't depend on any particular performance. Incidentally, Muni withdrew from the show because of a tumor, and subsequently underwent surgery for the removal of his left eye.

Other solid characterizations, bright scripting by Jerome Lawrence and Robert E. Lee and first-rate direction by Herman Shumlin heighten the dramatic impact. Of the cast members who've been with the show since its N.Y. opening, Ed Begley continues to turn in a thoroughly expert performance as the sanctimonious prosecutor, based on the character of the late William Jennings Bryan. Tony Randall, as the young reporter, H. L. Mencken, is properly brash, while Staats Cotsworth, James Maloney, Louis Hector and Muriel Kirkland are among numerous others whose portrayals register sharply.

Peter Larkin's imaginative two-tier set is another strengthening aspect of the offering, which was produced by Shumlin in association with the late Margo Jones. *Jess.*

Don Juan in Hell
(GEARY, SAN FRANCISCO)

San Francisco, Sept. 19.

G. B. Shaw, as usual, hogs the stage in "Don Juan in Hell," which opened a national tour tonight (Mon.) under Agnes Moorehead's smooth direction at the Geary Theatre here. Although the author's pokes at middle-class morality are as funny as they were in 1901, occasional lapses into verbosity remain as tedious as ever.

What's bright and new about this Plymouth Productions offering of "Don Juan" is Kurt Kasznar's forceful, devastatingly romantic devil. Ricardo Montalban's Latin good looks and Spanish accent serve well in the Don Juan role, and he seems sufficiently rational and weary of romance. In some second-act speeches, however, he apparently loses the thread of Shaw's argument, however, and simply mouths the words.

Mary Astor is decorative as Donna Ana, while Reginald Denny, playing the father, sets the scene nicely at the start and carries conviction as the bluff warrior, despite excess hand-waving. Combination of smart booking, players' names and Shaw should make for commercial success for this venture. *Stef.*

Strawhat Reviews

A Touch of Magic

Atlantic Beach, N.Y., Sept. 3.

Warren-Grabol-Waren production of comedy-fantasy in three acts, by Ira Glackens and George Bishop. Stars Signe Hasso; features Renzo Cesana, Carl Betz. Staged by Stanley Waren; setting, Howard Barker. At Capri Theatre, Atlantic Beach, N.Y., Aug. 30, '55; $3.80 top.

Mateo ..... Carl Betz
Don Mateo ..... Renzo Cesana
Perfecta ..... Maria Reid
Mado ..... Signe Hasso
Jacobo ..... Walter Thomason
Jenny Wren ..... Flori Waren

There's little chance that Broadway will ever touch "A Touch of Magic." It appears to be one of those scripts, interesting to read, that fails to come alive on the stage. In this instance, Helen and Stanley Waren and Nina Graboi have a showy but inadequate entry.

Story concerns a handsome young Mexican poet languishing in his hilltop villa. His sanctuary is invaded by a saucy redhead, who indicates that she might welcome a little romance as well as shelter from the storm. The poet and his conscience (the latter physically represented onstage) square off for a struggle, and sparks begin to fly when the gal's traveling companion, believed to be her spouse, is given shelter in another section of the house.

The verser briefly humanizes the conscience by forcing him to eat a camelia. Conscience immediately goes after the gal, who assumes supernatural proportions of her own. When they both disappear into a full-length portrait of the poet's ancestress, an old Spanish court beauty with a strong resemblance to the redhead. Confusion is compounded in the final act with the arrival of the gal's conscience, also physically represented.

The character of the redhead is never defined clearly. Although she seems more trollop than troll, the audience apparently prefers her immortal rather immoral. The role, accordingly, is not only confusing, but also finds no sympathetic touchstone with the ticket-holders.

Signe Hasso gives a sparkling performance as the titian-tressed temptress, but the cards are stacked against anyone who plays the part as its written now. Renzo Cesana is too much television's suave Continental to carry off the other-worldly part of the male conscience.

Carl Betz has talent and style as the poet, and Maria Reid scores in the character role of the old family housekeeper. Walter Thomson is adequate in the one-sided part of the girl's traveling companion, and Flori Waren is engagingly ethereal as the femme conscience. *Hank.*

What Ever Happened

Baltimore, Sept. 14.

Lyn & Don Swamm production of comedy in three acts, by Francis Swann, with music by Al Moritz. Staged by Moritz; setting, Macgregor Gibb; musical direction, Jay Thompson. At Hilltop Theatre, Lutherville, Md., Sept. 13, '55.

Jimmy Webster ..... Dick Hildebrandt
Eddie Argyle ..... Paul Erbach
Doris ..... Fran Keegan
George ..... Edward Sostek
Helen Argyle ..... Elaine Swann
Girls ..... June Squibb, Trude Meyer
Susie Blockibankh ..... Mitzi McWhorter
Al Marcon ..... Sydney G. Steven
Garbage Man ..... David Howell
Pojo ..... Edwin McDonald
Margo Stratford ..... Lyn Swann
Western Union Boy ..... Jim Sivert

During his 1940 Hilltop season, Don Swann produced a comedy about unemployed legit actors written by his brother, Francis, Titled "Out Of The Frying Pan," it was later done on Broadway and subsequently as a film.

Now the brothers are back with a comedy about unemployed Hollywood actors, with songs by Al Moritz. The producer's sister, Lyn, co-produces and acts in the show, along with his wife, Elaine. This time, however, the "pre-Broadway" label is wishful thinking.

"What Ever Happened" is a question audiences might well ask, because there is enough plot here for "War and Peace." Swann has an assortment of Hollywood stereotypes encamped at a brokendown motel run by a washed up star and his former gun moll wife One tangent of the long winded plot that has a kernel of humor involves a gangster lobby trying to have public enemies more sympathetically portrayed in films.

Another less rewarding segment involves a struggling young scripter and his dimwit sweetheart from Kansas. The efforts of the faded star to regain his prominence and the struggles of the various members of the motel set to make their mark in the film capital only help to make the split-focus plot more baffling.

Songwriter Moritz, who doubles as director has supplied six tunes that occasionally have some bearing on the plot. The title song seems to have appeal on the initial hearing, but by the time the third reprise comes around it sounds reminiscent.

The most successful of the half dozen numbers is "Perfume," a paen to woman's secret weapon, which benefits from Elaine Swann's uncontrolled but animated delivery. A torchy ballad called "Red" has its moments, but "Down Through History" and "Gowers' Gulch Bar B Drive In" strive too hard to combine smut and satire.

The standout of an indifferent cast is scored by Mitzi McWhorter as the part of the visiting girl. Though cast in a secondary part her quick witted handling of her lines and her ingenuous quality add considerably to scenes that would have been rough going without her. She warbles pleasantly and throws in a few dance turns capably.

Paul Erbach and Mrs. Swann play the landlord actor and his frowzy wife without much conviction. Fran Keegan has little to offer outside of her undeniable sex appeal as a hardboiled actress.

Sydney G. Stevens is wasted in the thankless part of an underworld kingpin, while Miss Swann isn't too helpful as his sidekick. Dick Hildebrandt makes a rather clumsy juvenile of the callow scripter, but Trudy Meyer and June Squibb brighten up the stage from time to time during the songs.

Moritz's direction reveals little imagination or invention, but Macgregor Gibb's motel patio setting is excellent. *Burm.*

Current Stock Tryouts

(Sept. 19-25)

What Ever Happened, musical, with book by Francis Swann, songs by Al Moritz—Hilltop Theatre, Lutherville, Md. (20-25).

Wayward Kiss, by Irving W. Phillips—Bucks County Playhouse, New Hope, Pa. (19-24).

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Sharply-Changed Music Crix Scene In N.Y.; Taubman Up, New Downes In

By ARTHUR BRONSON

A sharply-changed N.Y. music critics scene greets the concert trade this season. Shifts are vital, because the Gotham impresarios—who sell an artist nationally on the basis of N.Y. press notices—know that the metropolitan music reviewers make or break a new artist, not only locally but country-wide.

The two giants of recent seasons—Virgil Thomson and the late Olin Downes—are gone. The rapier-like Thomson, of whom one top manager said on his retirement that "he did more to harm the concert business than any other two men in New York," quit the Herald Tribune a year ago, to be replaced by the pedagogic Paul Henry Lang.

The blunt-stroked Downes, a great fighter and liberal as well as a great critic, who died last month, has just been replaced as music critic of the Times by Howard Taubman, former Times music editor. It's the top (and most influential) post in the nation.

Paul Affelder, reviewer on the Brooklyn Eagle, is off the scene with the recent demise of that paper. Robert Bagar, vet co-reviewer with Louis Biancolli on the World-Telegram, who was dropped by the Tele for economy reasons last season, did some guest-reviewing for the Trib this summer, but is otherwise missing from the field. Noel Straus, vet Times reviewer, recently retired.

The Times—most influential of all the dailies—presents the chief changes. Normal music department strength is five men. Straus, 75 this year, had been on part-time some five years, ever since a heart attack. Staff now comprises Taubman, Ross Parmenter, Harold C. Schonberg and John Briggs. With Taubman now music critic, Parmenter will probably become the music editor.

Fifth man, a newcomer, is Olin Downes' son, Edward. Though a fine sentimental gesture, appointment was made on its merits. Now in his 40s, Downes was once with the Boston Transcript and assistant music critic on the N.Y. Post. His last job was assistant prof at U. of Minnesota.

The Taubman appointment last weekend ended a good deal of speculation. Names of other N.Y., Chicago, Texas and Coast critics were bandied about. But though other names were considered by the Times brass (not too seriously), not much shopping around was done. Consideration started with Taubman and ended with him.

Another Fighter?

Taubman, who shapes as another fighter like the elder Downes, has been in the Times music department 25 years, most of them as music editor. He's 48. He's authored five books—"Opera Front and Back," "Music as a Profession," "Music on My Beat," "How to Build a Record Library" and "The Maestro.'

The Herald Tribune has three music regulars, in editor Jay S. Harrison, first-string critic Lang and vet Francis Perkins.

The Daily News lists drama reporter Douglas Watt as music critic, while its drama critic, John Chapman, also covers longhair events. Charles McHary also fills in in both drama and music departments.

Robert Coleman covers both drama and music for the Mirror. Miles Kastendieck is the Journal-American critic; Harriet Johnson the Post reviewer, and Biancolli the World-Tele savant.

Chapman, Watt, Coleman, Kastendieck and Biancolli also cover the longhair dance field. The Times, however, has John Martin as dance critic; Walter Terry covers for the Trib, and Frances Herridge, the Post's drama editor, is also its dance reviewer.

N. Y. City Ballet $81,700 For Fortnight in Chi

Chicago, Sept. 20.

The New York City Ballet ended its two-week stand at the Civic Opera House Sunday night (18), posting a $81,700 gross for the 15 performances. Last year the dance group fetched $76,500 during its Windy City visit.

Initial week's seven performances, with the 3,100-seat house scaled from a $4.80 top, registered $35,500, and the final eight performances drew $46,200. Engagement drew generally laudatory reviews from the Chi critics.

N.Y. Orch in Red For 245G in '54-'55

The N.Y. Philharmonic wound up its '54-'55 season with a deficit of $245,463, compared with a $124,205 loss the year previous. Actually, the total '54-'55 deficit from operations was $403,101, but outside income (including $90,063 from radio membership) brought it down to 245G. This loss was met by transfer of special funds.

Receipts of $1,043,458 included $643,477 from concerts, $327,602 from broadcast fees, record royalties, spring tour, etc. Concert and administration expenses ran to $1,340,553 and total cost of operations (including pension plans) reached $1,446,559.

There was a small decline in subscription sales last season, but single sales increased, so that total ticket receipts went up. Radio membership increased. Record royalties declined by $16,110. Orch is now on an overseas tour.

DANILOVA IN MANILA PRIOR TO JAPAN TOUR

Manila, Sept. 20.

Ballerina Alexrandra Danilova, accompanied by her partner, Michael Maule, and Moscelyne Larkin and Roman Jasinsky, and with William McDermott conducting, opened with the Manila Symphony Friday night (16). Group will dance here for two weeks, under auspices of local manager Anita Kane.

Then they head for Japan, opening in Tokyo Oct. 17 with the Tachibana Corps de Ballet. Mme. Akiko Tachibana is presenting the Japanese tour. Asami Maki, young Jap dancer who studied in N. Y., will appear with the group.

30 Batonists for Philly Orch's Third Symposium

Philadelphia, Sept. 20.

The Philadelphia Orchestra's third Conductors Symposium will bring to the Academy of Music 30 directors of community and college orchestras for a five-day series of rehearsals and discussions Sept. 26-30. Each visiting conductor will be given two opportunities to direct the Philadelphia Orchestra, under guidance of Eugene Ormandy. The guests will conduct both a standard work and a composition of their own choice.

Symposium is held under sponsorship of the American Symphony Orchestra League, Philadelphia Orchestra Assn. and American Society of Composers, Authors & Publishers (ASCAP). The entire project is under the supervision of Ormandy.

ASCAP is also planning a special discussion panel for Wednesday afternoon (28).

Svetlova Guesting With New Cosmopolitan Ballet

Marina Svetlova, former Met Opera lead ballerina, has signed as guest star with the new British dance company, Cosmopolitan Ballet, directed by Rovi Pavinoff. Company opened in Cheltenham, England, Monday (19) and will play London after a three-week tour.

Miss Svetlova was a guest star with the Festival Ballet of London two and three seasons ago. Her American tour, handled by Columbia Artists Mgt., doesn't start till January.

Sadler's Ballet Racks Up Fine 94G for Week; Three Premieres Bow

Sadler's Wells Ballet, in its first full week at the Met Opera House, N. Y., last week (13-18), racked up a fine $94,000 on eight shows at a $6 top. British dance troupe had opened at the Met the Sunday before (11), at a $10.80 top, for a neat $19,995 take, giving the troupe about $114,000 Sunday-thru-Sunday. Biz was solid all week, only Friday night and Sunday matinee and evening not going quite clean. Rest of the five-week run looks very strong.

Sadler's last week presented three of the seven premieres it has planned for New York unveiling. "Scenes de Ballet," choreographed by Sadler's co-director Frederick Ashton to Igor Stravinsky's score of the same title, is an astringent dance abstraction, in a sort of diluted Balanchine. (Score, just as lean and austere, was originally composed for Billy Rose's 1944 legiter, "Seven Lively Arts.")

"The Lady And The Fool," with story and dance by John Cranko to miscellaneous Verdi music, though it is overlong, is an entertaining, inventive fantasy of a capricious beauty who favors a clown to more elaborate suitors. Cranko is a rising, young choreo talent. His work here is favored by a virtuoso performance by Beryl Grey, a luscious dish as well as fine dancer, with all the flair, glamor (and gorgeous gams) of a young Danilova.

"Tiresias," also choreo'd by Ashton to libretto and music by the late Sadler's co-director and conductor, Constant Lambert, is the most ambitious of the three new works. Based on the Greek Tiresian legend of the athlete turned into a woman and back again to a man, and preferring the femme incarnation, the work is somewhat pretentious but still quite interesting and challenging.

There isn't too much conventional dance; there is a great deal of mime, and it's overlong. But though not completely successful or winning, the work is somehow mostly always effective. Michael Somes is a manly athlete, and Violetta Elvin a striking figure as his femme counterpart. *Bron.*

Longhair Disk Reviews

Toscanini Omnibus (RCA Victor). Delightful collection of overtures and short pieces (some from broadcasts) by the maestro and NBC Symphony, given the same care and performance as a symphony. Verdi, Weber, Berlioz and others, for a fine souvenir as well as fine album.

Rossini: Il Turco in Italia (Angel). Companion-piece to "Italian in Algiers" is a witty, tuneful light opera, with Maria Callas, Nicola Rossi-Lemeni and Nicolai Gedda as the leads making album a real standout.

Frank: Psyche (Epic). Graceful, idyllic symphonic poem ably interpreted by the Hague Philharmonic and choir under Willem van Otterloo.

Prokofiev: Sonata No. 9 & Cinderella Excerpts (MGM). Prokofiev's last sonata is a thoughtful, romantic work along simple but dramatic lines. Pianist Menahem Pressler plays it effectively, as well as the charming set of pieces from the "Cinderella" ballet on the reverse.

Kodaly: Quartet No. 1 (Mercury). Early work, though lyrical and melodic, is in modern vein. Reading by the Roth Quartet is skillful, well-balanced and tasteful. *Bron.*

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2,000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

Pitt Mystery In Beegle Silence

Pittsburgh, Sept. 20.

It begins to look as if one of the oldest concert bureaus in the country, May Beegle Concerts, won't be in business this year. So far, no subscription series has been set and efforts to contact William Beegle, who has been running the bureau for some time, have been unavailing. In the past, attractions have been announced long before this.

Bureau was established more than quarter of a century ago by late May Beegle. Upon her death, it was taken over by her brother, Thomas Beegle. When he died few years ago, his son Bill assumed the management and has been operating quite successfully in past seasons. Music interests here can't understand his long silence and inability to get in touch with him.

Lending credence to his discontinuation is fact that the package of Basil Rathbone-Helen Gahagan, Obernkirchen Children's Choir, Ballet Russe de Monte Carlo and Arthur Fiedler's Boston Pops Orch, which would ordinarily be under Beegle management here, has gone to Robert Baltz, who operates a downtown concert ticket agency and management bureau, and they're being presented by him as "Four Evenings at the Mosque." Also, the newly-formed non-profit Music Guild has booked a series, most of the attractions in which would have been ordinarily offered to Beegle first.

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Broadway

London legit producer Jack Hylton due in this weekend.

William J. Murphy who founded the VIP Service, being profiled in the Catholic Digest by Victor Rosen.

Actor-now-Wall Streeter Georgie Price and his wife to Europe on a six-week vacation and part-business trip.

Walter Vincent, president of the Actors Fund of America, and Mrs. Vincent yesterday (Tues.) celebrated their golden wedding anniversary.

Lazlar Wechsler, the Zurich Switzerland, film producer will be visiting N.Y. during October in connection with the sequel, "Heidi and Peter."

The Hotel Plaza, which opened in 1907 and harks back to the Edwardian era, debuts a new Edwardian Room tomorrow (Thurs.) under manager Eugene Voit's direction.

Flowers are conventional for premieres but Conrad N. Hilton gave Gilbert Becaud a magnum of Piper-Heidsieck champagne on the French import's debut at the Persian Room.

Inclement weather around New York's airports yesterday (Tues.) kept the plane in which Billy Rose was returning from Europe circling over Idlewild for several hours. Rose had been trekking the world for the Palace of Progress.

Eddie Cantor got $217,000 in pledges for UJA at Grossingers over the weekend. Eddie Fisher (who was joined by Debbie Reynolds) pledged $5,000 each for U.S. Bonds and Bonds for Israel, and said he'd keep it up for 10 years in that ratio—50G to each.

Adman Al Paul Lefton's son, James Andrew Lefton, of Philadelphia (where the family is headquartered) engaged to Patricia Shenier, of Forest Hills; wedding next month. He's a Princeton alumnus and of the Graduate School of the U. of P., and served in the Navy.

Mary E. Tuttle, former director of personnel for RKO Theatres, appointed director of the Vocational Advisory Service, an agency that for 35 years has helped New York youngsters through free vocational counseling and guidance. She succeeds Dr. Helen R. Smith, retired.

Insurance tycoon Elmer G. Leterman had a dais of 40 yesterday (Tues.) in connection with the luncheon tendered him at the Hotel Roosevelt by the Sales Executive Club. Occasion was the launching of his soon-due book "Personal Power Through Creative Selling" (Harpers).

Helen Hall's busy sked last week: for NBC's "Monitor" spots in a helicopter, backstage at Sadler's Wells Ballet, a party for Jane Russell, fashion commentary at Helene Rubinstein's cocktailery and finally—get this—the gal narrated for the National Council of Churches over ABC.

Hotel Gov. Clinton installed 100 RCA color tv sets and 700 RCA black-and-white receivers on Monday (19), in time for the "Our Town" NBC-TV spec. RCA prexy Frank M. Folsom personally attended the Pennsy zone hostelry's fanfare attendant to the inaugural. The Fields Bros. own the Gov. Clinton.

Maestro Michael Durso, who returned to the podium of the Copacabana last week after a year's hiatus, in recounting the havoc caused by a head-on automobile crash crossing the Queensborough Bridge, details the progressive stages of hospitalization, wheelchair, crutches, etc. He still favors his left leg a bit because of the injuries. Durso collabed on the songs for the new fall revue starring Joe E. Lewis, with Julie Wilson featured.

Bermuda

By Al Wagstoff

Royce Wallace, songstress from Village Vanguard, topping show at Angels Grotto.

Bermudiana Theatre, pro legit group, in final 12-week season with "Romeo & Juliet."

Esso Steel Band closing at Alibi Room of Windsor Hotel and opening three months of one-nighters at Princess, Belmont Manor and Elbow Beach hotels.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

"Vanishing Prairie" (BV) in for solid reviews and biz here.

Sheldon Reynolds winding his "Foreign Intrigue" (UA), his first full-length pic, here.

A CinemaScope documentary called, "Paris," has just been wound by Henri Calef.

Larry Adler setting up a yearly prize here for the best composition inspired by, and written for, the harmonica. Called the Larry Adler Prize, it gives $570 to the winner.

Rene Clement has set three singers for roles in his currently-shooting pic, "Gervaise," based on the Emile Zola novel "L'Assomoir" (The Trap). They are Suzy Delair, Jacques Harden and Armand Mestral.

Marcel Achard's new play, "Le Plus Bel Amour Du Monde" (The Most Beautiful Love In the World), which Francois Perier will stage next month, gets title change to "Le Mal D'Amour" (The Hurt of Love).

Billy Wilder winding scenes here for "Spirit of St. Louis" (WB), with James Stewart starred.

Boston

By Guy Livingston

Nancy McDonald booked for return date at Bradford Roof Oct. 5.

Glenda Farrell reported pulling out of "Desk Set," at the Plymouth.

Big party for cast of "The Young and the Beautiful," which opened the Wilbur.

The 5 O'Clock Club opens its new Jazzorama room with Serge Chaloff, baritone sax, and a sextette Thursday (22).

Don Dennis, singing emcee at Steubens Vienna Room, takes over Cafe Midnight upstairs where the legit actors congregate.

Boniface Stanley Blinstrub wired Marine Capt. Richard S. McCutchen, an offer for a week of personal appearances with an afternoon series of food clinics for women.

Robert W. Coyne, Compo general counsel, speaks before the Boston Advertising Club Tuesday (27) on "The Moving Pictures in General and Specifically the Awards Program."

Siobhan McKenna, Irish actress, made her first public appearance in the U.S. at the Sheraton Plaza Hotel ballroom Sunday (18) when she addressed the Eire Society. She will be seen in "The Chalk Garden" at the Wilbur Sept. 26.

Bogota

"Porgy and Bess" opened at Colombia Theatre on Sept. 13.

Mischa Elman appearing in series of recitals at Colon Opera House.

Paramount manager Juan A. Sastre vacationing in N.Y. and Mexico.

Capitol records now being pressed in Medellin for distribution throughout Colombia.

Local branch of McCann-Erickson producing commercial tele shows for Esso and Singer Sewing Machines.

Pictures playing in downtown area are "That Lady" (20th) at Colombia. "New York Confidential" (WB) at Mogador; "Many Rivers to Cross" (M-G) at three Metro theatres.

Pittsburgh

By Hal V. Cohen

Joe Hillers celebrated their 29th wedding anni and Brad Hunts their eighth.

Evans Family got a hurry-up call to bolster the show at the York, Pa., Fair.

Mary Morris will teach "Enjoyment of Theatre" classes at YMHA this season.

Jim Harkins will replace Brian McDonald as company manager of "Ice Capades."

Myserls Brothers, Sammy, George and Lou, home from N.Y. for Jewish High Holidays.

Five Goldwyn girls hit town next Thursday (29) to get in some plugs for "Guys and Dolls."

Post-Gazette's vet Pittsburghesque columnist, Charlie Danver, vacationing for three weeks.

Tyrone Power's new one, "A Quiet Place," has been booked for the Nixon the week before Christmas.

Casino Theatre has a father-and-son backstage team, Tommy Edkins, Sr., and Tommy, Jr., just out of the Navy.

Philadelphia

By Jerry Gaghan

Teddy Walters out of hospital after long siege and forming own trio.

Mort Casway, after short-lived Boston club venture, returned to town.

Dave Apple and Applejacks signed by new President label, in New York.

Lee Palmer, former Bob Crosby and Jimmy Dorsey vocalist, now with George Sommer.

Frankie Lester, formerly with Buddy Morrow, is putting together his own "rock and roll" orch.

Benny Baker will replace Lee Krieger in the Valley Forge Music Fair's "South Pacific." Krieger gave his notice because of some unresolved difficulties.

London

(*Temple Bar* 5041/9952)

The Cafe de Paris reopened this week with Hermione Gingold as topper.

Associated British Cinemas opened a new theatre at Woolwich Monday (19).

The British Technicolor Co. has declared a 10% divvy on its ordinary stock.

British film director Ken Hughes authored a new novel, "The Long Echo," which is being published this week.

Off to New York (via the Queen Mary): Robert F. Herr, Philco veepee, and F. Atlas, CBS-TV publicity topper in Chicago.

In from New York: Saul H. Bourne, head of the Bourne Music pubbery; Ella Raines, Leonard Sillman, Ellis Arnall and Lester Gottlieb.

Eula Parker, Australian singer who came to London two months ago, has joined the Stargazers and makes her first BBC broadcast Friday (23).

C. J. Latta, Warner Bros.' nominee on the board of Associated British Picture Corp., leaving tomorrow (Thurs.) for a six-week stay in America.

Last week's Celebrity Service bulletin listed among arrivals: "Polly Adler, American authoress ('House Is Not A Home') has arrived in London."

Sydney Webb retiring as manager of the Drury Lane Theatre at the end of September after 34 years service. Sydney Smith moves over from the Stoll to take charge.

A delegation from British Actors Equity, including John Fernald, the newly appointed principal of the Royal Academy of Dramatic Art, on looksee tour of eastern Germany.

Ellis Pinckney and E. J. (Teddy) Hinge, general secretary and treasurer of Cinematograph Exhibitors Assn., are going to next month's meet of International Federation of Exhibitors in Rome.

The Crew Cuts arrived from N.Y. last Friday and began a provincial tour at Liverpool on Monday, with dates to follow until the end of October. They're also booked for three Sunday concerts.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 64506)

Playwright Denis Johnston in from U.S.

Elmer Rice gandered plays while in Dublin.

Violinist Erwin Goldwater named Peace Commissioner by the Dept. of Justice.

Guitarist Segovia pacted for longhair concert at Theatre Royal, Dublin, Nov. 26.

A. P. Roberts here to set up tele links for BBC programs to be beamed from Ireland.

"Dam Busters" (AB-Pathe) preemed at Adelphi, Dublin, for Actors' Church Union charity fund.

Show biz got its first rep. on Dublin's city council; he's Lorcan Bourke, theatre and terpery owner.

Hilton Edwards-Micheal MacLiammoir Gate Theatre Productions mulling offer for season at Cairo State Opera House.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

Staat Theatre in Stuttgart will give the first German showing of "The Rainmaker" by N. R. Nash this fall.

Eugene O'Neill's play, "A Moon for Misbegotten," is the next play at the Hamburg Zimmertheatre. Helmuth Gmelin directs, and Margrit Weiler and Adolf Spalinger have the leads.

Hollywood actor Leon Askin, who played in Metro's "Valley of Kings" and "Knock on Wood" (Par), is guesting at Hamburg Kammerspiele Theatre in "Mrs. Warren's Profession" during October.

The film, "Mayerling," is being remade by Vienna's Sascha Productions under title, "Im Schatten des Kaisers" (In the Kaiser's Shadow). Rudolf Jugert directs, and Rudolf Prack plays the crown prince.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Jose Iturbi here enroute to his ranch near Valencia, and in perfect health.

Argentina's Margot Cottens and Co. are at the Comico with "La Monda."

"Rhapsody" (M-G) is at the Coliseum while Michele Morgan's "False Obsession" is playing the Avenida and the Roxy. "Limelight" (UA) is still very big at the Lope de Vega.

Madrilenos are beginning to return from their summer vacations and, although the fall legit season can't as yet be considered under way, there have been a few openings. The Infanta Isabel has Agatha Christie's "The Mousetrap." During the month Luis ("South Pacific") Sagi-Vela and Co. will open at the Alcazar with the musicomedy, "El Caballero de Barajas"; "Lillon," is at the Maria Guerrero. Jose Tomayo brings "Cyrano de Bergerac" into the Espanol in a new version interpreted by Manuel Dicenta and Co. Conchita Montes will be at the Comedia with "La Otra Orilla." At the Lara, Rafael Rivelles opens in Calvo Sotelo's "La Muralla" (The Wall), the same play he did so successfully last year.

Hamburg

By J. L. Hees

(*Tel.* 61-69-32)

Tennessee Williams in Hamburg for several days recently to take a look at "The Cold Light." Williams was enroute from Stockholm to Rome.

Gustav Gruendgens successfully staged preem of Carl Zuckmayer's "The Cold Light," a drama about atomic espionage. Gruendgens, since the late summer boss in Hamburg's Deutsches Schauspielhaus, had introduced the 1955-56 season and himself in the title role of "Wallenstein's Death."

Dramatist Fritz von Unruh, now living in N.Y. after leaving Germany several months ago after claims that German stages are completely "ignoring and boycotting" his works, by letter accepted honorary membership in the Assn. of German Stage Writers and Stage Composers of Berlin.

Mozart's "Zauberfloete" will open the postwar season of Hamburg rebuilt State Opera on Oct. 15. Director Guenther Rennert announced that Werner Egk's "Irish Legend," Verdi's "Aida" and Strauss' "Fledermaus" will form other highlights of the starting season. Among the newly-contracted artists are sopranist Edith Lang and Franz Eckart, both from N.Y. Erna-Maria Duske of Zurich, and tenor Ratko Delorko of Milan.

Cleveland

By Glenn C. Pullen

Merle Jacobs, talent booker and ex-bandmaster, bought cocktail spot named Punch and Judy.

Play House Co. reviving "Caine Mutiny Court Martial" and "Time Out For Ginger" to kick off season.

Leo Reisman orch slated for Hotel Cleveland's Bronze Room this month, succeeding Johnny Singer's crew.

Ed Lurie, formerly United Artists exploitation man in this territory, going into tele ad agency biz in Los Angeles.

Musicarnival tent theatre revising "Guys and Dolls" cast for a third lap, but leads are still played by Jordan Bentley, Lois O'Brien, Donn Driver and Joan Kibrig.

Johnny Gluck, former Cleveland song composer, changed his monicker to John Cleveland for publishing purposes. First tune to be credited to new pen name is "Know How," waxed by Paris Sisters for Decca.

"Ice Capades '55" skating into Cleveland Arena Sept. 26, same night when "Wooden Dish," with Louis Calhern, reopens legit Hanna. Produced by Armand S. Deutsch, a Hollywoodite, the Calhern play is getting break-in here.

Santiago

By Edythe Ziffren

(*Dr. Corbalan Melgarejo* 27-A; 31645)

Leo Fuld opening at Hotel Carrera Boite after musicians' strike settled.

Gaston Viveros, Radio Cooperativa Vitalicia announcer, moved over to Radio La Reina.

Appellate court quashed suit of local empresario, Sergio Venturino, against Jules Borkon, manager of Folies Bergere Co.

Egle Martin, Argentine ingenue, who came to Chile for "Escandalos de Bohr," signed for Bim-Bam-Bum revue plus Capri and Bodegon niteries.

Malu Gatica and Emilio Gaete aired to Buenos Aires to appear in Pedro Block's "Los Enemigos No Mandan Flores" (Enemies Don't Send Flowers) opening at the Ateneo.

San Francisco

Herb Bleuchel, owner of the Times Theatre, San Francisco, won the Variety Club of Northern California's golf championship for the fourth time in nine years here Friday (16) with a three-over-par 75 at the Lake Merced Golf Club. Fred Dixon of United California Theatres was second with an 81.

Hollywood

James Stewart planed in from Paris.

Bud Abbotts celebrated their 37th wedding anni.

G. Ralph Branton in town after sales confab in N.Y.

William Saroyan a patient at UCLA medical center.

Jane Russell, Jeanne Crain and Richard Sale in from NY.

Alec Guinness in from Copenhagen via North Pole route.

Maury Hill set for male lead in the Masquer's Club show, "Live Wire."

Y. Frank Freeman hosted Japanese government rep Ichiro Kono at Paramount.

Rex Allen will start in benefit rodeo for Sheriff's Relief Assn. in San Diego County.

Jack Benny named honorary chairman of the National Assn. for Retarded Children.

Pat O'Brien received the Keys Humanitarian Award, given by the Publicity Club of L.A.

Metro Studio Club's annual supper dance will be held at Riviera Country Club Oct. 1.

Robert Aldrich cited by Society of Independent Motion Pictures Producers for his prize-winning film, "The Big Knife," at the Venice Film Festival.

Nashville

By Johnny Havlicek

Shelton Weaver, former operations director at WSIX-TV, debating offers from Oklahoma and Indiana.

Lenny Dee, Decca recording organist, heading show at Club Plantation after engagement in Chicago. Previously, four-week ice show was club's fifth such offering and booked again next year.

Justin Tubb, 19, son of Ernest, currently on three-week western tour in west after engagement at Newark Terrace ballroom. Made first appearance on Grand Old Opry Sept. 10 and will be regular.

Painters and steam hoses have temporary top billing at Ryman Auditorium, as manager Harry Draper digs in. He has big ideas for 65-year-old music hall and predicts arranging jammed schedule will be happy headache. Long-time violinist with Nashville Symphony, Draper plans to keep chair as good p.r. Season opener at Ryman to be Wagner Opera Co.'s "La Boheme," Nov. 23.

Paramount's 15-minute short of John Caldwell's "Florida Aflame," historical drama, to be shown here soon. Caldwell wrote the original as his master's thesis in drama at the U. of North Carolina and the play, a history of the Seminole Indians, caught on at Lake Wales, Fla. Proceeds of the first season (1953) enabled the sponsors, a Nashville business group, to build a new amphitheatre at Safety Harbor, Fla. The play ran 12 weeks in 1954 and is scheduled for another 12 next January.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

Senor Wences in to top vaude at Glasgow.

George Singleton, w.k. Scot exhib, readying trip to U.S. to o.o. cinemas.

Theatre Royal in Glasgow shuttered through lack of new plays and revues.

Ella Logan skedded to top vaude at the Edinburgh Empire Oct. 3 and in Glasgow Oct. 10.

Tommy Morgan winding current summer revue in mid-October. He's at Pavilion, Glasgow.

Janet Brown inked for first of new tv variety series from Scotland, opening Sept. 26 at Rutherglen Theatre.

Dundee Operatic Society mulling world stage preem of new romantic opera, "Maid Marian," by Colin Macleod Campbell.

Basil Thomas' "Book of the Month," comedy with Charmian Innes, John Stuart and Rosemary Frankau, at King's Theatre, Edinburgh.

Barcelona

By Joaquina C. Vidal-Gomis

(*Angli* 43, 24-00-18)

Violin soloist Juan Manen off to Paris for one concert; then goes on to Holland, Germany and Austria for dates.

Emporium nitery, with international show, is presenting Arlene Joyce, Rafael de Cordova and Simone Deby.

Banning of Spanish pic, "El Canto Del Gallo" (The Cock's Crow), at the Venice Festival has caused ill feeling all over Spain.

Kursaal firstrun cinema, after being closed for alterations, reopened with a widescreen suited for VistaVision, and Cinemascope plus complete new seating. House now seats 2,000.

OBITUARIES

MAX THORPE

Max Thorpe, 57, former managing director of Columbia Pictures' British organization and a v.p. of Columbia International Corp., died of leukemia Sept. 19 in London after a long illness. A native of Leeds, Eng., he was branch manager and London manager for Universal before joining Warners as sales manager.

Thorpe, who shifted to Col in 1933, was named director two years later and was upped to general manager in 1945. He held the post of managing director from 1949 up until several months ago when Mike Frankovich succeeded him. At that time he was elevated to board chairman.

LEE ROGOW

Lee Rogow, 36, freelance scripter and partner in the Cole, Fisher & Rogow ad agency, died Sept. 13 in South Hempstead, L. I., when an Army Air Force bomber in which he was traveling crashed shortly after its takeoff from the Mitchel Air Force base in Garden City, L. I. He was being taken on a tour of Air Force bases to pick up material for a script for an Air Force recruiting film to be made by United World Films.

He was repped on Broadway several seasons ago by two sketches in the Bette Davis revue, "Two's Company," which he penned in collaboration with Arnold B. Horwitt. In addition to his ad agency chores, Rogow was drama reviewer for the Hollywood Reporter and film critic for The Saturday Review. When he was with the Blackstone Agency about 10 years ago, he handled the ad campaigns for the Copacabana and now defunct Diamond Horseshoe niteries. He also assisted Billy Rose in latter's "Pitching Horseshoes" syndicated column.

Surviving are his wife, a daughter, a son, parents, two brothers and a sister.

WILLIAM B. MACK

William B. Mack, 83, Broadway actor, who had been a member of The Lambs for nearly 50 years, died Sept. 13 in the Percy Williams, Islip, L. I.

Mack began his theatrical career with touring repertoire companies, later coming east and appearing with Nazimova in "Hedda Gabbler." He also appeared in "The Littlest Rebel," and "Within the Law." Among his later plays were "The Kingdom of God," "Damn Your Honor," "House Afire" and "Scarlet Sister Mary."

Surviving are a son and daughter.

SAMUEL KAPLAN

Samuel Kaplan, 58, musical director of the State Theatre and music contractor for the Bushnell Memorial, both in Hartford, died there Sept. 13 of a heart ailment. He was well known in musical circles and was one of the last pit leaders in the state. The first and only musical director of the State, he went to that house when it opened for vaude in 1926. He was to have resumed duties at the theatre Saturday (24) after a summer house hiatus.

Kaplan opened the first vaude house in Torrington, Conn., in the early 20's and was a charter member of the musician's union there. A fiddler, he was on the road at one time under the tag of Hans Wagner, as a single. At the time of his death he was a member of the Hartford Symphony orchestra.

He leaves his wife, a daughter and two sons.

ERICH PABST

Erich Pabst, 65, who for 45 years was active in the German theatre as dramatist, director and stage manager, died Sept. 8 in Osnabrueck, West Germany. He worked with Max Reinhardt in Berlin, and then served in various theatrical capacities in Breslau, Bremen and Hamburg.

His last work was the presentation of "Maid of Orleans" at the summer outdoor theatre at Tecklenburg.

JOHN J. GAIN

John Joseph Gain, 67, former general manager of Fox studios, died Sept. 15 in Escondico, Cal., where he had been a rancher since his retirement from the film industry in 1936. Before joining Fox, he was associated with Paramount and Universal. He also served for a time on the Motion Picture Arbitration Board.

His wife and three sons survive.

SHERLIE B. WHEELER

Mrs. Charles L. Harpham, who as Sherlie Beatrice Wheeler was a noted opera singer of yesteryear, died Sept. 3 in Loudonville, N. Y. She first studied as a concert pianist, but later trained in Italy as an operatic artist.

Making her debut in "La Favorita" at the Bellini Theatre in Naples, Miss Wheeler subsequently sang for two seasons at San Carlo and Constanzi Theatre in Rome; and for another two years was prima donna at the Royal Opera in Madrid, Spain. She made her American debut in 1915 with the Chicago-Philadelphia Opera Co. The following year came her marriage and retirement from the stage.

A son survives.

HY GINNIS

Hy Ginnis, 49, owner-operator of the Trade Winds restaurant in Chicago, died Sept. 16 in that city. He had been suffering from a heart condition for the past several years. A nitery-eatery operator for 32 years, he formerly ran the old Silver Frolics and the Silver Tavern prior to opening the Trade Winds on Rush St. 11 years ago.

Survived by wife and daughter.

MATTHEW WAGNER

Matthew Wagner, 61, bandleader at Chicago's Casino Moderne ballroom since its opening, died of a heart attack Sept. 16 in the Casino Moderne between sets. He was to lead his band that night at the 25th anniversary of the ballroom and of his band's opening there.

His wife, a daughter and a son survive.

WILLIAM WINTER

William Winter, 58, veteran Minneapolis RKO salesman, died Sept. 11 in that city from a heart attack. He had been associated with RKO Pictures and its predecessor companies for 30 years.

His wife and three children survive.

Royal Cutter, 81, stage manager for Russell Janney productions for 40 years, died Sept. 15 in New York. For Janney he managed "The Vagabond King," "Marjolaine" (Peggy Wood) and "Sancho Panza" (Otis Skinner).

Ernest W. Towell, 63, manager of New Hope Hall cinema, Liverpool, Eng., died there Sept. 2. Before becoming manager of the house some 25 years ago, he was a vaude performer.

John W. Bale, 72, onetime carnival owner who started his career as a clown and later switched to tumbling, died Sept. 1 of a heart ailment in St. Louis. His wife and daughter survive.

Mother, 74, of Robert Porterfield, founder and operator of the Barter Theatre, Abingdon, Va., died there Sept. 18. Four other sons and four daughters also survive.

William F. McLaughlin, 34, business manager of the John H. Harris Ice Capades, died Sept. 13 in Burban, Cal. Survivors include his wife, son, mother and a sister.

Father, 86, of former actress Mildred Davis Lloyd, died Sept. 11 in Beverly Hills.

Dorris Bell Fleu, 33, band singer, died Sept. 12 in Bryn Mawr, Pa. She had been vocalist with Bunny Berrigan, Harry James and Woody Herman. Two sisters survive.

Chester Davis, 39, former newscaster for radio station WHEB in Portsmouth and WMUR-TV in Manchester, died Sept. 13 in Deerfield, N. H.

Robert E. Hunter, 69, plant engineer for the Philco Corp., died Sept. 13 in Philadelphia. Surviving are his wife, son and daughter.

Gloria Belmonte, 35, Spanish dancer, died Sept. 12 in San Juan, Puerto Rico, after a long illness.

Wife of Canadian author and motion picture producer Leslie McFarlane, died Sept. 15 in Ottawa.

Mother, 91, of Lowell Jackson, Chicago ABC network radio salesman, died Sept. 12 in that city.

Boris Saslawsky, 71, retired concert baritone and voice teacher, died Sept. 15 in New York.

Henry McIver, 75, retired actor and theatrical producer, died Sept. 5 in Fayetteville, N. C.

Mother, 76, of Bill Barker, Dallas VARIETY correspondent, died Sept. 11 in that city.

Sime

Founder of Variety and Daily Variety

MAY 19, 1873—SEPT. 22, 1933

IN MEMORIAM

Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

LILLIAN BOARDMAN SMITH

Sept. 19, 1953

HOWARD SMITH

CARL LAEMMLE

Although you left us 16 years ago this month you are not forgotten.

DAVID A. BADER

In Memoriam

MARK A. LUESCHER

Died Sept. 20, 1936

In our hearts always.

Nettie, Mary, Betty

MARRIAGES

Barbara Ann Scott to Tom King, Toronto, Sept. 17. Bride is skating star of her own ice show; he's her press agent.

Mickey Selwyn to Lester William Berke, Beverly Hills, Cal., Sept. 11. He's an assistant director at UI.

Sheila Cross to Barry Turner, Nairobi, South Africa, recently. Bride's an English stage choreographer.

Joanne Haak to Edwin Cramphorn, Collingswood, N. J., Sept. 10. Bride is with WPTZ accounting dep't.

Shirley Dvorin to Bob Edmonds, Chicago, Sept. 11. He's a director at Kling Film Productions there.

Joan Harwood to J. K. Hall, Newcastle, Eng., Aug. 31. Bride is daughter of Joe Harwood, J. Arthur Rank Film Distributors manager.

Betty Ross to Carl West Jr., Chicago, Sept. 17. Bride is the NBC Chicago public affairs and education supervisor.

Charlotte Gillespie to John Walker, Chicago, Sept. 17. Bride is a Chi CBS secretary; he's a salesman at station WNBQ there.

Joanne Reutlinger to Vic Wilmot, Chicago, Sept. 17. Bride's Chi NBC staffer; he's public relations director at the Edgewater Beach Hotel.

Jean Sagerman to Shepard Paul Henkin, New York, Aug. 28. He's a former hotel publicist and now residing and in business in St. Louis.

Nell Clarke to Capt. Richard E. Gile, Arlington, Va., Aug. 28. Bride is a legit actress.

Betty Ann Grove to Edward David Brown Jr., New York, Sept. 18. Bride is a tv actress; he's a tv producer for Ted Bates agency.

BIRTHS

Mr. and Mrs. Ric Hardman, daughter, Santa Monica, Cal., Sept. 9. Father is an assistant film producer.

Mr. and Mrs. Phil Wolfson, daughter, Hollywood, Sept. 8. Mother is a fan mag writer; father a business manager.

Mr. and Mrs. David Armstrong, son, Costa Mesa, Cal., Sept. 12. Father is an actor.

Mr. and Mrs. Bob Moore, son, San Antonio recently. Father is vocalist with Circle B Ranch Hands, western band.

Mr. and Mrs. Sherwin Scully, daughter, Chicago, Sept. 16. Mother is daughter of Balaban & Katz prexy John Balaban.

Mr. and Mrs. Charley Magee, son, Pittsburgh, Sept. 12. Father's with KDKA-TV.

Mr. and Mrs. Ken Regan, daughter, Brooklyn, Sept. 12. Father is director of Jack Sterling morning radio show on WCBS, N.Y.

Mr. and Mrs. Alan Dean, son, Miami Beach, Sept. 11. Father is a singer.

Mr. and Mrs. John Jaastad, daughter, Seattle, Sept. 7. Father is sports director for tv station KTVW there.

Mr. and Mrs. William Forester, daughter, Auburn, N.Y., Sept. 4. Mother is actress Reta Shaw; father is actor-stage manager.

Mr. and Mrs. Geoffrey Hibbert, son, New York, Sept. 9. Father is an actor in cast of current Broadway musical, "The Boy Friend."

Mr. and Mrs. George Smith, daughter, Philadelphia, Sept. 14. Father is WFIL record librarian.

Mr. and Mrs. Tony Mammarella, daughter, Philadelphia, Sept. 14. Father is WFIL-TV producer.

Mr. and Mrs. Paul Sherman, son, Bayside, L.I., Aug. 28. Father is disk jockey on WINS, N.Y.

Mr. and Mrs. John Robert Walker, son, Baltimore, Sept. 10. Grandfather is Frank B. Walker, vice-prexy of MGM Records.

Mr. and Mrs. Nicholas Benton, daughter, New York, Sept. 12. Father is a legit producer.

Mr. and Mrs. Harold Hecht, daughter, Santa Monica, Cal., Sept. 20. Father is a film producer.

Hemingway Helping

Continued from page 2

in a Spanish-style villa on the 13-acre estate.

Spencer Tracy is scheduled to star in "The Old Man." He is not expected in Cuba, however, for some months, because now working on a pic in Europe. He visited Hemingway two years ago with Leland Hayward and Josh White. Hayward is actual producer of "Old Man."

Rural Legit

Continued from page 1

Montclair capitalization was $10,600. The Flint tent was originally budgeted for $60,000, but the cost reportedly exceeded that.

Robert K. Adams produced the Flint offerings, while Broadway producers Elaine Perry and Irl Mowery were co-producers at Cragsmoor. Miss Perry and Mowery, incidentally, contributed $7,000 of the $10,000 invested in the barn. Backing for the Flint operation was provided mostly by localites.

Coin for the Montclair venture was put up by 16 backers, including several performers, who've appeared there this summer. The spot is operated by producer-director-actor Harold J. Kennedy, who's also one of the backers, with a $1,350 investment. As producer, Kennedy shares in any profits on the operation on a 50-50 basis with the investors.

Backers, besides Kennedy, include actresses Betty Ellen Gillcase ($1,000) Peggy Pope ($750), Isabelle Asher, professionally known as Isa Zaun ($500) and Irene Thayer ($500). Also, actors Carl Sottile, professionally known as Taldo Kenyon ($500), and James Stevenson ($500). Other investors include Arthur Klar, program publisher ($1,000); Bert McCord, drama columnist for the N.Y. Herald Tribune ($500); and stage manager Howard Miller ($250).

Business at the 200-seat barn has been spotty. Several shows have done hefty business, while others have been weak grossers. Top biz was racked up by Franchot Tone and Betsy von Furstenberg repeating their original Broadway assignment in "Oh Men, Oh Women." Fay Emerson in "Biography" was another big grosser. Sarah Churchill is current in "No Time For Comedy." The former film [illegible] house isn't air-conditioned.

Sarnoff on Toll

Continued from page 1

hibition in its time and said he "felt justified in proposing that it be submitted to the ultimate suffrage of public opinion—a suffrage based not on guesswork slogans or prejudices, but on wider knowledge and understanding of all the facts."

"I recommend in all seriousness that the issue between free and paid television be considered by those who draft the programs of the major political parties; and that candidates for public office be encouraged to study the problems and declare themselves to the electorate," Sarnoff declared. "That seems the American way, the effective way, to educate the country on the subject in a broad, democratic spirit."

He reminded his listeners that, a generation ago, he was among those who fought the toll idea "when broadcasting was a fledgling effort" and went on to say: "It seems to me that Radio and Television Week offers an appropriate occasion to underline the importance of the subject—and the self-evident fact that, when all is said and done, it is the American people who constitute the judge and jury. The ultimate decision, for good or ill, will have a direct impact upon their everyday life, their economy, their culture."

Sarnoff noted that, while radio-television was the industry's special concern, it wasn't its exclusive concern. "Every American family has a direct stake in its operation. We know that the final test of our combined efforts and decisions is not in our reports and ledgers—it is in the American home."

'$64,000' Takeoff

Continued from page 1

lar "$64,000 Question" show, and that the placement of Colgate-Palmolive signs over the simulated setting tended to diminish Revlon's identification with the program. Amount of damages asked is not specified.

Sponsor and agency also put Martha Raye on notice that she would get the same treatment if she went ahead with her projected lampoon of the show on last night's (Tues.) NBC hour, her first of the season. Revlon and the agency have okayed one treatment of the show, that by Jackie Gleason later in the season as a dramatic vehicle on "Studio One."

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 200 No. 4 NEW YORK, WEDNESDAY, SEPTEMBER 28, 1955 PRICE 25 CENTS

TV BIDDING VS. PIX FOR LEGIT

Nervous About Their TV Ventures, Film Studios Woo Tough Television Critics

Major film studios, now entering television for the first time, are suffering from a persecution complex. They feel, and some say justly so, that the television critics are gunning for them.

So far the Warner Bros. and the Metro tv shows have preemed on the air. While the former got pretty generally panned in the press, the latter fared somewhat better. Next to bow is 20th-Fox on Oct. 5 over the CBS net. General Electric is sponsoring and the first show will be a remake of the old "Cavalcade."

Partly in an effort to garner the most favorable reception possible, CBS and Young & Rubicam, the agency, have arranged a closed-circuit preview of the show Oct. 3. It's for the working press and will be carried by some 90 CBS stations. There'll be some elaborate shindigs in N. Y., Chicago and L. A. The entire "Cavalcade" pic will be transmitted.

Observers are inclined to feel that the critics are motivated by a mistrust of Hollywood when it comes to getting in on the tv act. Opinion seems to be widespread that the studios aren't out to elevate the level of tv, but are using the medium as just another publicity vehicle for their pix, with the entertainment part more or less incidental. Companies deny this, pointing to the tall coin that's being poured into some of their shows.

At the same time, they aren't hiding their satisfaction over the wide audience that is potentially exposed to the plugs for the new and current attractions, plugs that

(Continued on page 79)

Censors' Best Friend, 'Ecstacy' of 1933 Set For Remake in Sweden

"Ecstasy," the sexsational film which rocketed Hedy Lamarr to stardom and has been the censors' Exhibit A the world over, is to be remade in Sweden by Gustav Machaty, the man who originally made it in 1933 in Czechoslovakia.

According to Samuel Cummins, prexy of Jewel Productions, who has the world rights to the pic, "Ecstasy" to date has grossed some $5,000,000 worldwide. The new version, says Cummins who'll be interested in it, will follow the old one closely. No star has yet been picked, but Cummins thought Machaty would probably look for an unknown to cast in the Lamarr part.

"Ecstasy," which has run the gamut of bluepencillors, from U. S. Customs to local police chiefs, has been released in different versions. It was one of the first pix to feature a nude scene and it has been a controversial item practically everywhere it has played.

Bible-Totin' Grandma Gets Own Telepix Show

Baltimore, Sept. 27.

Mrs. Catherine Kreitzer, the Bible-totin' grandma of "$64,000 Question" fame, is now to be starred in her own syndicated telefilm series, a group of five-minute readings from the Bible by Mrs. Kreitzer. Series, titled "The Bible and Mrs. Kreitzer," is being produced and distributed by Monumental Films and ERB Productions, both of Baltimore.

Same outfits are taping the readings for sale as a radio show.

'The Serutan Set' Takes to Terps

During the past few years one of the New York phenomena has been the rise of the "over 28" dancehalls. Virtually every abandoned nitery site now is functioning as such a dancery, where those who have remained too long and without result on the staglines at Roseland and the Arcadia ballrooms have a better chance in being asked for a turn around the floor.

Naturally, a girl has to be way over 28 to finally take the plunge and go into these spots. They have had to be pretty well insulted and completely rejected before making the admission that she has reached the stage where she's classified as one of the "older girls." The same applies to men. They must have a heavy amount of rebuffs to finally realize that they aren't fooling the youngsters about their age.

Probably the most extensively

(Continued on page 18)

Government Soon to Probe Question of American Films For Russia and Satellites

Question of possible American film sales to Russia and the satellites will get official attention in Washington soon, it was indicated last week.

Spokesman for William H. Jackson, N.Y. investment banker who has been appointed to work with Secretary of State Dulles on U.S. plans for increased contact between the Communist and non-Communist worlds, acknowledged that the question of film sales to the Reds would certainly be taken up by Jackson.

However, he said, Jackson was busy with briefings for his new job and for the Geneva foreign ministers confab and so far hadn't

(Continued on page 78)

NBC BANKROLLING LUNTS' NEW PLAY

By HOBE MORRISON

Television is now challenging Hollywood as a market for legit material. With a deal for the preproduction bankrolling of "The Great Sebastians," the new Howard Lindsay-Russel Crouse play to star Alfred Lunt and Lynn Fontanne, NBC-TV has entered the investment field for straight plays.

Since video networks had already stepped into the legit financing setup with pre-production deals for various Broadway musicals, this means that tv, representing the huge assets of major commercial sponsors, is ready to outbid Hollywood for stage material. It's obviously only a matter of a short time before the networks get into full competition for literary material as well.

"Sebastians" is the first straight play to be bankrolled by television on a pre-production basis. Previous deals, all involving musicals, have involved such legit shows as "Call Me Madam" (entire amount), "Tree Grows in Brooklyn" (part), "Wish You Were Here" (part), "Me and Juliet" (part) and the upcoming "Pygmalion" (all) and Paul Gregory's scheduled "Big Banjo" (all).

The "Sebastians" deal is a com-

(Continued on page 18)

Ebbets Field As Possible B'klyn Outdoor Cinema

Should Walter O'Malley, president of the Brooklyn Dodgers, succeed in his efforts to obtain a new site for the baseball club, Ebbets Field may be converted into a huge drive-in theatre. At least that's the aim of a syndicate of showmen whose base of operations appears to be Pittsburgh.

According to Milton Harris, for many years an assistant general manager for the Shuberts, he is associated with "a group of prominent showmen" who are negotiating for the optional rights to convert Ebbets Field into an ozoner if and when the Dodgers decide to

(Continued on page 67)

Timing?

New book by Everett J. Mann (Macmillan) released yesterday (Tues.) is titled "You Can Make Money in the Stock Market."

Tomorrow (Thurs.) the "fall guy" at the Circus Saints & Sinners' reopening-of-the-season luncheon is Keith Funston, prez of the N.Y. Stock Exchange.

Cheaper to Erect Than Hardtops, Drive-Ins May Be Nearing Glut

With the boom in drive-in construction continuing, industryites are warning that the saturation point is fast approaching. Since the cost of erecting an ozoner is considerably less than putting up a conventional hardtop, the outdoor theatre has become a familiar adjunct to new suburban developments. However, so many of them are dotting the landscape that it's feared that severe competition for the available business is fast developing.

Increase in the number of drive-ins is also beginning to worry local police authorities since they are starting to cause a traffic hazard. The lining up of cars for the initial show as well as the exit at the end of the program is blocking roads in many sections. It's feared that local authorities will shortly become stricter in issuing building permits and in establishing zoning regulations.

The drive-ins have come a long way since their "passion pit" days and currently represent the utmost in family entertainment. For a family with a limited budget, it shapes up as an ideal night out since it eliminates the baby sitting problem in the suburban areas. The whole family, down to the youngest child, can be packed into the car and taken to an ozoner.

The physical appearance of many of the drive-ins vary, running from dilapidated plants to modern, strictly-policed units. The new ones, built by theatre interests, are in top-notch shape. However, many of the early ones have deteriorated considerably and some of the

(Continued on page 79)

Helen Hayes' Golden Anni As Theatre Wing Booster

A pre-New Year's Eve ball, on Dec. 20 at N. Y.s Waldorf-Astoria, for benefit of the American Theatre Wing and in honor of Helen Hayes' golden anniversary in the theatre, is set primarily as a move to revitalize the Wing. Mrs. Louise (Martin) Beck, Louis A. Lotito and Harry Brandt, with Tex McCrary (& Jinx) are running the ball and are the prime movers. It is planned as an annual event.

Affair will be a "preview of 1956" dinner dance, at a fancy scale, in light of the show biz auspices and the charity objective.

'Pajama' Reaches $1,000,000 Profit

"Pajama Game" has moved into the $1,000,000 profit class. The Frederick Brisson-Robert E. Griffith-Harold S. Prince production has reached that earnings figure with its share of the sale of the pic rights to Warner Bros. for $750,000.

As of last Aug. 27, the total profit on the Broadway and national companies of the musical was $767,259. Profit on both companies for the ensuing four weeks ending last Saturday (24) is figured to have boosted that amount over the $800,000 mark. The forthcoming film coin adds up to an additional $200,000 after deductions of fees and expenses.

The production has already received $48,529 as its 40% share, after deductions of fees and expenses, of a $150,000 downpayment

(Continued on page 78)

De Sylva Ruling Gives Children, Widow Equal Rights to Tune Estate

The important music business question whether the widow or the children of a deceased songwriter has precedence in controlling the estate's copyright renewal assignments has now been clarified by the U. S. Court of Appeals in the case of Stephen William Ballentine, the illegitimate child of the late George G. (Buddy) DeSylva, against Marie DeSylva, the songwriter's widow. The Federal Court of Appeals recently reversed a lower court's ruling which granted Mrs. DeSylva the exclusive right over her husband's copyrights, and gives the offspring an equal right.

The new ruling stated that from

(Continued on page 78)

Marciano Click Primes Closed-Circuit Move To Snatch 1956 Series

Success of the telecast of the Rocky Marciano-Archie Moore championship fight has given Nate Halpern, president of Theatre Network Television, a hefty selling point in reported efforts to corral the World Series for the closed-circuit medium next year. This is the last year of the five-year contract for the home telecasting of the annual classic under the deal set with NBC and Gillette by former baseball commissioner A. B. (Happy) Chandler. Arrangement called for the payment of $1,000,000 for the Series rights each year.

Halpern is readying a pitch to Ford Frick, current baseball commissioner, to snare the rights for theatre tv for the future. It's believed that the closed-circuit medium will have to be prepared to offer the baseball interests considerably more than the current $1,000,000 a year to make the switch. There is every indication that the home tv advocates, as rep-

(Continued on page 67)

Germans Wanna Forget Hitler; Nazi Methods, Not Aims, About Extent of Criticism in Films

German audiences don't have any great desire to see features based on events of the Nazi period, Guenther Stapenhorst, head of the German Carlton Films, said in N.Y. last week.

Stapenhorst one of the few Germans who left Germany voluntarily after the Nazis rise to power, said he wasn't convinced before production of the pix detailing the attempts on Hitler's life, nor did he feel now, that the theme would have much appeal, and events apparently have proven him right. However, release of two films with almost identical themes may have had something to do with cutting down on their b.o.

He pointed out that, with a few exceptions, such as "Canaris," stories dealing with the Nazis and militarism just didn't seem to dent the b.o. "The average German would much rather forget about all these things," Stapenhorst declared. "They are in the past. We want to look to the future. And anyway, films should be entertainment."

Stapenhorst opined that the cycle of German films about the Nazi period would have little appeal abroad where the German industry is seeking to gain a foothold.

Observers in N.Y., noting the German industry's preoccupation with Nazi-period themes, have been intrigued by the ambiguity of these productions which, while anti-Nazi and anti-militarism on the surface, nevertheless tend to

(Continued on page 16)

Danny Thomas to Get 'Knight of Charity' Award

Detroit, Sept. 27.

Danny Thomas will receive the second annual "Knight of Charity" award from the Friends of the Missionaries of St. Peter and Paul at a $25-a-plate banquet next Sunday (Oct. 2) at the Sheraton-Cadillac Hotel.

In the opinion of the board of directors of the charity organization, Thomas has set an outstanding example of Christian living and devotion to family life. The high morality of his conduct, they feel, is reflected in his "Make Room for Daddy" ABC-TV show and in his other show biz work.

Friars to Kudos Davis

Hollywood, Sept. 27.

Sammy Davis Jr. will be kudosed with testimonial dinner-dance Nov. 10 at the Beverly Hilton ballroom here by the Friars, first time the club has never held such a function for a colored performer. An excess of 1,000 is expected to attend the formal affair.

Friars next March toss a dinner for Bop Hope and James Cagney for their Friars sequence in "Seven Little Foys."

SINATRA'S 'JAZZ TRAIN'

Will Film G. I. Musical Launched In Europe's Legit

Hollywood, Sept. 27.

Frank Sinatra has acquired the film rights to "Jazz Train," a musical produced and owned by Negro GI's stationed in Europe, adding this venture to his UA production sked.

Mon McGuire will write and direct. He'll accompany Sinatra to France next May for them to view legit version.

Musical is due on Broadway opening this fall.

Geo. Middleton's Play First Copyright Under New Universal Conv.

First work to be registered in the U. S. under terms of the new Universal Copyright Convention is a play, "Turnabout," by George Middleton. Middleton, a former president of the Dramatists Guild which has long favored U. S. adherence to a worldwide copyright system, currently resides in Arlington, Va.

The Universal Copyright Convention as well as a new amendment to the U. S. Copyright Law went into effect Sept. 16, same day as Middleton's play was registered by the Examining Division of the Copyright Office. Under terms of the Universal Copyright Convention, all U. S. authors and composers are protected in all countries which have signed the agreement.

Big Socialite Show Biz L. A. Fete for Gen. Bradley

Hollywood, Sept. 27.

Laura Lee (Mrs. Lou) Payne, an honorary brigadier-general of the U. S. Army, and so cited in an official communique, is throwing open her Holmby Hills manse Oct. 12 for a 700-people dinner-dance in honor of General Omar N. Bradley and Mrs. Bradley. Shindig is under auspices of the Juniors of the Social Services Auxiliary, veteran socialite Los Angeles group, which of course, is defraying the cost of the fete in honor of one of the only three five-star generals in the Army.

The occasion is in appreciation of the honor which the state of California feels because the Bradleys chose it as their new place of permanent residence. Vice-President Nixon, Gov. Goodwin Knight and other dignitaries are sponsors of this fete.

Meantime Mrs. Payne, the former Warner Bros. star, Laura Lee, is still dickering for her biopic which Metro wants to do under the

(Continued on page 79)

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This week on tour visiting the D. J.'s in Los Angeles and San Francisco.

Do Teledramas Aid H'wood Sale?

A triumvirate of show bizzers launched the first meeting of the Women's National Book Assn. last night (Tues.) with Metro's eastern editor Olin Clark, CBS-TV story editor Don Moore, and video agent Lucile Sullivan fronting in a discourse on "Books Make the Entertainment World Go 'Round."

Miss Sullivan, in charge of video for Annie Laurie Williams Inc., posed the theme of the program by querying whether it helps or hinders a book to be dramatized on tv before it's sold to motion pix. Moore told the audience that in the last year 20 properties were bought by Hollywood after televising, with a tv try often pointing up the work to Coast braintrusters.

Clark wasn't ready with an answer to the stumper, although he said that Metro has never bought a book that once was videodized. In one case, though, the major did buy a Satevpost short story that got tv treatment beforehand; however, the tv adaptation didn't stick strictly to the original yarn.

Phil Regan Rolls Out The Goodwill as a Key Anheuser-Busch Exec

Phil Regan, the former Brooklyn cop turned vaudeville headliner turned "goodwill ambassador" for Anheuser-Busch, has just been upped to executive assistant to Adolphus A. Busch Jr., head of the St. Louis brewery (Budweiser). The promotion comes after three years during which period Regan went from a roving sales promotion exec to aide to the sales veepee, until his move up with Busch.

The St. Louis brewery which, in intra-organizational circles on

(Continued on page 16)

Marcel Marceau's Pic

Marcel Marceau, French mime making his U.S. debut in a one-man show at N.Y.'s Phoenix Theatre, is coming on a second front, too. He's starring in a two-reeler which he co-produced in France with Paul Paviot and which is to be released by George K. Arthur. Latter picked up the 35-m theatrical rights and Brandon Films the 16m release.

Pic has Marceau in four pantomime sketches similar to the material he's using on the stage. His Phoenix run, incidentally, is for two weeks; after that, a tour.

Meanwhile, "On the Twelfth Night," two-reeler made in England by Arthur (he's both a producer and distributor), has been selected for showing with Paramount's "To Catch a Thief" at London's Royal Film Performance Oct. 31. Wendy Toye directed and stars in the musical short.

Hoodlums and Actors

VARIETY's coming of 50 years of age more or less coincides with a period during which an astonishing number of theatrical memoirs have been or are being published. The list is long and need not be reprised. Just for samples we recall Tallulah Bankhead, Fred Allen, Louis Satchmo Armstrong, Ethel Waters, Cornelia Otis Skinner, Groucho Marx, Bing Crosby, Bob Hope, Peggy Wood. In the book, they got it—their stories, and fascinating many of them are. And more are in the works—per George N. Burns (& Allen), Jack Benny, Joe E. Lewis and Eddie Cantor.

Let's talk about Joe E. Lewis because his book, "The Joker Is Wild" (as told to sportswriter Art Cohen) has Chicago angles which were extensively reported in these columns way back in the mad era of prohibition. Specifically there was a full page ad in VARIETY of March 21, 1928, about Lewis but the Copacabasement comedian never saw that ad because at the time he could neither see, swallow or more than barely breath. He was in a hospital hovering between life and death because of a ghastly, vicious, cold-bloodedly cruel carving up administered to his person by parties unknown to the Chicago police—or at least unjailed.

The 1928 ad, which sounds like something Hal Halperin (then in charge of the VARIETY Chicago office) must have whipped up with *Sime* read:

"Testimonial benefit at Oriental Theatre, Chicago, Midnight, Thursday, March 29, 1928, for Joe Lewis (note, the "E" middle initial came later), Chicago's Most Popular Entertainer. Chicago's entire show world is heartily in accord with this Testimonial and is behind it, with the Chicago Comedy Club handling its direction. Joe Lewis, of high standing and wide popularity, was cowardly attacked and seriously injured through his work as a performer. To ensure him the best of medical attention and to establish him in a commercial business (haberdashery) are the purposes of this benefit. First of all he needs a rest, to aid his complete recovery. All funds and disbursements will be handled by properly appointed committees. Tickets $5 each. Please send remittances for tickets or contribution to Joe Lewis Testimonial Committee, care Chicago Comedy Club, 75 W. Randolph St., Chicago, Ill."

Why had it happened? Just a lil thing like Joe Lewis wanting to better himself. He left one joint, the Green Mill, for another, the Rendezvous. Just to teach him—and other popular comedians, bandleaders, actors, et al.—a lil lesson, somebody retained a couple of mother-hating torpedoes to muss Lewis up. But it was no ordinary beating—it was with shivs and baseball bats. They left Lewis in his hotel suite for dead—or nearly—with a lacerated windpipe and a scar which he bears to this day—and it's no Heidelberg student sabre job. His speech centre was impaired for over a year; he could neither read nor write for many months and had to re-learn walking and talking, as result of the sadistic thoroughness of the attack. The benefit realized some $15,000 but Lewis really recuperated after a year as guest of Al Jolson in Hollywood. The haberdashery business was never taken seriously.

Lewis looks back on those Prohibition brigand days and what happened to him as par for the course. He later was thrown into "social" contact at the racetracks, etc., with the same factions—Dan Cohan, John Fogarty, McGurk, and Guzenberg brothers, Ted Newberry, el al., and in turn each wreaked vengeance on the other, in the traditional Capone manner. Upon his recovery Lewis went into the Parody Club, New York, followed by Clayton, Jackson & Durante, who really put that spot on the map.

All this, of course, is but another footnote to Chicago—that Toddlin' Town, as recently reprised here.

This is what happens when the VARIETY editors riffle through the archives, with an eye to the wheat-from-the-chaff for the upcoming 50th Anniversary Number.

One footnote: back to Cantor, autobiogs, and the like. The comedian, now east for the first time in 18 months, because of his heart attack in Hollywood, is polishing the mss. for Simon & Schuster publication, working title "Take My Life." The book is full of Ziegfeld, Will Rogers, Bert Williams, Fanny Brice, Van & Schenck, Irving Berlin, Billie Burke, and a who's who of the American show biz scene in its heyday of the Golden Age of Musical Comedy. Cantor was struck by one thing, in retrospect: the canny and sage outlook that Will Rogers had—"he just never said one wrong thing."

Dissolve to the present: Cantor in Toots Shor's with a VARIETY editor, and an actor-turned-deejay is complaining about why he "wouldn't stand for a salary readjustment.' Said Cantor, "I'm not gonna bore both of us with the oldie, but still a classic, about Joe Frisco, who could have been working steady for $750 but who felt he was worth $1,500, and when finally an act took sick in Albany, and Keith's needed one-to-fill in a hurry, they called on Frisco. Joe was always available because he was too proud to work for a lousy $750, don't forget. So when he finally got that emergency week, the first date in two years, he stuttered characteristically, "S-s-see, th-th-they had to p-p-pay me my s-a-salary!"

Cantor continued, "But that's not what I'm getting at. I just read the copy on the first chapters of my memoirs so it's fresh in mind, because I was rooming with Will Rogers in the Ziegfeld Follies, at the New Amsterdam and on tour, and he'd frequently say to me, 'Eddie, let's kosherup,' meaning he wanted some of that Lindy's-type food. And when one day he got around to actors and salaries and layoffs Rogers said one of the smartest things, 'Eddie, every time an actor lays off you are just out of show business'."

Read all about it in the Golden Jubilee Number. Oh yes, it's surprising how many inquiries we get asking when? Per usual it's at year's-end, when *every* VARIETY Anniversary Number is published. Excepting this is the 50th—count 'em—50th. It's gonna be a dilly.

BUTTERFIELD CIRCUIT MARKS ITS 50TH ANNI

The Butterfield Circuit is currently marking its 50th anni. Chain was started by the late Col. Walter Scott Butterfield in Battle Creek, Mich., where he took over the Hamblin Opera House, and after extensive alterations reopened it Sept. 4, 1905, as the Bijou.

The initial bill which started on Labor Day, had five vaude acts, comprising Al H. Tyrell, blackface comic; the Evan Trio in a one-act sketch "The Passing Show"; Musical Forrests, playing operatic excerpts on the xylophone; Barnes & Washburn, also doing a sketch, and La Adalia, dancer and quick-change artist. Films on the opening week were "How James Lost His Role." and "The Wedding." Scale was 10-15c. matinee and night show.

At one time the Butterfield circuit included most Michigan theatres outside of Detroit. Today, the circuit operates the Bijou, Regent and Michigan, in Battle Creek. The Strand and Post, under lease to Butterfield, are closed. Among the owners of the circuit today is the University of Michigan.

Belly Dancer Bistro Not Bound in Morocco

Paris, Sept. 20.

Typical of the tolerance of the French capital is the continued operation here of Algerian nautch dance parlors, despite native massacres of French nationals in Algeria and Morocco.

The gals still do their belly dances and a gentleman proves he is one by putting a 100-franc note, minimum, in the gal's girdle.

OSCAR PALS SNUB COMPO POLL

Vexed by Exhib Stall on Dubbed Imports, Jules Levey Reverts To Old Status, Will Produce

Jules Levey disclosed this week he's returning to film production on his own and giving up on the pic import business because of U.S. exhibitor resistance to foreign product. He'll leave N.Y. for the Coast in about a week to start work again on film-making, he said.

Levey, who joined the industry as a salesman for Universal in 1913, has functioned variously as distributor, producer and exhibitor over the years. He left the general sales manager's spot at RKO in 1940 to form his own Mayfair Productions and subsequently made "Boys from Syracuse" and "Hellzapoppin" among other features.

In 1946, Levey quit production and picked up the U. S. and Australian distribution rights to the Italian-made "Fabiola." Dubbed and rewritten under his supervision, the pic, no favorite with the critics, was channelled through United Artists and grossed $1,000,000 in the Yank market, thus setting the distribution money record for a dubbed entry.

As for the present, Levey has a mad on against theatremen giving dubbed imports the thumbs-down treatment. He singled out particularly those "who travel abroad and make announcements about encouraging foreign producers and making playing time available to them." He added: "And when you try to sell these same theatremen a dubbed picture all you get is double talk."

Levey's current release is "She Wolf," Italo import being distributed by Republic. The RKO chain in N.Y. booked the pic, which stars Kerima, but other circuit operators aren't buying it, Levey beefed. He may take on another foreign property in the future but, Levey made it clear, it will have to be of outstanding promise.

Exec said he's already set with facilities at General Service Studios but has only tentative plans concerning what his first new filmmaking project will be.

'Raintree County' A Budget-Buster

Hollywood, Sept. 27.

Metro's production of "Raintree County" will be the most expensive ever filmed by company in this country, according to production topper Dore Schary. To be lensed in studio's new 65m process, it will run a minimum of three hours.

"Quo Vadis" is reported to have cost around $7,000,000, and studio's upcoming "Ben Hur" will hit at least this figure, but both are out-of-country films. It's figured "Raintree" will be in the $5,000,000 bracket.

On 300 Playdates, Feldman Marks Audie Murphy Film As U's All-Time Grosser

Outgrossing "Magnificent Obsession" and "The Glenn Miller Story," Universal's "To Hell and Back," the Audie Murphy autobiog, is shaping up as the top grosser in the company's 43-year history, according to Charles J. Feldman, U v.p. and general sales manager.

Feldman said that the pic's first 300 dates had proven that the film had appeal in all sections of the country and that, on that basis, it was heading for the charmed circle of the industry's top grossers.

U records show that "To Hell and Back," which got heavy newspaper and mag coverage and has been aided by personal appearances by Murphy, so far is running 36% above "Glenn Miller" and 54% above "Obsession," the company's two top grossers of all times.

Allied Behind COMPO Poll

Minneapolis, Sept. 27.

Calling it "one of the finest box-office builders in the industry's history," North Central Allied in its current bulletin goes to bat in a big way for the COMPO National Award Poll. It tells the territory's independent exhibitors "not to overlook this great public relations idea's importance."

In an effort to get the Poll off to a good start in the territory, a luncheon will be held at the Hotel Nicollet here Oct. 3 with all industry leaders and exhibitors urged to attend. United Paramount Theatres (Minnesota Amusement Co.) and RKO Theatres will be represented.

Do-It-Yourself, Video Policy Of United Artists

United Artists had a unique way of presenting its own program on television this week—an application of the do-it-yourself idea. Unlike Metro, Warners and Walt Disney, whose tv outings are sponsored by outsiders, the UA show was bankrolled by UA.

It was a half hour one-shot on WRCA-TV, NBC's N. Y. outlet, Monday at 10:30 p.m., and the distributor is now appraising the results. Decisions are awaited on whether it's to be repeated in other cities.

Program was made up of dramatic excerpts from UA features, including "Alexander the Great," "The Big Knife," "Foreign Intrigue," "Gentlemen Marry Brunettes," "The Kentuckian," "Man With the Gun," "Marty," "Not As a Stranger" and "Summertime." All are either current or due shortly in the Gotham area. Timing of the theatrical releases will be taken into account as the show is considered for other areas.

Program, titled "Lights! Action! Glamour!" had Ben Grauer as emcee, with script by Bobby Condon. Film material was edited by Jean Lenauer. Al Tamarin, UA's assistant ad-pub director, supervised.

Novelist Irwin Shaw May Turn Film Producer Via Allen-Broccoli Contract

Novelist-screenwriter Irwin Shaw looks to be headed for the role of film producer, this via a new deal he's signed with Warwick Productions. The independent outfit, headed by Irving Allen and A. R. (Cubby) Broccoli, has pacted Shaw to prepare three story properties, first being "Fire Down Below," from the Max Catto novel.

Subsequent to this he's to fashion his own original material for the screen and take a hand in producing. Shaw and Allen are now in France working on the "Down Below" preliminaries.

Warwick releases through Columbia.

Johnston Due in U. S.

Washington, Sept. 27.

Eric Johnston is expected back in the U. S. by Oct. 5, MPAA veep Kenneth Clark said today.

Johnston is currently in Cairo on his middle east mission for the government. He has been seeking a solution to the Jordan River water impasse between Israel and surrounding Arab nations.

FEAR GLORY LOSS TO FILM ACADEMY

Hollywood, Sept. 27.

Council of Motion Picture Organizations' upcoming Audience Awards poll, designed to stimulate interest in the business via a general public vote on pictures and players, is drawing a cold shoulder from a large segment of Hollywood. Despite COMPO's statements to the contrary, it's feared in the film colony that the public balloting would hurt the Academy of Motion Picture Arts and Sciences' annual Oscar derby.

Not one of the guilds or organizations that are members of the Motion Picture Industry Council is cooperating with COMPO on the project. MPIC withdrew from its COMPO membership 18 months ago when the poll was in its early development stages. Coast people feel the COMPO voting would be in competition with the Academy Awards and the latter is near and dear to them.

The Academy is not a member of MPIC but many of those who are in the MPIC fold also are represented on the Acad membership roster.

One of the first manifestations of the Hollywood brushoff came when Robert Coyne, COMPO's special counsel, approached the Screen Actors Guild seeking an assist in a proposed telecast of the poll's results. SAG politely referred Coyne to MPIC, of which it is a member. Coyne also went to the Academy and received the same buck-passing treatment.

Elmer C. Rhoden, chairman of the COMPO poll, directly sought

(Continued on page 18)

Nothing Overlooked

When Sam Goldwyn gave the distribution contract for his musical "Guys and Dolls" to Metro, Howard Dietz promised to give his, and Metro's, all in cooperation. Here's the latest proof:

Men's Room, and Ladies Room at all Metro offices and exchanges now bear identification "Guys" or "Dolls."

Knight, Only Yank on Venice Jury, Calls Sadism in U.S. Films Sure Way to Give Hollywood Black Eye

Stronger pre-screening selection of American features entered at international film fests was advocated in N.Y. last week by Arthur Knight, film critic for the Saturday Review of Literature, who was the only American on the jury of the year's Venice film festival.

Knight, who insisted that the Veniee awards for 1955 were handed out strictly on the basis of merit and not to conform with political purposes, said a good, strong American film could have swept the slate clean at Venice. The Italians, he said, were very impressed with "The Big Knife" on its first sereening, but less so when they saw it again with subtitles.

Ambassador Luce was perfectly right, Knight felt, in her opposition to "Blackboard Jungle." "The American pictures, particularly those shown at Veniee, have been much too sordid," he eommented, noting such entries as "The Big Carnival" and "Pickup on South Street." As for "The Kentuckian," one of the two official U.S. entries at Venice this year, Knight said

(Continued on page 70)

Warners' Nov. 5 Melon

Board of directors of Warner Bros. at a special meeting last week declared a dividend of 30c per share on its common stock.

Melon is payable Nov. 5 to stockholders of record Oct. 14.

News Re Todd-AO Further Confuses Europe's Exhibs

European exhibs, who've been hearing about "Oklahoma" and the new Todd-AO system, are showing signs of nervousness over the possibility of new projection methods appearing on the horizon, Marion Jordan, Universal's continental sales manager, reported in N.Y. last week.

In the U.S. for a combination vacation-business trip of several weeks, Jordan said European theatremen were naturally apprehensive over the prospect of having to invest more coin in new equipment. "They don't know the details over there," Jordan said. "All they hear is that something new is in the wind, and right away they wonder whether they should hold off buying new CinmaScope equipment."

Jordan said C'Scope development on the Continent had been slow, but that the widescreen medium was big b.o. "They don't go for stereophonic sound though," the U exec added.

Jordan disagreed with the impression that Europe was a statie market. "Germany, Italy and France are still capable of expansion," he said. "The French par-

(Continued on page 22)

Major Companies' Reissue Kick

Film companies are on a new reissue kick. Distribution execs are combing the vaults for back-number films as a means of taking up the slack in release schedules. And, too, it's been reestablished that a fancy profit can be turned with many of the oldies.

Potential audiences are increasing in size, meaning large numbers of today's ticket-buyers just weren't around when good pictures were given first exposure in

(Continued on page 20)

National Boxoffice Survey

Trade Turns Uneven; 'Holiday' Again Champion, 'Hand' 2d, 'Thief' 3d, 'Hell' 4th, 'Summertime' 5th

Biz is very spotty in current round, with the start of the gridiron season, interest in the World Series and new tele shows apparently hurting. Uneven product also is a factor in the downbeat.

"Cinerama Holiday" (Indie), which was first last session, again is No. 1. "Left Hand of God" (20th), fourth a week ago, is taking over second position while "To Catch Thief" (Par) is close behind in third spot. "Thief" was second last round.

"To Hell and Back" (U) is pushing up to fourth place although playing in only four keys covered by VARIETY currently. Fifth money is going to "Summertime" (UA) as against sixth last stanza.

"Female on Beach" (U) is capturing sixth position with four strong playdates, although first week out in release to any extent. "McConnell Story" (WB), fifth last round, is dropping to seventh while "Seven Cities of Gold" (20th), a newcomer, is taking eighth place. "The Shrike" (U) is winding up in ninth, with "Kentuckian" (UA) in 10th slot.

"Love Is Splendored Thing" (20th), "I Am Camera" (DCA) and "Marty" (UA) are runner-up pix this week.

"Gentlemen Marry Brunettes" (UA) is rated soek on its preem week in Chi. "Night of Hunter" (UA), trim in St. Loo, is fine in Buffalo, mild in Indianapolis and okay in Cleveland. "Tall Men" (20th), looks lofty in L.A.

"Man Alone" (Rep), also new, shapes fancy in Boston and torrid in Cleveland. "Ulysses" (Par), big in Frisco, looms good in Washington and stout in N. Y. "Blood Alley" (WB), okay in Buffalo, is rated neat in Philly.

"Wichita" (AA) looks socko in Minneapolis. "Kiss of Fire" (U), fine in Frisco, looks big in N. Y. "Never Too Young" (Par), solid in Omaha, is good in N. Y. and Detroit.

"Always Fair Weather" (M-G), socko in Philly, is still big in second frame at N. Y. Music Hall. "One Desire" (U), sharp in Buffalo and okay in Omaha, looks fancy in Toronto where it's the top new pic.

"Not As Stranger" (UA) shapes neat in L.A. and Toronto. "Phenix City Story" (AA), very big in N. Y., looms hefty in Providence.

"We're No Angels" (Par) is heading for fine sessions in K.C. and Toronto. "Cobweb" (M-G) is rated oke in Chi.

"Mister Roberts" (WB) shapes stout in Chi on extended-run. "Girl Rush" (Par) looks neat in Louisville.

(*Complete Boxoffice Reports on Pages 12-13*)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St., New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual $10 Foreign $11
Single Copies ..... 25 Cents

ABEL GREEN, Editor

Vol. 200 [illegible] 123 No. 4

INDEX

Bills	70
Chatter	77
Concert Ballet	75
Films Reviews	8
House Reviews	67
Inside Music	62
Inside Pictures	16
Inside Radio-Tv	50
International	14
Legitimate	71
Literati	76
Music	54
New Acts	70
Night Club Reviews	68
Obituaries	79
Pictures	3
Radio-Television	26
Record Reviews	54
Frank Scully	6
Television Reviews	38
TV Films	35
Vaudeville	64
Wall Street	3

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year $20 Foreign

N.Y. Theatres, Film Ad-Pub Men Squawk as Sports, Video Lead New Herald Trib Green Section

Format of the N.Y. Herald Tribune's new Green Sheet section is meeting opposition from theatre pub-ad men in the N.Y. metropolitan area. Beef is based primarily on the placement of the film news and advertising at the rear of the section. General feeling is that readership and the value of the advertising dollar spent is lost as a result.

Theatremen emphasize that they are losing their women readers because of the new setup. It's pointed out that the women readers are the determining factor in the selection of pictures to see and if the femmes don't read the film news and listings in the Trib, the N. Y. theatres are not getting their money's worth.

The Green Sheet, designed as a leisure section, is slotted at the rear of the paper, following main news and local news sections. The Green Sheet itself leads off with several pages of sports news. Tv news and listings follow, with the pix material at the rear of the tinted section.

Many women, according to the theatremen, are discouraged from reading the special section because of its lead-off emphasis on sports. It's pointed out that many of the femmes are unaware that picture news is included in the section.

The pub-ad men cite the Trib's new practice as another example of the general slough off picture news receives in most dailies around the U.S. Filmites have been waging a long battle to stem off the cutdown in film coverage and, in some instances, have succeeded in obtaining concessions, notably in Boston.

Geo. Flaherty Named Film Council Head

Hollywood, Sept. 27.

George Flaherty, international rep for IATSE, succeeds Ralph Clare as prexy of the Hollywood AFL Film Council.

Henry C. Wadsworth, biz rep of Studio Utility Employes Local 724, also trails John W. Lehners into the v.p. post. Reelected were Edwin T. Hill, treasurer; H. O'Neil Shanks, recording secretary, and trustees Pat Somerset, chairman, Albert K. Erickson and Clayton Thomason.

At annual meeting, IATSE Publicists Local 818 was admitted to membership.

Misdirected Letter Tips Fischer's UI Deal for 2 Pix

By KARIN THIMM

Munich, Sept. 27.

O. W. Fischer, the German film star who only a few weeks ago was on record as saying he would never go to Hollywood because he could never earn as much there as it does here, has been signed by Universal to make two films within the next three years. He will get get $125,000 per feature.

Contract with Fischer was signed here by Alfred E. Daff, U exec v.p., who visited here recently, accompanied by Hollywood talent agent Paul Kohner.

Terms of Fischer's deal were supposed to be a secret but were revealed accidentally when a letter addressed to Daff came to the office of Emil E. Reinegger, head of the rival Gamma-Union Film. Reinegger was staying at the same hotel as Daff.

Since the letter carried no address, Reinegger opened it and found the Fischer contract. He explained the mixup to Daff, but didn't hesitate to spill the whole story to a German journalist.

One of the reasons Fischer wasn't eager to leave here is that he has just built a new house. Now, Fischer says he'll always come back to Germany and his Munich home. Fischer will first be seen in the U. S. in "So Lange Du Da Bist," which Warner Bros. has taken on and is dubbing. Actually, Daff signed him on the basis of his performance in "Ludwig II." It's reported that contract negotiations went on for a year, with other American outfits also seeking Fischer's services.

Defendants Pay $500,000 to Settle Essaness Action

Chicago, Sept. 27.

Triangular court action involving a $32,000,000 antitrust suit filed by the Essaness circuit against the major film companies and the Balaban & Katz chain, an intervening $3,000,000 suit filed against B&K by the estate of Sidney Spiegel Jr. and a countersuit instituted by B&K versus Essaness has been settled out of court.

Under the terms of the compromise Essaness is to collect $500,000 from the defendants in the $32,000,000 suit, the Spiegel estate is to receive $80,000 from B&K, and B&K collects $400,000 from Essaness.

In its complaint filed in 1949, Essaness had charged the film companies and B&K with conspiring to give B&K unfair product-availability advantages over Essaness. The late Sidney Spiegel Jr. was a partner with Edwin Silverman in operation of the Woods Theatre, Essaness flagship house here.

B&K's counter suit was based on the charge that this circuit was refused its share of the profits on certain Essaness houses in which it, B&K, had an interest. The Essaness answer was that B&K obtained the interests under duress and therefore withheld dividends.

B&K's partial ownership of the theatres in question, including the State Lake here and the Lamaar in Oak Park, switches to Essaness under the terms of the settlement.

CURRICULUM BANKRUPT

But Proposes Full Payoff on Deferred Plan

Curriculum Films Inc., distributor of educational pix, filed a voluntary petition of bankruptcy last week in N.Y. Federal Court. Papers listed liabilities at $647,000 and $315,000 in assets.

Company, which was founded in 1950 through merger of Televisual Projector Corp. and Color Film Co. of America Inc., proposes to settle claims in full via deferred payments.

Daff Back from London Talks With John Davis On Universal-Rank Link

Alfred E. Daff, Universal exec v. p., returned yesterday (Tues.) from London where, among other things, he had been huddling with John Davis, general manager of the J. Arthur Rank Org. Daff's trip also is understood to have been connected with U's interest in foreign talent, the company just having signed the German star O. W. Fischer to a long-term deal.

Relationship between Rank and Universal is governed by an accord that still has several years to run. Under its terms, U distributes Rank's pix in South America and Rank handles U's films in Britain, the arrangements not being in the nature of a reciprocal deal, however.

While there are no known complaints about the manner in which the deal was worked out on those levels, arrangements under which U was to take on a quota of Rank pix for handling in the U. S. have been snafued for some considerable time. In fact, U hasn't taken on a new Rank film for months and Rank has been peddling his pix elsewhere.

One of the problems, it's understood, is U's refusal to give Rank guarantees on his films. Other distribs have been willing to hand out such guarantees, ranging anywhere from $12,000 to $300,000. While it's considered unlikely that U would change its policy in this respect, it's believed that Daff and Davis went over that situation. It's not known whether Rank has proposed any modification of the U agreement.

DISNEY COMPANY FILMS CIVIL WAR RAIL EPIC

Atlanta, Sept. 27.

Paul Jones, Atlanta Constitution film-drama critic, and Bob Corley, WQXI disc jockey, were among 11 Atlantans getting speaking parts in Walt Disney's "The Great Locomotive Chase," which is to be filmed in the North Georgia hills. Producer Lawrence E. Watkins selected the 11 Saturday (24) and ordered them to report to Clayton, Ga., for costume fitting.

Filming started Monday (26) at Clayton. Assistant Director Robert Shannon has been here working out preliminaries. Francis Lyon will direct.

"Locomotive Chase," which stars Fess Parker and Jeff Hunter, is the story of Andrews Raiders, a group of Union soldiers who infiltered the Confederate lines, stole an engine and high balled it toward Chattanooga, Tenn.

But a Confederate commandeered another engine, and chased 'em, finally forcing them to abandon the General and take to the woods.

Parker and Hunter headed up a crew of some 200 actors and technicians who started work Monday.

Estimated cost of the Technicolor-Cinemascope production is $2,000,000. The chase itself will be re-enacted on the Tallulah Falls Railroad, near Cornelia. Disney film crews expect to be around Clayton for the next four weeks.

Guinness in 'Ladykillers' to Continental; Reade Foresees Handling U.S. Product

Continental Distributing, in an expansionist mood, has acquired for U. S. distribution a slate of five imports headed by the Alec Guinness comedy, "The Ladykillers." According to Walter Reade Jr., partnered with Frank Kassler in Continental, outfit is being built up to handle between eight to ten top quality films a year.

Reade said it was quite conceivable that the company's lineup eventually may include some indie American features provided they fitted into the program pattern. He said, too, that Continental's success to date was rooted in part in its refusal to use regional subdistributors.

"You can't sell pictures with divided loyalty," he opined. "They're only interested in the films that will make them the most money and, to them, one picture is just like the other. The good foreign attraction needs specialized selling and they certainly don't get it from sub-distributors."

"The Ladykillers," for which Reade is understood to have agreed to an advance of $325,000 (with deferred payments), is the second Guinness pic Continental has obtained from the J. Arthur Rank Org. The first was "To Paris With Love" which has hit a gross of some $400,000 in 550 engagements.

Like "The Ladykillers," "Paris" was acquired by Reade sight unseen and on the basis of a script only. Reade disclosed last week that, as of Oct. 1, "Paris" had returned 50% of its investment and he confidently expected to make a profit of $100,000 on it. Nine exhibs split the initial advance (also $325,000) with Reade under his "Continental Plan" which allows exhibs to participate financially in Reade's acquisitions. They get a cut of the profits on a pro-rata basis figured by the importance of their territories.

Apart from "Ladykillers," Con-

(Continued on page 20)

New York Sound Track

United Artists is near to wrapping up a deal with **Cary Grant** under which the actor would set up his own company for the production of "Run Silent, Run Deep." Property is the **Edward Beach** novel acquired by UA several months ago in its first direct story purchase. If details are worked out, Grant, who has been receiving 10% of the gross of each of his films for major studios, would star in "Deep" and a producer-distributor, Coasted over the past weekend and, after a few project.

The **Ralph Gamble** signed for the **Mayor Jimmy Walker** part in Columbia's "Eddy Duchin Story" was one of the original Gamble Boys (3) who played the Palace and N. Y. clubs in the late 1920's . . . Postcards from Paris, signed **Jimmy Stewart,** being received by press reps regularly. It's Warners' way of keeping everyone posted on the "Spirit of St. Louis" locationing . . . **Max Youngstein** named exec committee chairman of the newly-formed N. Y. chapter of the Women's Adoption International Fund . . . **George J. Schaefer** has been elected v.p. and board member of USO . . **Eva Marie Saint** got through to **Hal Wallis** and 20th-Fox on her Producer's Showcase "Our Town" tv-er Wallis wants her for "Summer and Smoke," 20th for "Man in the Grey Flannel Suit" . . . Surprising the way **Russ Hodges,** announcing the Marciano-Moore fight on ABC, delivered plugs for **Meg Myles** and her pic, "Phenix City Story" . . . **Joseph Bellfort,** RKO's European manager, back to his Paris office Saturday (24) on the Ile de France after a Gotham visit . . . **Machiko Kyo,** Japanese actress, and **Masaichi Nagata,** producer-distributer, Coasted over the past weekend and, after a few days, then back to Tokyo.

Buster Keaton and **Robert Newton** to the list of star names doing bits for "Around the World in 80 Days." . . . **Edward Arnold** set for "The Ambassador's Daughter," to be produced in Paris by **Norman Krasna** for United Artists release . . . Screen Producers Guild accepted nine new members, including **William L. Alland, George Bertholon, David Diamond, Thomas Gries, Alan Ladd, Beirne Lay Jr., Oscar Saul, Milton Sperling** and **Richard Whorf.** Choreographer **Michael Panaieff** makes his screen bow as a ballet master in "Gaby" at Metro.

Harry Joe Brown and **Audie Murphy** will coproduce "Petticoat Brigade" for Columbia release, with **Murphy** starring . . . **Lawrence Weingarten** draws producer reins on "Raquel," a story of medieval Spain, at Metro . . . **Ziva Shapir,** Israeli actress, pacted by Universal

Harry Brandt says he and his colleague, **Max A. Cohen,** have a flock of former legit theatres in the Times Square area which, if somebody wants them for reconversion to playhouses for the drama, can be had. That includes Brandt's Globe. Cohen has such theatres as the New Amsterdam, the former Liberty, Wallack's, etc., on 42d St.

"Thank you" dinner to the foreign managers of the American companies doing business in Australia will be given in N. Y. Oct. 7 by **John Evans,** a director and chairman of the exec committee of Australia's Greater Union Theatres. **Eric Johnson,** if he's in the U. S. at that time, will take the chair. If he's not, **Ralph Hetzel,** MPEA exec v.p., will take over . . . **Seymour Poe,** IFE's exec v.p., got a writeup in the Vineyard Gazette on Martha's Vineyard, Mass. He said it was the exhibs, not the public, that needed to be educated to foreign—and particularly Italian—films.

Europe to N. Y.

Antonio
Alfred E. Daff
Joan Diener
Douglas Fairbanks Jr.
Zoe Fontana
Lovatt Fraser
Rolf Gerard
Theodore R. Kupferman
Nathalie Krassovska
C. J. Latta
Father Sydney MacEwan
David E. Rose
Ronald Squire
Mrs. Michael Stern
Clifton Webb
Tennessee Williams

N. Y. to Europe

Edward Arnold
Joseph Bellfort
Michael Bondon
Eudice Charney
Maria Derell
Alvin Edmondson
William Eythe
Vera Franceschi
Don George
Nina George
Blanche Gitlow
Yvonne Gumbelle
Richard Joseph
Alexis Lichine
Betty Lloyd
Norman Lobsenz
Tom Martin
Brunetta Mazzolini
Lon McAllister
J. P. McEvoy
Paul D. O'Brien
Harold S. Prince
Norman Reader
Janice Ruetz
Lee Sherman
Zadel Skolovsky
Anna Sosenko
Arlene Soskey
William L. Stein
Stella Unger

L. A. to N. Y.

Brian Aherne
Charles C. Barry
Valerie Bettis
Betsy Blair
Peter R. Brooks
Rod Cameron
Julian Christensen
Rosemary Clooney
Charles Coburn
Joan Collins
Barbara Cook
Perry Cross
Dorothy Dandridge
Frank DeVol
Dale Evans
Jose Ferrer
Nina Foch
Sir Cedric Hardwicke
Dick Haymes
John Hodiak
Wally Jordan
Paul Kohner
Jennings Lang
Nat Lefkowitz
Jerry Lewis
Harry Loud
Edward Muhl
George Murphy
Gene Nelson
Monty Pearce
Milton R. Rackmil
Duncan Renaldo
Roy Rogers
Aaron Rosenberg
Max Spiegel
Earl J. Sponable
Jo Stafford
Frances Starr
Rod Steiger
Marshall Thompson
Joseph Tinney
Franz Waxman
Lawrence Weingarten
Paul Weston
Betty White
Fred Zinnemann

N. Y. to L. A.

William Allyn
Ed Gardner
John Gibbs
Anne Jeffreys
Peggy King
Machiko Kyo
Vaughn Monroe
Masaichi Nagata
Dran Seitz
Robert Sterling
Hal B. Wallis

To Prod. Telepix Group In C'Scope for Cinemas

London, Sept. 20.

As a deliberate switch from normal policy, a pilot for a new British telepix series is to be lensed in CinemaScope and color and offered for theatrical distribution. If results come up to expectation, production will continue on the remainder of the series.

This is the policy being adopted by Exclusive Films, which has made a deal with Harry Alan Towers for a Dick Turpin vidpic series. The films will be made at Exclusive's own studios.

Up Krier in Salt Lake

John N. Krier has been promoted from buyer-booker to v.p.-general manager of Intermountain Theatres, United Paramount subsidiary circuit based in Salt Lake City.

He succeeds the late Ray Hendry.

ALLIED SEZ CHAINS CUE TOA

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	637	33⅜	28	30⅛	—1⅞
32	23	CBS "A"	140	27⅛	23	24¾	—1¾
31	22¾	CBS "B"	138	26¾	22¾	23¾	—2½
26⅛	23⅝	Col. Pix	83	26⅛	23⅝	24¼	—1⅝
18½	14⅝	Decca	267	16⅞	15⅜	15½	—1
87	67	Eastman Kdk	186	86¾	77¾	80½	—5¼
5⅜	3⅝	EMI	451	4½	3⅞	4	— ¼
24⅞	17½	Loew's	420	22⅜	19¾	20½	—1¾
12¼	9	Nat. Thea.	332	10⅜	9¼	9⅝	— ⅜
44⅝	36	Paramount	115	42⅛	37¼	38¼	—3¾
43⅜	35	Philco	338	35⅝	31¼	33¾	—1⅞
55⅜	36¾	RCA	1308	51¼	43¾	47⅜	—2⅛
10⅜	7	RKO Picts.	540	7¾	7¼	7⅜	— ⅜
12	8½	RKO Thea.	256	10¼	8⅝	9⅜	—1
11⅞	5⅞	Republic	130	9⅜	8½	8⅞	— ½
15¾	13¾	Rep., pfd.	10	15¼	14¾	15	—
22⅝	17⅜	Stanley War.	105	19¼	17⅜	18	—1
31⅝	25⅛	20th-Fox	240	29⅛	26	27½	—1⅜
31	26¾	Univ. Pix	31	29	27	28	— ¾
91	80	Univ., pfd.	*200	83	80	80	—4½
21¼	18¼	Warner Bros.	95	21¾	19	19¾	—2
134	86	Zenith	81	133½	115	120½	—11½

American Stock Exchange

7⅜	4	Allied Artists	156	7	6¼	6¾	— ⅛
15¾	9¾	Alld Art. pfd.	42	14⅞	12¾	14¼	— ⅜
17⅛	13¼	Du Mont	332	16	13½	14⅜	— ⅞
8	3⅝	Skiatron	32	3⅞	3⅝	3⅞	—
16⅞	13¾	Technicolor	207	15⅛	14	14¼	— ¾
4½	3⅜	Trans-Lux	3	3¾	3⅝	3⅝	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅞	4½	— ½
Cinerama Inc.	1½	2	—
Cinerama Prod.	4⅛	4¾	— ⅜
Official Films	2⅛	2⅝	— ⅛
Polaroid	63	66	—1
U. A. Theatres	15½	17	— ¾
Walt Disney	32	36	—5

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Biz Dizzied By Super-Product Break-Even Need

The film industry is now faced with a new set of uncertainties. Given a conversational whirl among many a N.Y. exec and production official at the present time is the possible outcome of various impending departures from classic fiscal concepts. For example:

Samuel Goldwyn needs a gross of $10,000,000 to break even on his production of "Guys and Dolls." This kind of money, from worldwide marketing, has been raked in with some, but not too many, epics. But to start out needing it as an economic must is something else again.

"Oklahoma" in Todd-AO, representing $7,000,000 in production negative, will need much more, especially in view of expensive new exhibition facilities required for showing product in this bigscreen process.

Paramount's "Ten Commandments" now is figured as an $8,000,000 item—just negative cost, excluding costs of distributing the pic, prints and advertising.

Metro and 20th-Fox are splurg-

(Continued on page 20)

BRANDT-HEADED EXHIBS OKAY ARBITRATION

The Independent Theatre Owners Assn., N. Y. area exhibitor group headed by Harry Brandt, became the first unit to approve the draft of the proposed industry-wide arbitration system. Action was taken at the group's first fall meeting last week. The approval, it's noted, was unanimous.

The ITOA also passed a resolution calling for the waging of a new campaign leading to the complete elimination of the Federal admissions tax. It went on record too as opposing any efforts "to foist Government regulation on the industry." Latter resolution was obviously a rap at Allied States Assn. which is continuing with plans to seek Government regulation of film rentals.

LACY KASTNER'S 2-MO. FAR EAST O.O. FOR COL

Lacy W. Kastner, prez of Columbia Pictures International Corp., left the Coast over the weekend on his first tour of the firm's Far East branches. Prior to his departure, he participated in huddles with Col head Harry Cohn and other studio toppers.

Kastner will be accompanied on the two-month junket by his wife, Priscilla. Their initial stop will be Honolulu, followed by New Zealand, Australia, Singapore, Hong Kong, the Philippines and Japan. Before succeeding Joseph A. McConville as Col foreign chief last December, he was longtime Col managing director for Europe and the Near East.

Full Sked Sparks Present Surge At Republic—Yates

Hollywood, Sept. 27.

Republic Pictures is embarking on heaviest activity and has brightest outlook in many years, according to Herbert Yates. With all 19 studio stages going fullblast, in excess of $1,000,000 will be spent before years' end on additional construction and technical equipment and further development of Republic's new Cinepanoramic lens.

Yates stated here, "Our domestic and foreign biz will show increases this year. This, together with current saturation and peak activity points, to most optimistic outlook for industry during final quarter of 1955 and first six months of 1956."

On basis of current studio activity, with some 17 future properties in various stages of preparation for shooting, Yates stated 1955-56 will be greatest production year in company's history.

SEES SWING BACK TO CAUTIOUSNESS

Theatre Owners of America, which at the urging of its many smaller, independent members followed a more aggressive policy on the subject of industry trade practices, has done a complete about face, it's charged by Allied States Assn. and non-chain members of TOA. Prior to the joint Allied-TOA meetings with the distribution companies, the statements of the TOA officials appeared to echo the words of Allied, invariably the more belligerent of the two leading exhibitor organizations.

However, immediately after the sessions with the film companies, TOA toned down, reverting to the position it held previously. TOA's now peaceful attitude is attributed to the triumph of the circuit members of the unit who have usually urged a go-slow policy in the dealings with the major film companies.

Cited as a prime example of TOA's reverse is its current attitude toward Government regulation of film rentals, a subject being pushed hard by Allied. While basically opposed to "calling in the cops," TOA showed a more lenient if-we-have-to-alright attitude to Federal controls just prior to the joint confab. At a press conference detailing the serious problems faced by exhibitors, Alfred Starr, former TOA prexy, reiterated his "desperate men will do desperate things" statement made originally at last year's TOA national convention. Asked if this meant that TOA would go along with Allied in bringing in the Feds, Starr said at that time that he had "an open mind" on the subject.

In addition, Allied members of the joint committee aver that they had positive assurance from TOA that it would go along with Allied on the Government question if the

(Continued on page 69)

Amus. Issues Also Bounce Back Tues.

The market staged a remarkable recovery yesterday (Tues.), in view of Monday's (26) sharp selloff, stocks advancing 10.37 points in the industrial averages, climbing as more encouraging bulletins came from Denver.

Wall Street gave its worst performance in 26 years this week. The way the market acted Monday (26), it was no ordinary turkey but a full-fledged floppero as the Dow Jones industrial average tumbled over 38 points in the single day. The crackup cut into the amusement group but not as deeply as others. Selling by foreign interests prior to the Wall St. opening Monday started the dip, inspiring some to suspect Russo behind-the-scene moves.

The serious illness of President Eisenhower touched off Monday's selling but this unforeseen occur-

(Continued on page 78)

Downtown Rates Over Outlying Spots As Homeoffices Evaluate Exhib 'Bids'

Competitive bidding among exhibitors for top film product—a licensing procedure stemming from the monopoly court decrees about nine years ago—has been snugly fitted into the pattern of overall selling and buying of pictures.

Long erratic in its development, bidding is now steady. Engaged in this formal licensing operation are about 600 situations, each situation numbering, on the average, two to five theatres.

The owners see a pic and submit private, sealed bids for it, offering terms that are evaluated by the homeoffice in most instances. Each company decides who the winning bidder is on the individual merits of each theatre in each situation. Potential money yield usually is the determinant factor, but there are other considerations. The distributors prefer a downtown, well-equipped location for firstrun showcasing despite the fact that an outlying house might offer heftier rental.

Reduced to sporadic cases are the exhibs who "overbid," that is, commit themselves to rentals beyond their reach. Many theatremen did this at the start of bidding for the purpose of obtaining an earlier run but the lack of economic wisdom in doing so is now established for the most part. Exceptions at this time are newcomers to exhibition who over-estimate their revenue-producing possibilities and offer terms that mean deficit entries in their books.

Point made by longtime observers is that bidding is orderly and is not resulting in the "chaos" that had been predicted by certain circuit operators at the time of its inception.

NATIONAL WANTS IN ON LAS VEGAS OZONER

Washington, Sept. 27.

National Theatre has petitioned the Federal Court to acquire another theatre—a 1,200-car drive-in under construction at Las Vegas. Issue will be presented to the U. S. District Court in New York City at 2 p.m. on Monday, Oct. 10. Justice Dept. will appear but has not yet indicated whether it will favor or oppose.

National does not operate any theatres at Las Vegas or within 200 miles of that town. Recently the circuit won court approval to purchase seven theatres in and near Salt Lake City from Joseph Lawrence.

'Exceptional' Pix Outside Italian Regular Quota

Rome, Sept. 27.

A second letter-rider has been attached to the new ANICA-AGIS exhib-distrib agreement. The rider calls for a free and negotiable ceiling on "very exceptional films" (such as "Gone With the Wind," presumably, or "Guys and Dolls"), with those features to be considered outside other quotas named in the basic agreement.

The pact, in eight articles, runs for two years—specifically the 1955-56 and 1956-57 seasons—and puts "special films" (CinemaScope, VistaVision, etc.) in a separate category if they're released for the first time. Half of the specials may receive rentals over 40% of net and up to a ceiling of 50%. Rest of the films are figured on the usual 75-25 ratio, with 25% of the standard releases allowed a 50% maximum while the remainder must stick to the 40% top. The new clause permits the substitution of a "special" for one of the upped-rate "flats" under the 25% quota. Standard version releases aren't eligible, however for insertion in the "special" listing.

The ANICA (distribs)—AGIS (exhibs) agreement was signed only after considerable pressure was brought to bear on both parties by Undersecretary for Entertainment Giuseppe Brusasca. Latter was particularly concerned that the slate be wiped clean before the new Italian protective film legislation comes up for discussion in the Parliament. That body is now expected to take up the matter within about six weeks. It's acknowledged here that without Brusasca's intervention, things might have dragged on for quite a while longer. The Government told both

(Continued on page 16)

Reade Sure One Exhib Body Is Future Certainty

Unification of American exhibition into a single, strong organization is inevitable, but it obviously is going to take time, Walter Reade Jr., Theatre Owners of America board chairman and head of Walter Reade Theatres, opined in N.Y. last week.

Reade said he personally strongly favored a single exhibitor group and added that the door was wide open for Allied to come in and talk about it. "Any sincere approach by Allied for cooperation would be received by us with warm and honest consideration," he declared.

As for TOA, Reade thought the outfit was fulfilling its function completely and was serving particularly the little fellow in exhibition. "When the big circuits in TOA go to the distributors and pressure for an improvement in conditions, most of the time they get not much out of it that they don't have already. They are talking and arguing for the little man, because they know very well that what is good for him in the long run is going to be good for them; that exhibition must be healthy to the roots," Reade stated.

He pointed to the fact that TOA was still young and "like any new force, it had to learn how to crawl before it could walk." Added Reade: "I'm not saying that we're perfect. Plently of things remain to be done. But on the whole, I think we're on the right road."

Stiff and Likely to Be Stiffer Yet

Current Press Relations of TOA's Home Office Strictly Russian-Style—Terse Handouts

Theatres Owners of America, notoriously stiff in its relations with the press, reportedly has plans to establish visiting hours for reporters at its N.Y. headquarters. Office staff has apparently prevailed upon general counsel Herman M. Levy, to establish a specific schedule when reporters may visit the office for their newsgathering chores.

TOA's difficulties with the fourth estate began with the installation of a new office regime, headed by office manager Joseph Alterman. Previously when Gael Sullivan, former Democratic National Chairman, was TOA's high-salaried czar, the headquarters and Sullivan's office were always open to trade-press reporters. The same situation prevailed during the period when Dick Pitts was public relations director. The new policy of news by "handouts" is quite recent. TOA formerly held numerous press conferences at which leaders of the exhibitor organization were available for questioning. Under its present policy, all statements are issued in terse press releases.

'Holiday' Updated 2 Days

Los Angeles, Sept. 27.

"Cinerama Holiday" preem at the Warner Hollywood Theatre has been set up two days, now on Nov. 14 instead of previous Nov. 16.

Second Cinerama feature goes into its regular, reserved-seat run on Nov. 15.

Odlum Bullish-Bearish Oscillation A Curious Precursor to RKO Deal

Impending merger of Floyd Odlum's Atlas Corp., an investment trust, with RKO Pictures Corp., the corporate "shell" that remained when Howard Hughes bought all RKO production and distribution assets, was revealed in N. Y. by Odlum last Friday (23) following curious developments.

Previously, Odlum had been buying up the RKO common stock issue with such a merger in view. By June 30, 1955, he had enhanced his portfolio to exactly 1,000,000 shares, compared with the 1,262,000 shares retained by Hughes.

Subsequent to that date Odlum began unloading and as of last month his holdings were 907,100 shares. Oddity is that Odlum, first bullish on the prospects of RKO as a new part of the Atlas corporate setup, turned bearish on the eve of the reality of the merger. Not to be overlooked in this respect is the fact that Odlum's selling apparently had the effect of slicing the RKO market price to $7 per share, down from a trading high of $10.37½.

Value of the RKO "shell" lies in tax benefits. These took root in the heavy losses sustained by the outfit when it held the picture companies. Means that the "shell" has a capital loss carry forward of $30,000,000 which, for tax-saving purposes, can be applied to any capital gains income accruing to the "shell" and Atlas via future investments.

The "shell" has about $16,000,000 in cash and no other assets. Money represents the $23,400,000 which Hughes paid for the film assets, less amounts paid out to public investors who have redeemed their stock.

It's presumed that Odlum will take management control of Atlas-RKO in his arrangement with Hughes, with the latter retaining his stock interests principally as an investment. Anyway, that's the way Odlum wanted it during his long series of negotiations with Hughes.

Odlum's formal statement merely related that Hughes has agreed to vote his stock in behalf of the merger if the question is presented to the stockholders at a meeting held for that purpose. Merger, as outlined, will entail an exchange

(Continued on page 18)

Aussie Curb On Pix Due Oct. 1

Sydney, Sept. 26.

The Robert Menzies federal government will introduce as of Oct. 1, drastic import cuts from the sterling and dollar areas in a bid to hold in check the current adverse trading balance of around $250,000,000, covering the present financial span.

Understood that a major drop in the price of wool on the overseas' market has set the government's financial wizards back on their heels. Prime Minister Menzies has issued an edict that luxury spending must be halted immediately, and the country set upon a more stable financial footing covering the year ahead.

While no statement covering a curb on film imports could be obtained from government spokesmen, indications are that the treasury toppers will first restrict a heavy flow of dollars to U.S. producers plus a lowering of sterling payments to British producers. A limit may also be placed on the amount of raw stock permitted entry from those zones covered by the dollar and sterling setup. One unconfirmed prediction is that 16m equipment and product will come within the scope of the new import nix.

Already, as exclusively reported in VARIETY, the government is putting a restriction on dollars for takeaway by U.S. talent. Present rate permissible for exit is $10,000. Government edict now is that this figure also covers anything from a single performer to a troupe. David N. Martin, topper of the Tivoli loop, may be forced to cancel top names for Down Under because of this dollar shortage.

Chi Police Censoring 'Open to Court Test' On Obscenity of 'Miracle'

Chicago, Sept. 27.

Way was opened yesterday (Mon.) for challenging of the Chicago police censor board set-up. Judge William Tuohy of Cook County Circuit Court upheld board's banning of "The Miracle," the Italian film accused by Catholics of irreverence.

Judge Tuohy agreed with city's ban on film on grounds of obscenity, only basis for nixing film in the State of Illinois according to a recent Supreme Court decision. Judge cited as obscene scene in which the girl lead "is apparently ravished by a vagabond."

Suit was brought by The American Civil Liberties Union, seeking revocation of city's ban. ACLU will now again appeal to Illinois Supreme Court and, if necessary, to U. S. Supreme Court.

Spike Austrian Plan to Compel Local Dubbing

German and American diplomatic and industry pressure has succeeded in defeating an Austrian attempt to force local dubbing of imports via a sharp increase in duties on dubbed pix brought into Austria.

According to company sources in N.Y., the Austrian tax would have been prohibitive and would have likely resulted in a withdrawal from that market. If accepted, it would have meant dual dubbing for each film—once for Germany and once for Austria.

Purpose of the Austrian pitch was to get more dubbing work for the local labs. The Germans got into the act since, in a roundabout way, they would be affected. Assuming an American distrib decided to dub his pix in Austria, the temptation would be great to take the same version and release it in Germany. This would mean a loss of work for the German dubbing labs. Hollywood films in Germany are all released in dubbed form.

Austrians, whose production depends almost wholly on the German market and the financial guarantees from the German distribs, now have dropped the tariff increase idea. U.S. distribs pointed out that the tax was obviously aimed at them and them alone, and was discriminatory.

Cinerama's Kupferman Is Republican Nominee For N. Y. State Supreme Court

Theodore R. Kupferman, veepee and general counsel of Cinerama Productions Corp., has received the Republican nomination for justice of the N. Y. State Supreme Court. He'll stand for election this November.

If Kupferman is elected he'll be the third film industryite in the New York area who shifted from motion pictures to the bench. The late William T. Power, who was a member of 20th-Fox's legal department, was elected to the State Supreme Court in 1946. Arthur Schwartz, of Schwartz & Frohlich, legal counsel for Columbia, is a former member of the Court, serving out an interim appointment made by the then Gov. Thomas E. Dewey.

'Holiday,' Thus Far, Grossed $4,600,000

"Cinerama Holiday," second picture in the three-strip medium, has chalked up $4,600,000 for an aggregate total of 168 weeks playing time in 11 theatres. Picture, which is equalling the pace of the initial weeks of "This Is Cinerama," opened in New York on Feb. 8, 1955, and has subsequently bowed in 10 other Cinerama houses.

"This Is Cinerama," meanwhile, has grossed in excess of $22,000,000 and has established record longruns in each of the 15 theatres in the U.S. and Canada where it has played. With "Cinerama Holiday" opening in Washington this week, "This Is Cinerama" will still be drawing coin from three situations.

Latest report on the activities of Cinerama is given by Milo J. Sutliff, president of Cinerama Productions Corp., in a letter to stockholders sent out yesterday (Tues.). He revealed that the gross boxoffice receipts of all 15 Cinerama theatres in the U.S. and Canada is averaging $350,000 a week, with this past August being the best month in the medium's history.

According to Stanley Warner, which is operating the theatres, the cost of equipping and opening the theatres in the U.S. and Canada has been fully earned. Still to be recouped is the production cost of "Cinerama Holiday," believed to be $2,000,000. Sutliff pointed out that since 84% of the net profits of the first four theatres and 100% of the net of the 11 additional theatres is currently being applied to the cost of "Holiday," it is hoped that the cost of the picture will be written off in the first half of 1956.

Sutliff noted that Cinerama Productions Corp.'s operating expenses has been reduced to $1,500 weekly. The company's present obligation to the banks is less than $280,000, of which $76,000 is a current obligation being paid off at the rate of $2,000 a week.

Local Boosters Pay Part of V.I.P. Tab And That's Why Film Junkets Multiply

There's a new accent on the junket approach to motion picture ballyhoo, this for the reason that the publicity payoff usually is hefty and the cost lightweight.

Hosting press and radio-tv reps to pic premieres or production companies on location is not a new idea, of course. But ad-pub officials of the distribution outfits prefer to wait for film openings and situations that "lend themselves" to the junket treatment.

Particularly active on this front of late have been 20th-Fox and Paramount, both feeling they've had the right kind of setups to lure, and pour for, by-liners and tv spielers.

Word merchants were taken to Portland, Me., a few weeks ago for a round of festivities centering on Bette Davis and her new 20th pic, "Virgin Queen." This was followed by a trek to Boothbay Harbor, Me., with 20th as host again, to focus attention on the shooting of "Carousel." The press and tv coverage made both trips successful.

Par copped a substantial spotlight with its "Strategic Air Command" in Omaha, dittoed in the Catskills for "You're Never Too Young" and has the invitations now out for an excursion Sept. 30-Oct. 1 to Barre, Vt., where Alfred Hitchcock will conduct a class on film techniques and unveil his latest, "The Trouble With Harry."

Appealing to the companies are the economics, meaning how much can be "promoted" for the junketeers.

Par's upcoming hop to Vermont is a good example of the economies involved, for 40 press-radio-tv delegates are ready to travel and the Par's total expense will be only $1,400. The publicity bound to accrue to Par obviously will be lots of value received for such a small budgetary item.

Key factor behind the petty cash is the "promotion." Par will pay only for transportation and beverages to and fro. Everything that goes on in Barre will be paid for by the State of Vermont and/or local interests. This is standard Chamber of Commerce functioning.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Long irked by landlords who specify "adults only," "restricted" and other dodges against certain elements of the human race, I resolved to buck the tide if ever I got in the swim as one of the heavies of mankind. So when it came my time to lease a place to passing strangers, I advertised I preferred to lease it to "children, pets and people in that order." I ended by leasing the house to five bachelors.

They were charming fellows but hardly housebroken. More, they seemingly never sat down. They crashed like sacks of wheat. Something had to give. As none of them was hospitalized with cracked coxae or broken backs, it was the furniture that had to take it. Like the big bear, they broke everything and moved on.

They pledged not to marry during the period of the lease and kept this pledge at least. I understand that such an agreement is not binding because it is against the public interest, but they adhered to their deal nevertheless. Soon after their lease was over two of them hopped off and got spliced.

It took a crew two weeks to put Bedside Manor in rentable condition again. In the labor I fell upon a book with its back broken and torn. I was about to throw it away when my nosey nose for news told me to take one more peek at the inside of the volume. It turned out to be substantially a book of Gallic gags I had bought in London 25 years ago. Published first in 1888 and authored by Profs, Ch. Cassal, LL.D, and Theodore Karcher, LL.B, its title was "The Modern French Reader." This completely belied its contents.

Old Gags Made Older

To those who must think up jokes for comics in the various fields of entertainment, not to stress pressagents who must feed colyumists, I highly recommend this volume for their gag files. I shall append a few samples to show how easily this stuff can be worked over to fit contemporary notables.

At first I thought I might refurbish these drolleries and actually hang them on friends hungering for free publicity, but on second thought that's the work of the p.a.'s, not the working press.

The first story is called "La Medicine." Pierrot was screaming to his wife, "I'm sick. I'm very sick. I had indigestion yesterday. I have fever today. I'll be dead tomorrow, if you don't find me a doctor!"

Obviously, this progression was to acquaint the reader with French tenses but the story went on to relate that the village croaker arrived on the double, took Pierrot's pulse, examined his tongue and his eyes. He then asked for a piece of paper, (Apparently he was too poor to own prescription blanks.)

"Take this," he ordered, "this evening when you go to bed."

Poor Pierrot did as he was told. He ate the paper, "conscientiously," the story says.

The next day the old goat was well again.

Isn't that cute as switches go?

Of course it's in the syndrome of gags about guys who ordered to take a pill and "skip three hours" went out and bought a jumping rope to making the skipping easier, and those who were ordered to "take one pill three times a day" wondered how they could do it, not having the regurgitating skill of cows, but it's easier to remember in the French version.

Keep It Under Your Chapeau

Here's another that reminds me of the difficulty Marshal Joffre had in conversing with President Harding "because Joffre could speak very little English and Harding couldn't speak any." It concerns an English lord who took French lessons for three years in Paris. But the dolt by then could not even pronounce "opera" correctly. Going home, he asked if he could do anything in London for his tutor.

"If you want to do me a favor," said the prof, "don't tell anybody you were a pupil of mine."

I like that better than the comics who are always telling about their confrere who spent six years in the fifth grade.

The next one is for Bennett Cerf when he is doing a col of bucolic whimsies.

Two kids were working in the country outside Sceaux. They saw two cows—one white and one black.

"Tiens!," cried one of the bright young brats who would certainly be in pictures or tv if he were living today instead of back there in 1838. "The white cow I betcha gives the milk and the black cow gives the coffee and that's how we get cafe au lait!"

Or "Boston coffee" as they call it everywhere except in Boston.

Audie Murphy could tell this next one as he goes around the country pitching for what the Bronx censors call "To Heck and Beck." Murphy hasn't one of the many medals he was awarded, I understand.

Casanova presented himself to the court of Austria wearing a medal he had bought from an Italian prince.

Emperor Joseph II spotted the bauble and asked, "What do you think of a man low enough to buy an honor?"

"Couldn't say, Your Majesty," replied the first rogue of his time, "but what's your opinion of a sovereign vile enough to sell one?"

Variation of the Hot Foot

Here's one for Bishop Sheen. St. Patrice, as the French called St. Patrick, now old and infirm, marched with his crook with a spike on the end of it to give him a securer footing. In the middle of a ceremony converting a pagan king, he stuck his spike on the king's foot. The king took the piercing calmly, like prisoners of war are supposed to take modern day third degrees.

At the end of the conversion, he was asked how he felt about the ceremony.

"Fine, except for that spike through my foot. I was on agony."

St. Patrice asked why he didn't say anything?

"Because I thought it was part of the ceremony," replied the king. It didn't hurt him long. He was beheaded the next week.

These witticisms are full of credits to Napoleon, Tallyrand, generals, field marshals, lords and lazy ladies and I have an allergy about giving them credit for anything except conditioning the world for A-bombs.

An illiterate doll wanted to write a letter to a boy-friend in service in North Africa. She went to a public letter-writer. He got pen and paper ready, then asked, "What do you want me to say?"

"Ma foi," said the young lady, "if I knew, why would I hire you?"

Darby's Bout with the Gout

Lord Derby, having gout, received a case of wine from the growers of Du Cap de Bonne Esperance. (Good Hope, to you.) It was supposed to be a cure. Receiving no reply, the growers tried another batch.

This time they got an answer. "I tasted your wine. I prefer the gout."

This is a calembour that loses practically nothing in translation. "Gout" means a "drop" in French as well as a painful rheumatic illness in English.

The next one could be hung on a son of a producer. It really is credited to Marshal Lefevre whose father was a shoemaker in Alsace. The marshal's son was a loafer. "I hear you're going around telling people you're superior to your father," the marshal said.

"That's possible," said the young jerk. "After all, my father was the son of a shoemaker, while I'm the son of a rich marshal of France."

You may go now.

Instead of throwing the book away I carefully repaired the binding and returned it among mes souvenirs, as we used to say on Montparnasse.

Way Down Town In Europe

(Cafes and Parks Versus Film Parlors)

By ROBERT J. LANDRY

Slowly but steadily the theatrical backdrop of Continental Europe is being re-designed. Early in October, any day now, the Swedes will celebrate the repeal of their curious brand of prohibition, which caused them to flood into Copenhagen weekends like Americans crossing the Canadian border, circa 1928. Early in November the Viennese will unveil their reconstructed opera house, an institution infintely closer to that city's heartbeat and sentiment than is the Metropolitan to New York City.

Today in many of the big cities of Europe the film exhibitors are joining with the mercantile interests in pressing the authorities for more "downtown" (not a European term) parking space. A battle will be fought out in the years ahead between the automobile and the fountains, with tourists sentimentally on the side of the fountains.

Paris, that citadel of congenially independent citizens, will adopt, come next Easter, a system of parking fees, 50 francs an hour. Parking meters were vetoed as artistically intolerable and instead Parisians will buy books of coupons at the tobacco stores and time themselves. They'll be "on their honor" but with stiff fines, up to 5,000 francs, for those caught cheating. With the anti-honking ordinance now a big success and universally respected, Paris hopes the new 50-franc parking will ease the problem of the theatres and shops.

The term "CinemaScope" is now a familiar sight outside the cinemas of continental Europe. In the big cities there seem to be a few more continuous performance houses, a la America, and newsreel houses ("actualities") are common. One in Vienna is charging only 10c admission and being especially interesting to an American eye because of the profuse footage from Russia and the satellites. One in Salzburg opens, incredibly in a small town, at 9 a. m.

(Parenthetically, United Artists' film, "Marty," is a big hit in Zurich but with some curious comments offered by the Swiss. To them Ernest Borgnine is no wallflower type. He's just what an upstanding male Swiss would like to look like. As for Betsy Blair, the dog of the Bronx ballroom, she would, said one Swiss film critic, "be married within a few weeks of moving to Switzerland.")

Tourists and Films

American tourists do not, of course, patronize European film theatres very much. Partly they don't have time, being too briefly in any one spot. The language barrier is a big obstacle; so, too, the European policy of fixed time performances and reserved seats. Tourists can get their music and culture in large packages at Salzburg or Bayreuth but they are frustrated in most capitals with regard to opera and ballet in the summertime, these companies being themselves on holiday. The tourist in Copenhagen misses the ballet and opera in its native setting but at least gets capsule ballet, pantomime and symphony music in the remarkable Tivoli Gardens.

Dog-tired from museum-trotting, American tourists often go to bed very early indeed, especially in such otherwise dull places as Florence. Even Rome has little after-dark professional entertainment. London is probably the great tourist break theatrically, with the summer a lively time in the legit. Paris is runner-up, with the accent on elaborate night clubs and revue theatres. A must for any self-respecting American tourist is the Lido on the Champs Elysees, which has to be seen to be believed. It is perhaps as fine, as fast, as opulent, as big a night club entertainment as there is world-around.

Speaking for the summer of 1955, with the Russians just packing, Vienna was a theatrical wilderness with a few second-rate cafes and one circus from Hamburg on the outskirts. Salzburg had a wow festival season but shudderingly asked itself what was to happen when the Yank troops withdrew, taking with them perhaps 25% of the ready cash on which the area's economy has depended.

Chopped Up for Firewood

One great symbol of European showmanship, the Prater amusement park in Vienna, was located in the Russian zone. The giant ferris wheel, pictured in Orson Welles' "Third Man," was intact. So, too, was the Lilliputian railroad, perhaps the longest of its kind in the world. But the Prater at this moment is more ramshackle than the Russian zone generally. Freezing Viennese pillaged the park for kindling wood and the rebuilt rides, shows and cafes, though numerous, are cheap, ersatz and tawdry. Now that the Russians have gone, there is talk of classing up the park, providing new buildings, gates, etc. As the Prater presently stands, it's pretty cheesy, although well patronized by a fun-starved populace. The nearby Bridge of the Red Armies and the monuments erected by the Soviets, must, under the Austrian peace treaty, be preserved by the Austrians.

The 10-year lag in repairs, painting, demolition of ruins in the Russian zone is dramatic indeed, but should quickly improve. Baron Rothchild's old palace near the Belvedere is just now being cleared away. Viennese living in the former Russian zone have had to say goodbye to cheap chickens, cigarets, ballpoint pens and other Russian items which went free of Austrian taxes (big).

Everyone Makes Films

To the question, "What European countries produce motion pictures? the Swiss producer, Lazar Wechsler, in Zurich, answered: "It would make more sense to reverse the question and ask what European countries don't produce films." He then amused himself by naming Luxembourg, Andorra, San Marino and Lichtenstein.

Rome is undoubtedly the film center of Europe but there's been a lot of producing in and around Paris this summer. Austria gains one added film studio now that the Russians have marched out. Native film industries, as is well established by the regular news reports in VARIETY, exist in large measure because of one form or another of government subsidy. The proposed withdrawal of such subsidy by the West German authorities has "panicked" the German studios around Munich.

Munich, incidentally, is alive with commercial activity of all kinds, much more so than Vienna, and the central district film houses are jumping. The tourist eye takes note, however, that Vienna has given high priority to the restoration of its Statopera and Burgtheatre while Munich, which is strangely reminiscent of Detroit, with a little Buffalo thrown in, has made almost no effort to restore its opera, still a shameful shambles after 10 years.

War suffering and war damage remain, of course, easily noted features of the European theatrical landscape. Denmark, once an occupied country, finds its kroner worth about 14c, while neutral Sweden's kroner, once equal in value, is now "hard" around 23c. Translated into film terms, Swedish prosperity and 7,000,000 population can support about 2,500 cinemas, contrasting with hardly 400 cinemas in Denmark with 4,400,000 population. It is proverbial that in consequence of the war the Danes feel a little resentful and the Swedes a little guilty.

Theatre License as Payoff

Denmark's film producers are five in number. Each survives partly because it enjoys one of the rare and valuable franchises of a downtown firstrun. The Nordisk studio has the Palads, the Palladium and Saga studios theatres of like name, the Asa, the Kino and Flamingo, a very new company, the Triang. In return for their government—bestowed privileges, each studio must make three features a year—for a potential film-going public of perhaps 1,000,000. Danish films would require subtitles for export to Norway or Sweden and this expense considerably inhibits such export. Copenhagen was once a thriving film colony in the silent days and its product circulated freely throughout Europe and the world until dialog raised an impossible language barrier after 1925. On the Nordisk lot, over 40 years old, there is still preserved intact the dressing room of an old Danish film star, Palinder, the Clark Gable of his time and terrain.

As to Television

An important activity of the Danish film studios, as of film studios in many other continental countries, is the production of advertising shorts for theatre screens. Denmark, Sweden, France, Holland and Switzerland have also produced some telepix for use on American television. Europe's tv to date is chastely uncommercial, although it's moot whether taxes and fees alone can stand the gaff indefinitely. Switzerland, for one, has exhausted its original $4,000,000 subsidy for video and must decide to make another grant, or adopt some other system.

Continental Europe is only "competitive" in certain ways. Merchants in Zurich, for example, occasionally declare a 10% markdown but a true "bargain" of the kind American housewives watch for, and live for, is unknown. Europe's cartel thinking offers considerable resistance to American-tempo television, apart from aesthetic prejudice against advertising in the parlor, a prejudice the British are abandoning at this very moment.

'Subsidy' Not a Dirty Word

Artistically, subsidy is an honored, not a nasty, word. The legitimate theatre thrives in Paris because any new dramatist whose script is good enough to attract a reputable producer can count on 200,000 francs from the government. Opera, ballet and other forms of culture owe their considerable vigor to monies taken from the public treasury.

Hand in hand with the protection implicit in a policy of official subsidy, Europeans depend upon powerful professional guilds. The power of the Authors League equivalents in Britain, France, Austria and Denmark makes the American body seem weak indeed. This writer saw a representative of the Austrian ASCAP (AKM) catch a Viennese restaurant using music without passing out the required "tickets" to the diners. It couldn't have been more sinful if the cafe man had been caught watering the Viennese whip cream. In Denmark German-made jukeboxes are being held at bay until the operators make peace with and promise to pay performance fees to the Danish ASCAP. "We don't want jukeboxes moving in the way they did in America without taking care of the composers," was the explanation.

Tivoli, Excelsior!

Some jukeboxes were operating in remote corners of coin-machine parlors at the Tivoli Gardens in Copenhagen. It was arresting to hear American jazz, juiced up with Danish lyrics, and children standing around. Tivoli employs lots of live orchestras. Four or five of the main restaurants, a brace of night clubs within the park all use musicians. A famous, and artistically atrocious, statue memorializing the original musical conductor at the Nimb Restaurant, shows him making music for a swarm of swooning cherubs in heaven. Pop concerts are regularly scheduled at Tivoli, and nightly the Royal Symphony performs. Other orchestras are required for pantomime and acrobatic displays. Then there is the famous boys' band, dressed like the Royal Guards, who parade Saturdays and Sundays through the park. All in all it would be necessary to travel a long way indeed to find any one spot where so much live music was dispensed.

In another few years the land on which Tivoli stands reverts to the city of Copenhagen, but it is unthinkable that the city would not wish it continued just as it is. It is probably no exaggeration to call this the most remarkable amusement park in the world. There is a strange secrecy about who owns or dominates the control of Tivoli (the general managers are a man, Henning Seager, for business details, and a woman, Inge Lise Bock, for artistic supervision and booking) but the blending of fun and culture, gaiety and dignity, class restaurants cheek by jowl with the Danish equivalent of hamburger stands, is something not to be found elsewhere. Arbored walks, flowers in pots, illuminated ponds, lanterns in the foliage, hideaway nooks for picnicking and beer-drinking are tucked away. The midway is there, and lively, but it does not dominate. Ditto for jitterbugging, a real kick for American tourists. General admission to Tivoli is about 9c.

Tivoli is right across the street from the Copenhagen city hall. Undoubtedly it has a lot to do with making the firstrun film houses so prosperous for Tivoli brings people downtown. And Copenhagen, more than any European city seen by this writer, is supremely a downtown town and therefore a good show town. (Chicago should please note.) Within a few concentrated blocks of the Tivoli are half a dozen cinemas, a like number of cafes, many of the town's top dining establishments, all of the legit theatres and the auditorium of the famous Schumann Cirkus. For a country so small in population the moving picture, theatrical, cafe revue, musical and broadcasting activity much of it quite clever, is truly amazing. Add to this the high-quality symphony and ballet and the pretty good quality opera. In many ways Denmark symbolizes European showmanship at its most resourceful, making out of not very much. Oh, yes, the Danish girls are extremely charming.

LAZAR WECHSLER'S SEQUEL

'Heidi and Peter' Set For United Artists Distribution in U. S.

United Artists has acquired U.S. distribution rights to Lazar Wechsler's production of "Heidi" and Peter," lensed in Zurich, Switzerland. Wechsler will arrive in New York for conferences in October.

Two years ago UA released "Heidi," which was Wechsler's initial pic in the series based on the Johanna Spyri story of Alpine youngsters.

M-G, 20TH BOTH SEEK 'SUNSET KID' STORY

Hollywood, Sept. 27.

Metro and 20th both are negotiating for Henry Hathaway and Van Johnson's "Sunset Kid," mutually owned story property which they bought recently from Ben Hecht for major studio production.

Johnson would star, Hathaway direct.

IN DUCKING JAPAN'S 'CODE', U.S. FILM MEN ECHO EUROPE'S PEEVE VS. H'WOOD SEAL

Visit of Masaichi Nagata, big wheel in the Japanese film industry, to the United States has served to throw attention on the uncomfortable position of American companies in foreign affairs.

The Yanks have been refusing to submit their pictures to Japan's counterpart of Hollywood's Production Code. Their reasoning is that Nippon film men, who administer their own set of standards, might bar important U. S. pictures from Japan and permit entry, via their seal of endorsement, for only product that would not be too competitive with native features.

Like the Production Code, the Jap Code of Ethics is voluntary—producers and distributors are under no compulsion to submit their films to it. But Nagata made the point that the Yanks' disinclination to go along with the Nip operation is cueing local Jap prefectures to setting up official censorship. This form of blue-penciling would be avoided, said Nagata, if the Americans reverse their position.

Now here's the rub. There have been non-U. S. producers beefing that the Hollywood Production Code has the effect of denying them access to the U. S. market. They take substantially the same position that the Americans are taking in Japan. The Americans, of course, insist there's no such market roadblock for the foreigners such as they're faced with in Japan.

There's a chance the Yanks, as members of the Motion Picture Export Assn., might now do an about-face concerning the Tokyo Code. Nagata, at an MPEA meeting in N. Y. last week, said it might be well if the Jap Code were supervised by non-film business men and he'll make an effort toward such a switch. If this comes to be, it's seen as a strong likelihood that the U. S. companies would indeed submit their films to the operation.

Oughta Visit N.Y.

Metro production execs apparently don't come to N. Y. often enough. Result: A blooper.

In "It's Always Fair Weather," cab scene has Fifth Ave. traffic as a backdrop. The date is 1955, but the street's full of lumbering, double-decker buses.

It's a busy scene, but there's one thing wrong with it — those double-deckers haven't been around for quite a few years.

JUNKET TO CHICAGO

100 Press Reps Flown In For 'Desperate Hours'

Chicago, Sept. 27.

Paramount played host to some 100 midwestern newspaper amusement writers and editors here last week. Occasion was a screening of Paramount's "Desperate Hours." Visitors were flown in from Cincinnati, Detroit, Cleveland, Kansas City, Omaha and other key midwest towns and were put up at the Palmer House.

Paramount footed the bill for their one day stay here; the screening was held at the State-Lake theatre, Loop first-runner, Thursday evening (22) and was preceded by a buffet dinner and followed by a press reception at the Palmer House. Said by some to be Paramount's entry in the Academy Award stakes, film's screening brought top Paramount brass to Chicago to host the press party. Production chief Don Hartman, director of exploitation Herb Steinberg, and advertising veepee Jerry Pickman were on hand as well as Joseph Hayes, author of the book on which the pic is based.

The Tall Men
(C'SCOPE—COLOR)

Clark Gable and Jane Russell in a big-scale western made to order for the wide screen. Shapes as a sock b.o. contender.

20th-Fox release of a William A. Bacher-William B. Hawks production. Stars Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell; features Juan Garcia, Harry Shannon, Emilie Meyer, Stevan Darrell. Directed by Raoul Walsh. Screenplay, Sydney Boehm and Frank Nugent from the Clay Fisher novel; camera (De Luxe Color), Leo Tover; editor, Louis Loeffler; songs by Ken Darby and Jose Lopez Alaves; music, Victor Young; special effects, Ray Kellogg. Previewed in N.Y., Sept. 21, '55. Running time, 122 MINS.

Ben Allison	Clark Gable
Nella Turner	Jane Russell
Nathan Stark	Robert Ryan
Clint Allison	Cameron Mitchell
Luis	Juan Garcia
Sam	Harry Shannon
Chickasaw	Emile Meyer
Colonel	Stevan Darrell
Gus	Will Wright
Wrangler	Robert Adler
Cowboy	J. Lewis Smith
Emigrant Man	Russell Simpson
Emigrant Women	Mae Marsh, Gertrude Graner
Miner	Tom Wilson
Stable Owner	Tom Fadden
Hotel Clerk	Dan White
Maria	Argentina Brunetti
Mrs. Robbins	Doris Kemper
Salesman	Carl Harbaugh
Stagecoach Driver	Post Park

They must have had "The Tall Men" in mind when they invented CinemaScope. It's a big, robust western that fills the wide screen with a succession of panoramic scenes of often incredible beauty. And Clark Gable and Jane Russell make on attractive team as well as a hot combo for the marquees.

Although the accent on visual values is at times allowed to come in the way of the none-too-solid story taken from the Clay Fisher novel, "Tall Men" nevertheless has just about everything the boxoffice could expect from a western. Action flares at regular intervals; there's romance and there are songs; there's a huge cattle drive and a thundering stampede, and—last but by no means least—there's the personality of Gable.

This is the Gable of old in a role that's straight up his alley—rough, tough, quick on the draw and yet with all the "right" instincts. The vet actor seems to enjoy himself thoroughly and he is equally at ease in the saddle as in his swap-a-quip dialog with Miss Russell which comes off well, frequently with the desired rib-tickling effects.

There's probably no use quibbling about Miss Russell. Teaming her with Gable assured producers William A. Bacher and William B. Hawks of combustion almost regardless of what she does or how she does it. She goes through most of the film taunting both Gable and Robert Ryan, showing off what's she got in some very provocative dresses, singing a couple of pleasant songs and rolling and unrolling her stockings. Since this pre-occupation with dressing and undressing is easy on the eyes, and may well be what the customers expect, it's probably only fair to assume that her pancake-flat acting is a secondary consideration. She does show a sense of comedy in a couple of scenes and the pic benefits from it.

Star of this show is the camera, and here lenser Leo Tover and director Raoul Walsh have outdone themselves. Never his CinemaScope looked so lovely before. In scene after scene, whether in the great shots of the men riding through a blinding blizzard, or the cattle crossing a stream, or the thunderous stampede, the camera captures the full beauty of the western country and captures the action in pulse-quickening excitement. De Luxe color is perfect and adds immeasurably to the film's value. If "Tall Men" rates among the top westerns, Tover's contribution is largely responsible for putting it there.

Story has brothers Gable and Cameron Mitchell, vets of Quantrell's Guerillas, riding into Montana where they hold up Ryan. He talks them into working for him and they become partners in a venture that calls for them to drive a large herd of cattle from Texas to Montana. On the way south, the trio runs into Miss Russell, and Gable saves her from an Indian attack. Romance blooms, but they quarrel and Miss Russell attaches herself to the wealthy Ryan. Eventually, she accompanies the trio on the cattle drive, survives another Indian attack and finds her way back to Gable.

There are many exciting scenes for the action fans, including an unusual shootin' "duel" between Gable and Mitchell. Director Walsh is an old hand at this sort of thing and "Tall Men" carries all the earmarks of a b.o. smasheroo. Certainly, they can't make the westerns any bigger than this. Stampede, started deliberately by Gable to foil the Indians, makes for breathtaking effects.

Supporting cast is fine down the line. Ryan as the pompous financier etches a convincing portrait down to the climax when he tries to outwit Gable but is in turn outwitted himself. Mitchell as the hot-headed brother has plenty of spunk and turns in a solid performance even though his character isn't satisfactorily explained; Juan Garcia as Luis, Gable's loyal Mexican friend, is colorful as the leader of the crew recruited by Gable for the drive.

Ken Darby wrote "Tall Men" for the film, and it's the kind of folksy ditty that could catch on. Miss Russell does nicely by it, too. Other song is "Cancion Mixteca," penned by Jose Lopez Alaves. Script by Sydney Boehm and Frank Nugent is tailor-made for Gable even though the dialog is like an echo from a hundred other westerns and only occasionally takes on stature of its own. Miss Russell's lines particularly are at times hard to take. Still, this isn't going to bother the western fans. They're sure to get their money's worth and more out of this ambitious and well-produced film. *Hift.*

Count Three and Pray
(C'SCOPE—COLOR)

Post-Civil War yarn rates as fair entry for general situations. Moderate b.o. outlook.

Columbia release of Copa production (produced by Ted Richmond). Stars Van Heflin. Features Joanne Woodward, Raymond Burr, Phil Carey, Allison Hayes. Directed by George Sherman, Screenplay, Herb Meadow; camera, Burnett Guffey; editor, William A. Lyon; music, George Duning. Previewed in N. Y., Sept. 15, '55. Running time, 102 MINS.

Luke Fargo	Van Heflin
Lissy	Joanne Woodward
Albert Loomis	Phil Carey
Yancey Huggins	Raymond Burr
Georgina Decrais	Alison Hayes
Floyd Miller	Myron Healey
Matty	Nancy Kulp
Swallow	James Griffith
Big	Richard Webb
Mrs. Decrais	Kathryn Givney
Bishop	Robert Burton
Blossus	Vince Townsend
Charlie Vancouver	John Cason
Selma	Jean Willes
Mrs. Swallow	Adrienne Marden
Jake	Steve Raines
Corey	Jimmy Hawkins
Lilly Mae	Juney Ellis

The post-Civil War South serves as the setting for this uneven Copa production (Ted Richmond and Tyrone Power). Herb Meadow's rambling script attempts to accomplish too much in detailing the conflicts of the post-war rehabilitation of a devastated town. It notes the decay of the southern aristocracy, the rise of the "white trash" in the changing social order, and the bittnerness toward a fellow townsman who fought for the "North "because he saw things the other way." These are only side issues to the basic yarn of a hell-raiser turned parson's effort to rebuild the town's church—in the face of strong opposition.

Since these situations lend themselves to violent differences, there's sufficient fisticuffs in the 102-minute CinemaScope-Technicolor film to satisfy the demands of the action market. Picture shapes as a fair entry for general situations. Van Heflin is the only name that will mean anything on the marquee.

Romance is introduced via Joanne Woodward, seen as a ragged, hill girl who has survived like a wild animal in the wake of the war. This bit borders on the cliche, since it's obvious that this unkempt, unwashed femme, thought to be a 14-year-old, would turn out to be an attractive 18-year-old once she cleaned up and donned woman's clothes. And there's the prostie with the heart of gold who comes to the help of her former client in his new role of a parson.

Heflin is the post-Civil War Don Camillo. Like the doughty priest, in the recent Italo import played by Fernandel, he is also handy with his fists, weapons he reluctantly uses in his efforts to be "a sure-enough preacher of the Gospel." He returns from the war, during which he fought for the North, a thoroughly reformed individual determined to make up for his years of woman-chasing, horse-racing, and liquor-drinking. He succeeds in rebuilding the church—overcomes the bitterness toward his defection to the North, defeats his enemies, wins acceptance as the parson, and walks off with Miss Woodward as his bride.

There's enough material in Meadow's screenplay for several pictures about the post-Civil War South. Thrown together, however, into one effort has diluted the overall effect. The story of the changing social order might have served as a theme by itself. Raymond Burr is appropriately villainous as the storekeeper who represents the new power of the town. Allison Hayes is seen in the familiar portrayal of a high-spirited gal who cannot accept the end of her aristocratic position.

Performances, on the whole, meet the demands of the film. Heflin is tough, fearless, and pious. Miss Woodward is defensively ornery. Phil Carey, as a horse fancier; Jean Willes, as the prostie, and Myron Healey, Nancy Kulp, James Griffith, Richard Webb, Kathryn Givny, and Robert Burton as assorted friends, enemies, and townspeople are seen in stereotyped roles.

George Sherman's direction is best in the action moments which are excitingly presented. Burnett Guffey's CinemaScope lensing as well as the other technical aspects are on the plus side. *Holl.*

Tennessee's Partner
(SUPERSCOPE—COLOR)

Good frontier meller with John Payne-Ronald Reagan-Rhonda Fleming.

RKO release of Benedict Bogeaus production. Stars John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray; features Anthony Caruso, Morris Ankrum. Directed by Allan Dwan. Screenplay, Milton Krims and D. D. Beauchamp from story by Bret Harte; camera (Eastman Color), John Alton; editor, James Leicester; music, Louis Forbes. Tradeshown N.Y. Sept. 23, '55. Running time, 87 MINS.

Tennessee	John Payne
Cowpoke	Ronald Reagan
The Duchess	Rhonda Fleming
Goldie	Coleen Gray
Turner	Anthony Caruso
The Judge	Morris Ankrum
Grubstake	Chubby Johnson
The Sheriff	Leo Gordon

Bret Harte stories have provided a veritable fount of material for westerns and mellers dealing with America's pioneering days. This source is again tapped by producer Benedict Bogeaus for "Tennessee's Partner" which emerges as one of his better films. He has marquee insurance in John Payne-Ronald Reagan-Rhonda Fleming, and there's a generous mixture of sex, suspense and six guns, all of which should add up to comfortable grosses in the general market.

The Milton Krims-D. D. Beauchamp screenplay from a Harte story, located in a California gold rush boomtown, nicely captures the lusty flavor and atmosphere of the era. Characters and situations are familiar but director Allan Dwan moves things along at a brisk pace. Of further assistance are the authentic appearing frontier sets and period costumes which cameraman John Alton ably catches in Eastman Color via Tushinsky widescreen Superscope. (Print is by Technicolor).

Payne, an old hand at such roles, is partnered with Miss Fleming in operating the town's top entertainment emporium. A gambler, he's a slick man not only with cards but with Colts. His proficiency with the latter is frequently put to use in quieting disgruntled players who've fallen victim to his playing skill. Likewise, Miss Fleming is equally adept at guiding her femme entertainers who romp about the rococo spot in eyefilling dress.

There's ample drama in what transpires within the funmaking establishment but the action gets an extra lift via arrival of cowpuncher Ronald Reagan. He aims to wed Miss Gray, known to Payne as a scheming trollop. Before Reagan is aware of the true situation, he cuffs the gambler about unmercifully. However, a Damon & Pythias relationship arises out of this. It ends when Reagan is shot down by a claim jumper who has attempted to frame Payne for the murder of a prospector. It goes without saying that Payne wins Miss Fleming at the finale.

Payne registers handily as the gambler, Reagan scores as his two-fisted, hard fighting friend while Miss Fleming is more than decorative as proprietress of a frontier pleasure palace. Miss Gray is well cast as an unscrupulous gal who tried to shake down Reagan, Anthony Caruso etches a solid portrayal as the heavy, Chubby Johnson rates mention as the slain prospector and Leo Gordon is good as the sheriff. Art direction of Van Nest Polglase is impressive as is the Louis Forbes musical score. Gilb.

The Treasure of Pancho Villa
(COLOR)

Outdoor actioner located and lensed in Mexico; fair entertainment, moderate b.o. prospects.

Hollywood, Sept. 27.

RKO release of Edmund Grainger production. Stars Rory Calhoun, Shelley Winters, Gilbert Roland; features Joseph Calleia, Fanny Schiller, Carlos Mosquiz, Tony Carvajal, Pasquel Pena. Directed by George Sherman. Screenplay, Niven Busch; story, J. Robert Bren, Gladys Atwater; camera (Technicolor), William Snyder; editor, Harry Marker; music, Leith Stevens. Previewed Sept. 23, '55. Running time, 96 MINS.

Tom Bryan	Rory Calhoun
Ruth Harris	Shelley Winters
Juan Castro	Gilbert Roland
Pablo Morales	Joseph Calleia
Commandant	Carlos Mosquiz
Laria Morales	Fanny Schiller
Farolito	Tony Carvajal
Ricardo	Pasquel Pena'

Mexico and its revolutionary days background this action-adventure entry. Located and lensed below the border, "The Treasure of Pancho Villa" comes off with a fair amount of success as an outdoor subject. It should hit a moderate b.o. pace as a bill-topper in the regular dual market.

Familiar names of Rory Calhoun, Shelley Winters and Gilbert Roland carry the star spots in the Edmund Grainger production. The two males handle their action chores well, but Miss Winters seems miscast. Neither does her role have as much definition in the writing as those of her co-stars. Grainger's helming gets a good Latin flavor into the picture, but he allows some story pretentions to embellish the plot unnecessarily, resulting in the footage running overlong for the release bracket into which the film falls.

After George Sherman's direction gets by, the story and talk-slowed first portion of the footage, he whips up some rugged action, a number of the scenes having enough exciting punch to compensate somewhat for the literary lags in the script by Niven Busch from a story by J. Robert Bren and Gladys Atwater.

Plot opens with Calhoun and Roland making a last stand against Federal troops that have followed them to recover a treasure in gold being taken to Villa to refinance the revolution. As the pair awaits the end, story flashes back to show the events leading up to the climax, detailing how Calhoun, a mercenary, joined the venture because he wanted the gold. First portion of the flashback, showing a prior gold-for-Villa raid pulled by Calhoun, only slows the actual story start and spills unnecessary blood. As the Federals close in, Roland is killed and Calhun dynamites the mountain, burying gold and troops, and then heads off for further adventure.

Miss Winters is in the story as the daughter of an American mining engineer whom the Villistas are trying to get to Tampico and safety. Joseph Calleia is good as a greedy Villista who tries to take the gold for himself. Fanny Schiller, as his wife, also is excellent, as are Carlos Mosquiz, Federal commandant, Tony Carvajal and Pasquel Pena. The SuperScope lensing by William Snyder gives pictorial values to the footage and Leith Stevens' score has the proper Latin mood. *Brog.*

Strangers

Ingrid Bergman and George Sanders for the marquee. But otherwise a plodding feature from Italy.

Fine Arts Films release of a Roberto Rosselini production. Stars Ingrid Bergman, George Sanders. Features Mario Mauhan, Ann Proctemer, Paul Muller, Leslie Daniels, Natalia Rai, Jackie Frost. Director, screenplay, Rosselini; original story, Vitaliano Brancati, Rosselini; camera, Enro Sarafin; editor, Jolanda Bonvenriti; music, Renro Rosselini. Reviewed at Egyptian Theatre, Hollywood, Calif., Sept. 1, 1955. Running time, 80 MINS.

Hollywood, Sept. 20.

This Roberto Rosselini production starring Ingrid Bergman is the story of two people no longer in love who have become strangers to one another after eight years of marriage. Without any particular plot other than to have them fall in love again in the fadeout, Italian import is dull and plodding fare and will have little appeal here, although the name of Miss Bergman, who co-stars with George Sanders, should have exploitational lure.

Rosselini achieves a feeling of reality in the relationship of the couple, but otherwise his direction shows little distinction and he's faced with hackneyed dialog badly dubbed. Lensed partly in Naples, some of the street scenes are interesting, but these are only flashes. Spectator must wait for the femme star, for no apparent reason, to wander through four museums and ruins, which tends to slow even the meandering pace previously established.

Story thread picks up the couple, English, arriving in Naples to see about selling a villa left Sanders by an uncle. The tension that's been mounting between them biulds here to a climax, when they decide to get a divorce, but during a street religious ceremony which halts their passage en route back from visiting Pompeii they find each other.

Sanders is suavely restrained and Miss Bergman, although poorly photographed nonetheless lends charm to an indefinite role. Good support is lent by Marie Mauhan, Anna Proctemer and Paul Muller. Rosselini used an entirely Italian crew of technicians. *Whit.*

Lady Godiva
(COLOR)

Maureen O'Hara in a mild, costumed actioner. For general dual market.

Hollywood, Sept. 13.

Universal release of Robert Arthur production. Stars Maureen O'Hara, George Nader, Victor McLaglen, Rex Reason; features Torin Thatcher, Eduard Franz, Leslie Bradley, Henry Brandon, Arthur Shields, Robert Warwick. Directed by Arthur Lubin. Screenplay, Oscar Brodney, Harry Ruskin; story by Brodney; camera (Technicolor), Carl Guthrie; editor, Paul Weatherwax; music supervision, Joseph Gershenson. Previewed Sept. 1, '55. Running time, 89 MINS.

Godiva	Maureen O'Hara
Leofric	George Nader
Grinald	Victor McLaglen
Harold	Rex Reason
Godwin	Torin Thatcher
Edward	Eduard Franz
Eustace	Leslie Bradley
Bejac	Henry Brandon
Innkeeper	Arthur Shields
Humbert	Robert Warwick
Thorold	A. E. Gould-Porter
Pendar	Grant Withers
Prior	Antony Eustrel
Abbess	Kathryn Givney
Oswin	Sim Iness
William	Thayer Roberts

This program swashbuckler is pegged on the celebrated ride of the Coventry gentlewoman. That's excuse enough for the costumer, but its release purpose in the general dual market would have been better served with more action than is found in the 89 minutes of footage. However, Universal has found this type of film subject usually profitable. So, with Maureen O'Hara gracing the title role, "Lady Godiva" should garner a fair amount of trade in the situations at which it is aimed.

Slow direction by Arthur Lubin and a wordy script with characters

Capsule Foreign Film Reviews

Venice, Sept. 20.

Le Amiche (The Girl Friends) (ITALIAN). Titanus release of Trionfalcine production. Stars Eleonora Rossi Drago, Valentina Cortese, Gabriele Ferzetti, Franco Fabrizi, Yvonne Fourneaux, Madeleine Fischer, Anna Maria Pancani. Directed by Michelangelo Antonioni. Screenplay, Suso Cecchi D'Amico, Alba De Cespedes, Antonioni; camera, Gianni de Vennanzio, music, Giovanni Fusco. At Film Festival. Running time, 105 MINS.

Pic, a social document done in semi-clinical analytical style, is one of those major but common paradoxes—a major prizewinner which has only modest b.o. potentialities. In this case, much of the limitations are in the intimately local dialogue and styling of the action, which hamper its export possibilities. Names will help, along with offbeat aspects and the fest kudo.

Film weaves the tales of several women and their men, generally spun about the framework of the opening of a dress shop in Turin. Marital and extra-marital relationships are revealed as the assorted groups of males and females are formed. Frustrated love drives one girl to suicide, another back to her hometown while another returns to her husband. Dialogue is sharp and action picks up after a slow, introductory series of sequences.

Thesping is fine, with newcomers Madeleine Fischer and Anna Maria Pancani often stealing the show from such vets as Eleanora Rossi Drago and Valentina Cortese. Maria Gambarelli, ex-Met prima ballerina, does a fine job as head of the dressmaking establishment in her first serious thesping assignment. Technical credits are fine, topped by a truly standout musical accompaniment by Giovanni Fusco. *Hawk.*

Venice, Sept. 20.

Gli Sbandati (The Disbanded) (ITALIAN). Titanus release of C.V.C. production. Stars Lucia Bose, Jean Pierre Mocky, Isa Miranda, Gollarda Sapienza, Leonardo Botta, Giullo Paradisi, Yvy Nicholson, Marco Guglielmi, Franco Lantieri. Directed by Francesco Maselli. Screenplay, Francesco Maselli, Prando Visconti, Aggeo Savoli; camera, Gianni di Venanzio; music, Giovanni Fusco. At Film Festival. Running time, 90 MINS.

Wartime resistance story and downbeat handling are against this item, which nevertheless should appeal to lovers of Italo film realism. Good possibilities in some European countries although this is more of a prestige item than a moneymaker. Story, which involves some city boys in countryside partisan warfare as well as young love, is well told by young director Francesco Maselli. It's his first directorial job on features.

Lucia Bose is standout in her role of a poor girl, bombed out of her city dwelling, who falls for the adolescent owner of the country house in which she's put up during hostilities. It's her best performance to date. Jean Pierre Mocky, Antonio De Teffe, Goliarda Sapienza and Isa Miranda are all fine in their character drawings while the script, after a slow start, picks up pace until it ends in a gripping finale unequaled since the days of "Open City." Most of all, this shows that Italians are still able to experiment with film, and that their artistically, realistic strain has not yet exhausted itself.

Hawk.

that never quite come alive are the chief drawbacks to the Robert Arthur production. Otherwise, it has the look of a period piece, locallied in early England when the Normans were scheming to take over from the Saxons.

That bareback ride by the lady is a titillating tidbit held out until near the end of the footage. Before it's offered she becomes the bride of Saxon nobleman George Nader, who thus thwarts a plan for him to make a Norman marriage of state, and finds herself caught up in court intrigue and personal ambitions of the Norman advisors to King Edward. In the end, with the ride making the point of Saxon loyalty, she, as much as her husband, is responsible for opening the eyes of the king to the poor advice he is being given.

The trouping demanded by the Oscar Brodney and Harry Ruskin script is more or less stock, but Miss O'Hara manages to put enough extra into her character to stir interest. Nader has few opportunities to show to advantage. Others more prominently involved in the playoff are Victor McLaglen, one of a trio of pluguglies on Lady Godiva's side; Rex Reason, up for a bid to the throne; Torin Thatcher, his father; Eduard Franz, the king, and Leslie Bradley and Henry Brandon, chief schemers.

The Technicolor tints are well handled in the lensing by Carl Guthrie, while editing, art direction, settings and costumes come off okay in the overall setup.

Brog.

King Dinosaur

Science - fiction exploitationer for smaller houses only.

Hollywood, Sept. 23.

Lippert release of an Al Zimbalist-Bert I. Gordon production. Stars Bill Bryant, Wanda Curtis; features Douglas Henderson, Patti Gallagher. Directed by Gordon. Screenplay, Tom Gries; camera, Gordon Avil; editors, John Bushelman, Jack Cornall; music, Mischa Terr. Reviewed Sept. 21, '55. Running time, 59 MINS.

Dr. Ralph Martin ..... Bill Bryant
Dr. Patricia Bennett ..... Wanda Curtis
Richard Gordon ..... Douglas Henderson
Nora Pierce ..... Patti Gallagher

"King Dinosaur" is a mild science-fiction yarn okay for smaller double billing. Lacking any known names, it must depend for draw on exploitational value accruing to a King Dinosaur which scientists find on a planet they reach via rocket ship and which very nearly destroys them.

Produced by Al Zimbalist and Bert I. Gordon, the Tom Gries screenplay has little new to offer. A full 15 minutes is devoted to a slow preparation of the flight to a new planet which has moved into the earth's galaxy, and it's not until the ship lands in terrain very similar to the earth that there's any action. Interest here dwells mostly on the scientists' efforts to escape from monsters. (Process work is well done.) Film draws heavily on stock footage, ending with an atomic explosion set off by scientists to save them from the dinosaur.

Acting demands are few, with Bill Bryant and Wanda Curtis okay as stars and Douglas Henderson and Patti Gallagher handling featured roles adequatically. Gordon, who also directs, helms as well as script will permit. Music by Mischa Terr strikes the proper mood for a film of this sort.

Whit.

Fort Yuma

(COLOR)

Another cavalry versus Indians programmer.

Hollywood, Sept. 27.

United Artists release of Aubrey Schenck-Howard W. Koch (Bel-Air) production. Stars Peter Graves, Joan Vohs, John Hudson. Joan Taylor; features Addison Richards, William (Bill) Phillips, James Lilburn. Abel Fernandez. Directed by Lesley Selander. Story and screenplay, Danny Arnold; camera (Technicolor), Gordon Avil; editor, John F. Schreyer; music, Paul Dunlap. Previewed Sept. 23, '55. Running time, 78 MINS.

Lt. Ben Keegan ..... Peter Graves
Melanie Crowne ..... Joan Vohs
Sgt. Jonas ..... John Hudson
Francesca ..... Joan Taylor
General Crooke ..... Addison Richards
Sgt. Halleck ..... Wm. Phillips
Corp. Taylor ..... James Lilburn
Mangas ..... Abel Fernandez

The cavalry and the Indians fight it out for fair entertainment results in "Fort Yuma," an actioner that will serve the requirements of the general outdoor market.

Turned out by Aubrey Schenck and Howard W. Koch for United Artists release, the Bel-Air production was lensed in Technicolor on location in Utah, resulting in scenic values that help dress up the routine screen story scripted by Danny Arnold. Film is developed along regulation lines under Lesley Selander's direction, with the pacing in the first half on the slow side, but gathering momentum in the latter portion.

Story kicks off with an Apache chief being killed as he comes to Fort Yuma to sign a peace treaty. His son, the new chief, vows to wipe out the fort. Planning to dress his braves as soldiers, the chief starts attacking a supply column, enroute to the fort, to steal uniforms and equipment. The scheme nearly comes off, but three survivors get a warning through in time and it's the Indians who are wiped out at the finale.

Script puts a lot of embroidery on the basic plot line but the characters never develop into real people, although competently performed within the limits of the writing. Peter Graves plays an Indian-hating officer in charge of the supply column. Despite his contempt of the redskins, he's in love with Joan Taylor, Indian beauty whose Apache brother, John Hudson, is scout for the detachment. Joan Vohs is the fourth star, seen as a missionary accompanying the column to Fort Yuma where she plans to teach. William Phillips and James Lilburn are troopers, and Abel Fernandez is the warring young Apache chief.

Gordon Avil's photography, the score by Paul Dunlap and editing by John F. Schreyer top the list of the behind-camera credits.

Brog.

Les Heros Sont Fatigues

(Heroes Are Tired)

(FRENCH)

Venice, Sept. 20.

Pathe release of Cila-Terra Films production. Stars Yves Montand, Maria Felix; features Curt Jurgens. Directed by Yves Ciampi. Screenplay, J. L. Bost, Ciampi from novel by Christine Garnier; camera, Henri Alekan; editor, Roger Dwyre; music, Louigy. At Venice Film Festival. Running time, 105 MINS.

Michel ..... Yves Montand
Manuella ..... Maria Felix
Francois ..... Jean Servais
Villeterre ..... Gerard Coury
Nina ..... Elizabeth Manet
Wolf ..... Curt Jurgens
Herman ..... Gert Froebe
Pepe ..... Manolo Mantez
Rudi ..... Rudi Castell

Film concerns a group of white dereliets planted in the Negro republic of Liberia in Africa. To the seething movement and tomtoms is reenacted a melodramatic opus about an ex-pilot who tries to unload a bundle of hot diamonds he has picked up after his plane crashed. Atmosphere is rarely convincing in this, and the few moments of jolting brutality are gratuitous. Main attraction of this pic for U. S. market is its locale, and even so mostly for art houses. Name value is Maria Felix.

Assorted characters are a French collaborator and his sensual wife, now the mistress of a local Negro; a German refugee, a Frenchman married to the daughter of a leading politico, the pilot hero and the man, also an ex-pilot, who is charged with recovering the diamonds.

Acting of the stars, Yves Montand and Miss Felix, is primarily expressionless and wooden although the lafter scores via her pulchritude. Main acting laurels are thefted by German actor Curt Jurgens, who impresses as the agent who decides to go straight. It is primarily an exploitation pic which will have to stand on that plus some volatile sex scenes. Lensing is fine as is editing and general production aspects.

Mosk.

Amici Per la Pelle

(Friends for Life)

(ITALIAN)

Venice, Sept. 20.

Unset release of a CINES Production. Stars Geronimo Meynier, Andrea Scire, Luigi Tosi, Vera Carmi. Directed by Franco Rossi. Screenplay, Benvenuti, De Bernardi, Giagni, Guerra, Rossi, from story by Rossi, Guerra, DeBernardi, Ottavio Alessi; camera, Gabor Pogany; music, Nino Rota; editor, Otello Colangell. At Venice Film Festival. Running time, 95 MINS.

Mario ..... Geronimo Meynier
Franco ..... Andrea Scire
Mario's Father ..... Luigi Tosi
Mario's Mother ..... Vera Carmi
Franco's Father ..... Carlo Tamberlani
Prof. Martinelli ..... Paolo Ferrara
English Prof. ..... Marcella Rovena

Made for children, but thoroughly enjoyable to adults as well, "Amici" is one of the best moppet items to come along in some time. It should do very well locally and in Europe, espccially via word-of-mouth. It has U.S. possibilities.

Pic is practically a two-man show as it sketches the increasing friendship of two schoolboys, Franco and Mario, through various youthful adventures. This friendship is interrupted when Mario lets the whole class in on one of those vital childhood secrets, but in one of two filmed endings to pic, kids wake up and the ending is happy. Version shown here at festival has one kid leaving by plane before his friend can make up with him for downbeat effect. Moppet psychology is unerringly accurate and one of film's many strong points. Acting by Geronimo Meynier and Andrea Scire is standout, with both registering winning performances in their first screen roles.

Technically, the production is high quality. Gabor Pogany's lensing is up to his usual high standard, and other credits assist in making this a success.

Hawk.

Marciano-Moore Film

Having been provided with the ingredients by Rocky Marciano and Archie Moore, United Artists has in its possession 20 minutes of exciting footage of last week's heavyweight championship fight. It's axiomatic that fight pictures are as good as the clash and since the fray at the Yankee Stadium, N.Y., Wednesday (21) is considered one of the best in recent fisticuffency, the film covcrage emerges as a colorful, action-loaded report.

The pre and post-fight publicity the event received should provide UA with a considerable market for the two-reeler, especially since the fight was barred from home tv and hit only 92 cities via closed-circuit. It provides the theatre audienee with an excellent ringside seat, communicating all the thrills of the actual bout.

The entire nine rounds are shown, although the ones with less action are cut down. The knockdowns and the final kayo arc graphically presented in slow motion. Jimmy Powers' narrative is short and to the point, with the action telling its own story without excess verbiage.

UA has 600 prints of the film in release, with many of them reaching key theatres last Friday (23). Initial bookings are matching the pace of the Marciano - Ezzard Charles fights, which played in more than 5,000 theatres in the U.S. and Canada. Plans have been set to distribute additional prints of the current footage if the demand exceeds present availabilities.

Leslie Winik produced the film for the International Boxing Club.

Holl.

Geordie

(BRITISH—COLOR)

Scottish highlands provide magnificent backgrounds for simple yarn of frail boy who grows up to be Olympics champion; geared for hefty grosses here and should appeal to U.S. arty theatre trade.

London, Sept. 20.

British Lion release of Launder and Gilliat production. Stars Alastair Sim, Bill Travers; features Brian Reece, Raymond Huntley, Miles Malleson, Jack Radcliffe, Francis de Wolff, Norah Gorsen. Directed by Frank Launder. Screenplay by Sidney Gilliat and Launder from novel by David Walker; camera, Wilkie Cooper; editor, Thelma Connell; music, William Alwyn. At Plaza Theatre, London. Running time, 99 MINS.

The Laird ..... Alastair Sim
Geordie ..... Bill Travers
Jean Donaldson ..... Norah Gorsen
Geordie's Mother ..... Molly Urquhart
Henry Samson ..... Francis de Wolff
Reverend McNab ..... Jack Radcliffe
Harley ..... Brian Reece
Rawlins ..... Raymond Huntley
Lord Paunceton ..... Miles Malleson
Geordie's Father ..... Jameson Clarke
Helga ..... Doris Goddard
Postman ..... Stanley Baxter
Schoolmaster ..... Duncan Macrae
Young Geordie ..... Paul Young
Young Jean ..... Anna Ferguson
Laird's Housekeeper ..... Margaret Boyd
Guard ..... Alex McCrindle

With its rich, colorful Scottish Highlands background and the simple charm of its story, "Geordie" is essentially a British pieture in content and treatment. Yet it has that quality which will give it its wider appeal, making it a sock attraction for the domestic market and possibly a lively entry for the U.S. art houses despite its inadequate marquee values.

Picture is another fine example of the teamwork of Launder and Gilliat. Admittedly, the film has its weaknesses and judicious scissoring would heighten the tempo. But the very naivete of the principal characters gives the subject the necessary warm human values and right degree of sentiment. The duo share most of the technical credits (as always) this time Launder gets billing for the direction. Their experienced touch is clearly in evidence.

The "Geordie" of the title is the wee son of a Scottish gamekeeper who is always being kidded by the other youngsters because of his size. He might have stayed that way, too, had he not seen an ad for a physical culture course, promising added inches and powerful muscle development. Geordie, a conscientious pupil, grows into strapping manhood, making himself a bit of a bore with his boyhood sweetheart, but developing in strength to be the champion hammer thrower at the Highland Games and being selected to represent Britain in the Olympic Games at Melbourne.

A foreword to the film explains that the story is set in the "past and present, with a wee glimpse into the future." The past and present, of course, refer to the development of Geordie from boyhood to manhood, and the peep into the future are the scenes at next year's Olympics, when the hero sets a new world record.

The appealing performance of Paul Young as young Geordie is in sharp contrast to the dour, obsessed character, as played by Bill Travers, an impressive newcomer to stardom. Alastair Sim turns in a characteristically rich study as the laird white Norah Gorsen, in her screen debut, is a radiant looker with a natural aptitude for acting although occasionally beaten by the Scottish accent. She plays the long suffering girl friend with feeling.

There's nothing subtle about the overtures made by Doris Goddard, a fellow competitor in the Olympics, who starts her big pitch as soon as the liner sails for Australia. Brian Reece, Raymond Huntley and Miles Malleson are prominent in the supporting east who fill minor parts with distinction.

All-round technical stanards are commendable. Wilkie Cooper handles his Technicolor cameras with skill; Norman Arnold's set designs match the natural Scottish scene ry; and William Alwyn's background music is attractive.

Myro.

Man of the Moment

(BRITISH)

Norman Wisdom stars in slapstick British comedy; smash b.o. potentialities in home market, but negligible export appeal.

London, Sept. 20.

J. Arthur Rank production and release. Stars Norman Wisdom; features Lana Morris, Belinda Lee, Jerry Desmonde. Directed by John Paddy Carstairs. Screenplay, Vernon Sylvaine, John Paddy Carstairs; camera, Jack Cox; editor, John Shirley; music, Philip Green; with "Dream For Sale" by Arthur Groves, Peter Carroll; "Beware" by Norman Wisdom, "Yodelee Yodelay" and "Man of the Moment" by Jack Fishman (sung by the Beverley Sisters). At Odeon, Leicester Square, London. Running time, 95 MINS.

Norman ..... Norman Wisdom
Penny ..... Lana Morris
Sonia ..... Belinda Lee
Jackson ..... Jerry Desmonde
Toki ..... Karel Stepanek
British Delegate ..... Garry Marsh
Sir Horace ..... Evelyn Roberts
Queen of Tawaki ..... Violet Farebrother
Swiss Tailor ..... Martin Miller
Day Lift Man ..... Eugene Deckers
Mitchell ..... Hugh Morton
British Delegate ..... Cyril Chamberlain
Chambermaid ..... Lisa Castoni
Enrico ..... Harold Kasket
Air Hostess ..... Beverly Brook

Anything goes with Norman Wisdom. He is the b.o. phenomenon of the era as far as British audieneces are concerned. He fills the London Palladium for months on end and his films are record grossers. "Man of Moment" does nothing to enhanee his reputation but will eoin money wherever it plays locally. It is, however, of little export value and would hardly stand a chance in the U. S.

Instead of giving the star a chance to show his ability as a talented artist, the producers are content to let him indulge in crude, broad slapstick and to dress him in either tight-fitting clothes or baggy pants. The comedy derives from old-fashioned knockabout situations and as an extra gimmick there's a wild chase through television studios, interrupting programs of screen personalities.

Wisdom plays a clerk in a British ministry who gets sent to a Geneva conference and has to sit in for an injured delegate. Without realizing what he's doing, he exercises his veto in favor of a small Pacific power and the queen of that island thereupon steadfastly refuses to aet until he's given his approval. The British give him a knighthood, foreign powers confer decorations and a few more ruthless ones try to bump him off. But his loyalty to the queen is unaffected.

Although the entire action is centered about the star, he has strong femme support. Lana Morris is nicely demure as the girl who befriends him in Gereva and Belinda Lee is a lush, but unsuccessful seductress. Jerry Desmonde again plays the straight man to the comic with his usual skill. An average supporting east ineludes Karel Stepanek, Garry Marsh, Violet Farebrother and Hugh Morton. The title song and other numbers are neatly staged and warmly delivered. John Paddy Carstairs' lively direction concentrates on keeping the ball rolling.

Myro.

Times Change

If there's anyone left who doubts that the last war changed history, ask Sam Cummins. Back in 1939, when he made "Hitler's Reign of Terror," the Germans practically put a price on his head.

Today, he has acquired the German "It Happened July 20" for U. S. distribution and the German government is extending him its cooperation to prove to Americans that all Germans weren't Nazis.

Cast a Dark Shadow

(BRITISH)

Workmanlike adaptation of stage thriller making good vehicle for Dirk Bogarde and Margaret Lockwood; should have universal appeal.

London, Sept. 20.

Eros Films' release of Daniel M. Angel production. Stars Dirk Bogarde, Margaret Lockwood, Kathleen Harrison, Kay Walsh. Directed by Lewis Gilbert. Screenplay by John Cresswell from play "Murder Mistakes," by Janet Green; camera, Jack Asher; editor, Gordon Pilkington; music by Antony Hopkins. At Odeon, Marble Arch, London. Running time, 85 MINS.

Edward Bare ..... Dirk Bogarde
Monica Bare ..... Monica Washbourne
Freda Jeffries ..... Margaret Lockwood
Charlotte Young ..... Kay Walsh
Emmie ..... Kathleen Harrison
Phillip Mortimer ..... Robert Flemyng
Coroner ..... Walter Hudd
Charlie Mann ..... Philip Stainton
Waitress ..... Myrtle Reed
Singer ..... Lita Roza

A good stage drama does not automatically become a good screen subject, but, in this instance, what was a gripping, well-knit play has suffered nothing in the transition. It retains all the suspense of a young murderer marrying and plotting death to elderly wealthy women. The linkup exteriors and change of scene bring more realism and scope to the story than the original cramped stage setting. With firstrate camera work and skillful easting, this should prove a sound b.o. pic.

There is no attempt to delude shots, showing the artificial loving attention bestowed by the young husband on his aged, befuddled wife. Hearing she is about to make a will, he plans an "accidental" gasfire death for her knowing the law will adjudge him sole heir if she dies intestate. The proposed will would have left him her fortune an earlier unsuspected will bequeaths him only the house while the money goes to her sister in Australia.

Having got away with murder the frustrated fortune hunter soon finds a new victim, a jovial saloonkeeper's widow, who is more than a match for him until she discovers the truth when he plots the death of his sister-in-law, over from Australia, who has snooped around anonymously to probe her sister's untimely end. The thwarted husband rushes out to escape but gets into his projected vietim's ear and is hurled to his death.

The role of the scheming young killer gives Dirk Bogarde one of the best opportunities in his carcer and he never makes a wrong move. Monica Washbourne is excellent as the pathetic, maudlin soak who dies in vain and Margaret Lockwood gives a vivid characterization of brash hard-headness as the second wife. Kathleen Harrison scores as a faithful old servant with Robert Flemyng and Mona Washbourne convincing as the lawyer and Australian whose suspieions result in the final showdown. Film owes mueh to the fine direction of Lewis Gilbert.

Clem.

Lovers and Lollipops

Vcniee, Sept. 20.

Spires production and release. Features Cathy Dunn. Written and directed by Morris Engel, Ruth Orkin. Camera, Engel; editor, Orkin; music, Eddy Manson. At Venice Film Festival. Running time, 85 MINS.

Ann ..... Lori March
Larry ..... Gerald O'Loughlin
Peggy ..... Cathy Dunn
Peter ..... William Ward

Made by Morris Engel and Ruth Orkin, who were responsible for "Little Fugitive," this has many of the fine qualities of its predecessor, naturalness and eolor, but the emphasis on the adult amorous aetivities but not with the same spontaniety. It is full of fine observation and telling use of New York sites, but shapes as a specialized film for arty theatres. It may not do as much biz as "Fugitive." It has a tendency to be sketchy and uses the ehild, Cathy Dunn, for charm purposes rather than entering more completely into her attitudes and world.

It concerns a young widow, Lori March, who is ready for the marital plunge again. She has a six-year old daughter (Cathy Dunn), whose outspokenness both hastens and retards the new marriage to her steady beau, Gerald O'Loughlin. Sightseeing scenes around New York, and espceially the visit to the Statue of Liberty and Chinatown, will open the eyes of blase New Yorkers. Moppet Dunn has an engaging quality that makes her dominate her scenes with the adults by her curiosity and unique naturalness. Miss March and O'Loughlin do well but remain shadowy figures

Direction has a flair for bits of business and telling vignettes of the external child world. Editing by Miss Orkin helps give this tempo. Musieal background, via harmoniea, is a perfect counterpoint to the imagery. This got its world preem at the recent Venice fest, being shown out of competeion.

Mosk.

MARCIANO-MOORE BOUT SETS NEW HIGH FOR A CLOSED-CIRCUIT THEATRE EVENT

By HY HOLLINGER

More than anything else the closed-circuit telecast of last Wednesday's (21) Rocky Marciano-Archie Moore heavyweight championship fight proved that the success of theatre television, as with all media, depends on the attraction it offers. This fight caught the public fancy. It was perhaps the best publicized fight in over a decade and the fact that Moore was given a chance to upset Marciano added to the general interest.

In contrast to the previous Marciano-Don Cockell fight, which sports writers throughout the country tended to disparage, the Marciano-Moore bout was given solid support by the sports fraternity. Although the Cockell fight turned out to be exciting, there weren't too many fight fans around to witness it on theatre tv.

All previous theatre tv records were exceeded. Marciano-Moore tilt, piped to 129 theatres in 92 cities, chalked up a gross of $1,240,000, according to figures issued by Nate Halpern, prexy of Theatre Network Television. Approximately 90% of the situations reported complete sellouts and many outlets played to SRO. An audience estimated at 325,000 saw the fight in theatres. For the most part, the signal was sharp and clear and the audience reception excellent, with the pewholders reacting as if they were at the actual fight.

The theatre tv hookup extended from coast to coast and moved into Canada for the first time. The demand for tickets in large cities was the best in the memory of veteran theatre operators, with many situations being sold out as long as two weeks before the event. The postponement from Tuesday to Wednesday night because of the threat of Hurricane Ione helped the sale in the smaller communities, most of which went clean by fight time.

The gate at the Yankee Stadium was $948,117.95, with an attendance of 61,574. Marciano's take from the tv and radio reached an estimated $154,000, plus $328,374 from the arena gate for a total of $482,374. Moore took $77,000 for tv-radio, $154,187 from the gate for $241,187. The fighters' cuts from the film rights are still to come.

TNT and theatres split the b.o. take on a 50-50 basis, with the International Boxing Club taking a cut of TNT's share. The fighters shared in IBC's take on the same basis as they did with all the other receipts—40% for Marciano and 20% for Moore.

A 50-mile radius of New York and a section of New England was blacked out to protect the gate at the Yankee Stadium. However, the blackout lifted in New York to allow four veterans hospitals to receive the telecast gratis. Arrangements were made by the N.Y. Journal-American which paid the line costs.

In city after city, the reports on the b.o. take and the audience reception was enthusiastic. In Los Angeles, about 16,000 people jammed nine theatres in the area. The bout was the first complete sellout for any theatre tv event in the L.A. area. All theatres reported fine picture quality and full houses — crowds being predominantly fight fans, even the picture names that made up a substantial portion of the Pantages audience in Hollywood. Total take from the nine-theatre L.A. lineup was about $78,000. Rialto Theatre, taking advantage of the postponement, rushed in mobile equipment to place 800 seats on sale Wednesday morning. All tickets were gone within an hour after the ticket window opened. The attraction also sold out in Northern California, with a seven-theatre take of approximately $125,000 in the San Francisco area.

In Albany and Troy, N.Y., there were about 4,100 admissions at $3.30. Both the Grand, operated by Paul V. Wallen, and Proctor's, Fabian first-run in Troy, filled orders from points as distant as Quebec, Canada; Winsted, Conn., and Poughkeepsie, N.Y. Proctor's advertised over a wider area and on a larger scale than did the Grand. Wallen explained that there was no necessity for him to do so since the fight was a "natural" and that he could have sold 1,000 additional seats.

In Omaha, the fight drew a turnaway mob at the 2,890 seat Orpheum and racked up an outstanding gross of $8,585. More than 500 were refused admission when firemen shut doors about a half hour before the tv came on. In Kansas City, the 2,585-seat Missouri was filled long before the first round bell, with an estimated 750 persons being turned away from the boxoffice. Situation at these theatres was duplicated in many parts of the country.

In New Orleans, the Saenger and Loew's State, with a total capacity of 7,200, were completely sold out at $3.50 per seat, with SRO signs up three days before the telecast. Hundreds milled outside of both theatres trying to get tickets at the last minute, offering ticketholders $10 and $15 for seats. The Radio City in Minneapolis, 4,100 seater, and the Paramount, St. Paul, 2,350 seater, were sold out a week in advance. Total take was $16,362 for both houses. Despite sellouts hundreds milled in front of both theatres hoping to pick up returns. Ticketholders were offered as much as $20 for their seats.

Only Connecticut outlet, the Meadows Drive-In, said to be the world's largest, drew a sensational $19,651. Tickets sold at $3.30 per head, with a minimum of four persons to a car. In the northwest, total gross for two Seattle houses was $19,000. Single houses in Tacoma and Portland drew $6,000 and $10,000 respectively. In Spokane, where the telecast was shown at the city's civic center, the Coliseum, the telecast drew $23,000. In Houston, the downtown Kirby and King Center Drive-In both reported complete sellouts.

The extended lineup was made possible by the use of mobile equipment, of which 62 units are owned and operated by TNT. Admission prices varied from $2.50 to $7.20, with $3.50 about the average.

New Whodunit Legiter Preems in Edinburgh

Edinburgh, Sept. 20.

A new murder mystery, "The Whole Truth," will have its preem at Lyceum Theatre here Oct. 3, presented by Henry Sherek. Play, by Philip Mackie, is set to open at Aldwych Theatre, London, Oct. 11.

Cast will include Leslie Phillips, Sarah Lawson and Ernest Clark. Leslie Linder is directing.

U.S. Overdrawn On Sterling in London

Request by the American industry that Britain allow the transfer to London of some film funds accrued in the sterling area underscores the fact that the American companies are actually overdrawn on their London accounts and need more pounds to cover their authorized remittances.

Bid for the transfer, nixed by the Board of Trade, came during the negotiations last week for a new Anglo-American film agreement. The one finally agreed on continues provisions of last year's pact and thus authorizes an estimated total remittance of around $23,000,000, including various bonuses.

Fact is that, with these bonuses, and with production at a high in Britain, some of the American firms actually haven't had sufficient pound balances to cover bonus payments due them, and the industry as a whole is overdrawn, i.e. the companies have had to borrow pounds against future earnings—or from one another—to take advantage of all provisions of the last agreement.

Thus, it's pointed out, for all intents and purposes, the film biz is enjoying 100% convertibility in Britain. However, this isn't free convertibility since part of the money must be channeled into production or other uses and thus comes out indirectly.

Once before, the American companies found themselves in a situation where they didn't have enough pounds available in London to take care of their remittances. At that time, the Motion Picture Export Assn. attempted to get permission to transfer coin from Australia. The British didn't go for the idea.

Under the new agreement, the basic $17,000,000 annual remittance remains. In addition, there are the two bonus provisions: One-third of all monies invested in local production become available for transfer as does one-half of the coin spent to buy distribution rights for British pix abroad. In addition, about $2,000,000 in Eady money is transferable. On the rest of the Eady coin due the Americans,—$2,250,000—the industry again waived its rights to transfer. However, the money can be spent locally.

The Natives Are Restless in Hollywood

IA Rank-and-File Grumbles About Walsh's Inaction —His Man Flaherty Silent as the Sphinx

Hollywood, Sept. 27.

Hollywood's IATSE rank-and-file is reported angry at what it considers international prexy Richard Walsh's delay in starting general negotiations with the major film studios on new pact. Consequently, members of various IA crafts at 20th-Fox have begun circulating petitions demanding Walsh back them up in all demands, particularly for a five-day week, and they also ask Walsh to support them with "aggressive action," which union sources say, means a strike, if necessary.

Not one word on the situation has been given by IA Hollywood rep George Flaherty, installed in his post by Walsh when Roy M. Brewer exited the office after a hassle with Walsh on policy. Flaherty, in fact, has refused to so much as talk with the press since he took office, and it's understood this "iron curtain" policy is on direct orders from Walsh.

Meanwhile, another development occurred at the regular meeting of the AFL Hollywood Film Council, where Ralph Clare, chairman of the basic group for the Teamsters' Union disclosed the major film studios have told him they will meet with him in two weeks to discuss the Teamsters' general demands. IA business agents are still unable to get a start date for their general negotiations, which normally begin early in September.

Business agents complain that in their local negotiations they are getting nowhere with the majors, and that the studios contend they will not even discuss the key points such as the shorter work week until general negotiations begin.

Locals' leaders met earlier last week with Flaherty to express their discontent, and it's reported he had no reply to their beefs. One union leader said, "the members of the various locals are taking up the problem themselves. The rank-and-file are taking control, and the situation is getting out of hand of the business agents." He said the rank-and-filers were resentful chiefly over Walsh's procedural methods, which have resulted in virtually no progress in the negotiations to date.

When Clare, who is not in an IA union, disclosed the producers agreed to open general discussions with him, Flaherty, who is prez of the Film Council, was present but had no comment to make, union sources said.

A Smash Nowadays May Crash

[*In Some Situations*]

Spotty performance of even the top features is puzzling the companies' sales toppers these days.

It used to be that when you had a good picture, it did well everywhere. That just isn't true any more," commented one exec last week. "The performance of films today is about as unpredictable as could be."

Distribs say they're aware that there are geographical considerations and they are taken into account. For instance, the Pennsylvania coalmining area and the New England industrial areas are depressed and biz is off compared with other sections of the country. But the sporadic performance of films goes a lot further.

Picture A may do extremely well in 10 cities, but it falls flat in the eleventh. Why?, ask the sales execs. The weather was good; there were no outstanding events to draw off patronage and, to make things worse, a competitor's picture—of the same type—did quite well in the same town just a few weeks back.

"It's really no use trying to dope these things out," opined one sales topper. "Even if you found out the reasons for the slump on that picture, by the time all the survey results are in, a lot of other pictures have come along and the findings are of no value."

It's suspected that television may have more to do with spotty b.o. than is generally suspected. Whether that be so or not, fact remains that there's no such thing any more as "uniform" excellence at the boxoffice. The holdouts keep cropping up, and at times in the most unexpected places.

Slow to Accept CinemaScope, Europe's Producers Face U.S. Market Handicap

European producers' slow swing to CinemaScope is seen in N. Y. as presenting them with a set of entirely new problems in their efforts to penetrate the American market.

Fact is that a French or Italian CinemaScope production, almost regardless of quality, will have a difficult time finding outlets. As indie distribs see it, such a film won't have any great appeal for the arties, nor will they have an easy time with the commercial theatres.

"They're sort of sitting between two chairs," was one comment.

This, the argument runs, will be true even if the foreign producer should go to the trouble of dubbing his C'Scope entry and handing it to a major distrib for release. Very little chance is seen for subtitled C'Scope entries from abroad which would be limited to the arties. Latter in turn aren't eager for either C'Scope, which in fact many aren't even equipped to show, or for the type of subjects commonly associated with use of the wide screen.

Kind of compromise has been struck by 20th-Fox which has booked "The Deep Blue Sea," British CinemaScoper, into the Plaza Theatre, N. Y. House will equip for C'Scope to play the pic.

Such European C'Scope films as have been made—and quite a few are due—as a rule haven't been shot in 2-D version. To create a 2-D print from a C'Scope negative apparently is difficult and expensive.

At the very start, 20th argued that Europeans should turn to C'Scope and take advantage of the then-limited supply of such pix. Today, C'Scope films are in plentiful supply.

Another aspect of foreign production, not necessarily connected with C'Scope, is color. Indies in the U. S. are having a tough time as it is getting a reasonable penetration of the market with their product. Tinters, with the resultant print costs, make things even more difficult.

American observers familiar with the European production scene say the swing to CinemaScope is caused, in part, by increased production costs which in turn cause producers to be more conservative in their choice of subjects and treatments. The current Continental trend is towards "big)) pictures which, inevitably, copy Hollywood. This, it's felt, is a most dangerous tendency since—on that level—European films have a difficult time competing with the American product.

Explanation for C'Scope, in part, is that the widescreen pix are doing very good business in Europe and the rest of the world. As one European producer's rep in N. Y. opined: "When they make those widescreen films, they don't really look for the American market, even though they'd like to get it. Those pictures recoup their investment locally."

'Oasis' Due In

Firs foreign C'Scope to reach the U. S. will be "Oasis," a Franco-German coproduction under 20th-Fox sponsorship and for 20th release. Film is being dubbed. In Italy, the third in the "Bread, Love and . . ." series is filmed in C'Scope. The French Pathe company has a C'Scope film, "Fortune Carree," the first completed in France, and a print of it is in N. Y. Since it doesn't lend itself to dubbing, it may well be that it will be a victim of the "two chair" setup and may never see the light of day.

It's pointed out that the fact of C'Scope itself no longer assures a picture bookings in the U. S. Already, in the American product, content and cast have remerged as key factors and it's generally true that the mere presence of a widescreen system hardly ups the b.o. If this is accepted as true, then the foreign C'Scope film must suffer from the handicaps of all foreign films in this country, i.e. unknown casts and strange backgrounds plus unfamiliar themes and problems. If this is overcome by "Americanizing" the approach, such attempts in the past have generally fallen short of what the public wants.

Joe Martinatti, France's N.Y. Man

Paris, Sept. 27.

In keeping with the importance being given foreign film markets here, the new head of the about-to-open French Film Center in New York was chosen from the top echelon government film corps. He is Joseph Martinatti who was the head of staff for the Minister of Commerce and Industry, Andre Morice, directly in charge of film matters.

Martinatti will leave for the U.S. in October to begin setting up the FFC which is to act primarily as a liaison between French producers and U. S. distribs, and also be a facet of public relations for Gallic films there, plus examining the market and determining whether the French film can have greater scope and markets in the U.S.

U.S. Distribs Grossed $3,469,806 Last Month In Mexico; Metro Tops

Mexico City, Sept. 27.

Latest figures here show major U. S. distributors made a total gross earnings of $3,469,806 during the month of August in the Mexico City district alone.

Leading the eight major distribs was Metro with approximately $680,000. Next best was by Columbia with $672,933. Latter not only distributes its U. S.-made product but also handles Cantinflas, top-grossing Mexican comic. 20th-Fox is credited with third position at approximately $560,000, followed by WB, and Paramount in that order.

Figures placed Mexico in No. 2 spot in the Latin American market, with only Brazil topping it on South American returns.

"WHERE DO YOU GET ALL YOUR NEWS?"

A frequent query to *VARIETY* is, "Where do you get all your news?" There is no pat answer and if there were it would not be given. We get our news everywhere and anywhere we can. Perhaps a little divination figures. And tips from friendly readers. And just having an open transom and alert reporters. One thing is certain: the protection of confidential news sources is absolute.

VARIETY reporters themselves frown on "exchanging" leads with reporters for other trade papers. No doubt it may have been done on occasion but the philosphy of *VARIETY* and the competitive zest of the individual *VARIETY* reporters, usually prevents swapping, a dubious method, in our opinion, for the development of worthwhile trade information. We think that important news and valuable business insights can be gotten only by the hard course of knowledgable reporters personally digging. To say the least of it, shared news among chummy rivals is apt not to be very newsy.

Journalistic independence is always under some attack. Since *VARIETY* is partial to interpretation and significance—the news behind the news—it is forever ignoring or exceeding official handouts and there have usually been a few bully-boys with a will to punish a too-free spirit in trade journalism. Others are honestly confused. Or feel justified in asserting a proprietary monopoly in information which they wish to dole out when, in what amounts, and to whom they alone decide. People who think that way consider it clever in themselves to successfully suppress information but impudent in reporters to successfully get the news anyhow. Cleverness in business is, of course, often a matter of who's being clever. Suffice that *VARIETY* never has, and never will, regard news as synonymous with a mimeographed "release" delivered by messenger in a large envelope. That's only the routine part of what's going on any week.

The general purpose of *VARIETY* news-gathering during a long, long time has been to serve our readers with the greatest amount of useful business information at the earliest time. This requires organization, staff, experience, judgment—and some luck. No A.P. or U.P. or I.N.S. exists to feed us. (In fact, we often feed them, sans fee.)

Take one particular service which we render our readers each week—the boxoffice estimates on films and legit—a trade feature invented by *VARIETY* over 30 years ago. Even to this day we experience plenty of trouble digging what we feel are accurate figures. But we're certainly not going to reveal how our cross-check systems operate. Fortunately some showmen have no taste or need for secrecy or lies and their candor simplifies our task.

Through five decades now, hundreds have told us that the exclusive, laboriously obtained information and insights in *VARIETY* week after week have been of enormous practical value, often crucial, in the wise exercise of trade judgment. Men with objectivity and perspective have seen clearly the healthiness of having such an independent journal as *VARIETY* around. In proof of this kind of approval, earlier efforts to put us out of business drew us powerful supporters to offset powerful enemies—and for this generosity we should be, and are, appropriately grateful at this time of celebration—

and so now—with some awe in having reached 50—and with a heartfelt toast to our friends we ring up the—GOLDEN JUBILEE EDITION.

VARIETY

MAKE YOUR SPACE RESERVATION

NEW YORK 36	HOLLYWOOD 28	CHICAGO 11	LONDON
154 W. 46th St.	6311 Yucca St.	612 No. Michigan Ave.	8 St. Martin's Pl., (Trafalgar Sq.)

New Pix Lift L.A.; 'Female' Torrid 72G, 'Men' Tall 30G, 'Glory'-'Secret' 15G, 'Gold' Solid 32G, 'Stranger' 18G

Los Angeles, Sept. 27.

Several new openers are pushing biz up a bit over recent weeks but general outlook remains medium. Commanding a respectable lead in current session is "Tall Men," seeking a socko $30,000 at the Chinese opening frame. A good $32,000 is shaping for "Seven Cities of Gold" by virtue of stout biz at downtown house in unit.

"Female on Beach," while just okay $22,000 in three regular first-runs is adding a stout $50,000 from two nabes and seven ozoners. "Real Glory"-"Secret Walter Mitty," oldie combo, looms good $15,000 in two houses. Hearty $13,500 shapes for second round of "I Am Camera" to lead the holdovers.

"Bengazi" looks light $9,000 in two spots. "Not As Stranger" is rated neat $18,000 in two locations. "To Catch Thief" still is good $8,500 in eighth week at Hollywood Paramount.

Estimates for This Week

Chinese (FWC) (1,908; $1-$2)—"Tall Men" (20th). Tall $30,000. Last week, "Love Is Splendored Thing" (20th) (5th wk-6 days), $11,000.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50)—"Seven Cities Gold" (20th) and "King Dinosaur" (Lip). Good $32,000. Last week, "Left Hand God" (20th) and "Headline Hunters" (Rep) (3d wk-5 days), $17,400.

Hillstreet, Hollywood, Wiltern (RKO-FWC-SW) (2,752; 756; 2,344; 80-$1.50)—"Female On Beach" (U) and "Devil Goddess" (Col). Okay $22,000 plus stout $50,000 in two nabes, seven ozoners. Last week, Hollywood, 2d run; Hillstreet, Wiltern, Egyptian, "Footsteps In Fog" (Col) and "Gun That Won West" (Col), $19,500.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 90-$1.25)—"Bengazi" (RKO) and "Three Steps Murder" (Indie). Light $9,000. Last week, Downtown in reissue; Hawaii with Orpheum, "We're No Angels" (Par) (2d wk), $7,400.

El Rey (FWC) (861; 70-$1.25)—"Great Adventure" (Indie). Fair $3,200. Last week, reissues.

Fox Ritz (FWC) (1,363; $1-$1.50)—"Love Is Splendored Thing" (20th). Nifty $8,500. Last week, "Night of Hunter" (UA) (4th wk-6 days), $2,900.

State, Vogue (UATC-FWC) (2,404; 885; 90-$1.50)—"Not As Stranger" (UA) and "Lay Rifle Down" (Rep). Neat $18,000. Last week, Vogue, "Always Fair Weather" (M-G) and "Finger Man" (AA).

(Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week $538,600
(Based on 20 theatres.)
Last Year $569,400
(Based on 21 theatres.)

'Love' Splendid $13,000, Indpls.

Indianapolis, Sept. 27.

Biz is spotty at firstruns here this stanza, "Love Is Many Splendored Thing" at Indiana being the only standout. It's going good to lead the city and may hold. "Night of Hunter" at Loew's and "Last Command" at Circle are only fair. Marciano-Moore fight telecast played to capacity at both Indiana and Lyric, which was reopened for the event after the Indiana was sold out a week in advance.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Last Command" (Rep) and "Twinkle in God's Eye" (Rep). Slow $6,000. Last week, "Virgin Queen" (20th) and "Double Jeopardy" (Rep), $6,500.

Indiana (C-D) (3,200; 50-85) — "Love Is Splendored Thing" (20th). Good $13,000. Last week, "McConnell Story" (WB), $11,000.

Keith's (C-D) (1,300; 50-75) — "Monika" (Indie) and "Mixed-Up Women" (Indie) (2d wk). Nifty $5,000 after $6,500 opener.

Loew's (Loew) (2,427; 50-80) — "Night Of Hunter" (UA) and "Top of World" (UA). Mild $7,500, with Marciano-Moore fight pix on bill. Last week, "Summertime" (UA) and "Scarlet Coat" (UA), $7,000.

Det. Offish; 'McConnell' Nice $18,000; 'Hand' Firm 21G, 'Young' 16G, on H.O.

Detroit, Sept. 27.

There's a general downbeat in at mainstem houses this stanza. However, "McConnell Story" shapes fine at the Palms. "Scarlet Coat" is weak at the United Artists. "Last Command" looks sluggish at the Broadway-Capitol. Holdovers of "Left Hand of God" at Fox and "You're Never Too Young" at the Michigan are slipping but still okay. "Cinerama Holiday" in 23rd week at the Music Hall is seeking strong total.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Left Hand of God" (20th) (2d wk) plus Marciano-Moore fight pix. Oke $21,000. Last week, $30,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Never Too Young" (Par) and "Ain't Misbehavin'" (U)

(Continued on page 22)

Port. Off; 'Shrike' Fine $7,000, 'Hand' Smooth 9G

Portland, Ore., Sept. 27.

Biz continues fairly good but there are some weak spots currently. "The Shrike" is rated warm at Broadway while "Left Hand of God" looms tall at Fox, latter in second round. "To Catch a Thief" is torrid in second Paramount stanza. "Night Holds Terror" is very disappointing at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Shrike" (U) and "Finger Man" (AA). Warm, $7,000. Last week, "McConnell Story" (WB) and "High Society" (AA) (2d wk), $7,200.

Fox (Evergreen) (1,536; $1-$1.25)—"Left Hand of God" (20th) and "Pearl South Seas" (RKO) (2d wk). Tall $9,000. Last week, $11,200.

Guild (Indie) (400; $1)—"Holiday for Henrietta" (Indie) and "Man Who Loved Redheads" (UA). Sad $1,200. Last week, "Marty" (UA) and "Inspector Calls" (Indie) (3d wk), $2,100.

Liberty (Hamrick) (1,875; 75-$1)—"Desert Sands" (UA) and "A Bullet for Joey" (UA). Slim $6,000. Last week, "Night of Hunter" (UA) and "Robber's Roost" (UA), $7,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Night Holds Terror" (Col) and "Bring Along Smile" (Col). Thin $4,500. Last week, "Pete Kelly's Blues" (WB) and "Dam Busters" (WB) (3d wk), $6,200.

Paramount (Port-Par) (3,400; 90-$1.25)—"To Catch Thief" (Par) (2d wk). Hotsy $10,000. Last week, $14,100.

'Female' Hep 13G, Cleve.; 'Man' Same

Cleveland, Sept. 27.

With the unlucky Cleveland Indians team out of the World Series race, this town's cinema patrons are getting back to normal, and the boxoffice indicates it. "Female on Beach" is going along at smart pace at the Hipp. "Shrike" looks pleasing at Palace. "A Man Alone" stacks up sturdy at State while "McConnell Story" on holdover at Allen looms okay. "To Catch Thief" ranks hot on sixth lap at Stillman.

Estimates for Ths Week

Allen (S-W) (3,000; 70-$1)—"McConnell Story" (WB) (2d wk). Good $10,000 after $15,000 last week.

Hipp (Telem't) (3,700; 70-$1) — "Female on Beach" (U). Smart $13,000. Last week, "Left Hand of God" (20th) (2d wk), $14,000.

Lower Mall (Community) (585; 70-90)—"I Am a Camera" (DCA). Rousing $5,700. Last week, "Tales of Hoffman (Indie) (reissue) (2d wk), $2,000.

Ohio (Loew) (1,244; 70-90) — "Night of Hunter" (UA) (m.o.). Okay $6,000. Last week "Last Command" (Rep) (m.o.), $5,000.

Palace (RKO) (3,286; 70-$1)—"The Shrike" (U). Pleasing $10,000. Last week, "Outlaw" (RKO), $15,000.

State (Loew) (3,500; 70-90) — "Man Alone" (Par). Nice $13,000. Last week, "Night of Hunter" (UA), $10,000.

Stillman (Loew) (2,700; 70-90)—"To Catch Thief" (Par) (m.o.) (6th wk). Great $9,000 after $15,000 last week.

'Gold' Bright $8,000, Cincy; 'Female' Hot 11G, 'Holiday' Terrif 25G, 14th

Cincinnati, Sept. 27.

Better than par returns on three new bills are perking the downtown general score this round, holding to fast early fall pace. On top is "Left Hand of God," with good take at the Albee. "Female on Beach" stacks fancy at the Palace. Marciano-Moore fight films are boosting "Seven Cities of Gold" gate at Keith's. "Cinerama Holiday" is pushing to a wow total at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10)—"Left Hand of God" (20th). Good $14,000. Last week, "Always Fair Weather" (M-G), $12,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama Holiday" (Indie) (14th wk). Lifting to wham $25,000 after last week's $22,000 and low for "Holiday" run.

Grand (RKO) (1,400; 75-$1.)—"Outlaw" (RKO) (m.o.). Okay $6,000. Last week, "Wizard of Oz" (M-G) (reissue) and "Scarlet Coat" (M-G, $7,200 in 6 days.

Keith's (Shor) (1,500; 75-$1.25)—Seven Cities of Gold" (20th). With Marciano-Moore fight reels for 5 days starting Saturday (24), which strengthened gate for a pleasing $8,000 outlook. Last week, "Summertime" (UA) (2d wk), $7,600, support of a sneak preview Tuesday night and the Wednesday night sellouts at Albee and Palace for Marciano-Moore fight tv showing.

Palace (RKO) (2,600; 75-$1)—"Female on Beach" (U). Fancy $11,000 or over. Last week, "Outlaw" (RKO), $12,200.

Key City Grosses

Estimated Total Gross
This Week $2,474,500
(Based on 23 cities and 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,703,000
(Based on 24 cities and 213 theatres.)

'Hand' Hefty 17G, St. L.; 'Hell' 16G, 2d

St. Louis, Sept. 27.

Marciano--Moore fight films are providing the high point of otherwise fair sessions at Loew's and Orpheum this frame. "Left Hand of God" is leader with a lusty session at the St. Louis while "To Hell and Back" continued solid in second round at the Fox. "Cinerama Holiday" also is in chips with a fancy take for 32d Ambassador week. "Divided Heart" and "The Informer" loom best for arty houses. Weather was cool over the past weekend.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (32d wk). Fancy $14,000 after $14,500 last week.

Fox (F&M) (5,000; 51-90)—"How To Be Popular" (20th) and "Prize of Gold" (Col). Opened today (Tues.). Last week, "To Hell And Back" (U) and "Ain't Misbehavin'" (U) (2d wk), solid $16,000.

Loew's (Loew) (3,172; 50-85) — "Night Of Hunter" (UA) and "Bullet For Joey" (UA). Trim $16,000. Last week, "Summertime" (UA) and "Big Bluff" (UA), $13,000.

Orpheum (Loew) (1,400; 50-85)—"Moonfleet" (M-G) and "Pirates Of Tripoli" (Col). Fair $6,500. Last week, "Lady And Tramp" (BV) (5th wk), $7,000.

Pageant (St. L. Amus.) (1,000; 90) — "The Informer" (RKO) (reissue) and "It's A Wonderful Life" (Indie). Fine $3,000. Last week, "Hulot's Holiday" (GBD) (Indie) and "Little Kidnappers" (UA) (2d wk), $2,500.

Richmond (St. L. Amus.) (400; $1.10) — "Marty" (UA) (7th wk). Fancy $1,500 after $2,000 last week.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Left Hand Of God" (20th). Lusty $17,000. Last week, "The Shrike" (U) and "Kiss Of Fire" (U), $12,000.

Shady Oak (St. L. Amus.) (800; $1.10) — "Divided Heart" (Rep). Big $3,000. Last week, "Green Magic" (Indie), same.

K. C. Loaded With H.O.'s, Oldies; 'Popular,' Fancy 17G, 'Angels' 11G, 2d

Kansas City, Sept. 27.

Town is loaded with holdovers again, this week although "How To Be Popular" is a strong newcomer at the Roxy plus suburban Fox Midwest Fairway and Granada on the Kansas side. "Virgin Queen" is light at uptown coupled with replay of "Man Called Peter." Surprising strength being shown by reissues of "Shepherd of Hills" and "Trail of Lonesome Pine" at the Tower. Holdovers are topped by "We're No Angels," still big at Paramount in second round, and holding on. Weather has turned coolish after late hot spell.

Estimates for This Week

Glen (Dickinson) (750; 75-$1) — "Le Plaisir" (Indie) and "Annapurna" (Indie). Nifty $2,000. Holds. Last week, "Seven Deadly Sins" (Indie) (4th wk), $800.

Kimo (Dickinson) (504; 75-$1)—"Innocents in Paris" (Indie) (4th wk). Fair $800. Last week $1,100.

Midland (Loew's) (3,500; 60-80)—"Kentuckian" (UA) and "Top of World" (UA) (2d wk). Mild $7,000. Last week, $12,000.

Missouri (RKO) (2,585; 75-$1)—"McConnell Story" (WB) and "Wakamba" (RKO) (2d wk). Slow $5,500. Last week, $10,000 in 6½ days. House played SRO with Marciano vs. Moore fight Tuesday via tele.

Paramount (United Par) (1,900; 75-$1)—"We're No Angels" (Par) (2d wk). Fancy $11,000. Stays on. Last week $14,000.

Roxy (Durwood) (879; 75-$1) — "How To Be Popular" (20th). Great

(Continued on page 22)

'Summertime' Hotsy 34G, Hub; 'Alone' Bangup 24G, 'Hell' Whopping 20G, 2d

Boston, Sept. 27.

Biz still is on upswing with population increase via college students telling at the boxoffice. Rain all day Saturday (24) is credited as helping at wickets. Hurricane alerts hurt earlier. "Summertime" is best of new product at State and Orpheum with torrid total. "Left Hand of God" at Metropolitan shapes lofty. "Man Alone" at Paramount and Fenway looms fancy. "Cinerama Holiday" leads the holdovers with a terrific $30,000 in fifth frame. "To Hell and Back" at Memorial is smash in second stanza.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25) — "To Catch Thief" (Par) (5th wk). Big $12,000. Last week, $13,000.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25) — "Game of Love" (Indie) (9th wk). Hot $9,000. Again hoding. Last week, $9,300.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama Holiday" (Indie) (5th wk). Sizzling $30,000 with house sold out for five nights to John Hancock Insurance Co. Last week, $26,000.

Exeter (Indie) 1,300; 60-$1) — "Dam Busters" (WB) (5th wk). Okay $4,000. Last week, $5,000.

Fenway (NETA) (1,373; 60-$1) — "Man Alone" (Rep) and "Headline Hunters" (Rep). Bright $8,000. Last week, "Phenix City Story" (AA) and "Night Freight" (AA), $7,000.

Kenmore (Indie) (700; 85-$1.25) —"Marty" (UA) (8th wk). Whopping $9,000. Last week, $10,000.

Memorial (RKO) (3,000; 60-75-$1) — "To Hell and Back" (U) and "Utopia" (Indie) (2d wk). Smash $20,000. Last week, $32,500.

Metropolitan (NET) (4,357; 75-90-$1.25) — "Left Hand of God" (20th) and "Trouble In Store" (Rep). Lofty $20,000. Last week, "Girl Rush" (Par) and "Green Buddah" (Rep), $16,000.

Paramount (NET) (1,700; 60-$1) —"Man Alone" (Rep) and "Headline Hunters" (Rep). Sturdy $16,000. Last week, "Phenix City Story" (AA) and "Night Freight" (AA), same.

Pilgrim (ATC) (1,900; 50-60-$1)—"Simba" (Lip) and "King Dinosaur" (Lip) (2d wk). Big $8,000. Last week, $13,000.

Orpheum (Loew) (3,000; 60-75-$1) —"Summertime" (UA) and "Stranger on Horseback" (UA). Fancy $20,000 with Marciano-Moore fight pix helping. Last week, "Always Fair Weather" (M-G) and "Scarlet Coat" (M-G), $11,000 in 8 days.

State (Loew) (3,500; 50-60-70-$1) —"Summertime" (UA) and "Stranger on Horseback" (UA). Big $14,000 hypoed by fight pix. Last week, "Always Fair Weather" (M-G) and "Scarlet Coat" (M-G), $11,000.

Football No Help to Mpls.; 'Wichita' Sock 11G, Hepburn 10G, 'Hand' 9G

Minneapolis, Sept. 27.

Transients' influx for weekend for Minnesota U football season's opener, which drew 62,000 people and the Minneapolis-Rochester (N.Y.) Little World series baseball game were not helpful to the boxoffice here this session. The lone important newcomers, "Summertime" and "Wichita," aided by the scarcity of fresh fare and cooler weather, however, are coming through profitably. Otherwise, it's the usual story of holdovers. Still flourishing are "Cinerama Holiday" in its 10th week, "To Catch Thief" and "Marty," in their fourth and third rounds respectively.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (10th wk). Lively $23,000. Last week, $22,000.

Gopher (Berger) (1,000; 85-$1)—"King's Thief" (M-G) and fight pix. Good $5,000. Last week, "Naked Amazon" (Indie) and "Roadhouse Girl" (Indie), big $10,200 in 10 days.

Lyric (Par) (1,000; 85-$1)—"To Catch Thief" (Par) (4th wk). Exhibiting b.o. durability. Nice $6,000. Last week, $6,000.

Radio City (Par) (4,100; (85-$1)—"Summertime" (UA). High praise for this one but only good $10,000 for Hepburn pic. Last week, "Never Too Young" (Par), $11,000.

RKO-Orpheum (RKO) (2,800; 75-$1)—"Left Hand of God" (20th) (2d wk). Stout $9,000. Last week, $15,000.

RKO-Pan (RKO) (1,600; 65-85)—"The Looters" (U) and "Tarzan's Hidden Jungle" (RKO). Minor $4,000. Last week, "McConnell Story" (WB) (2d wk), $6,000 at 85c-$1 scale.

State (Par) (2,300; 85-$1)—"Wichita" (AA). Sock at $11,000. Last week, "Virgin Queen" (20th), $4,800 in 6 days.

World (Mann) (400; 75-$1.20)—"Marty" (UA) (3d wk). Has been rather a b.o. disappointment here. Okay $3,000 in 5 days. Last week, $4,000.

Chi Biz Good; 'Brunettes' Lofty 36G, 'Cobweb' OK $23,000, 'Horizons' 9½G, 'Shrike' Stout 19G, 'Thief' Fast 18G

Chicago, Sept. 27.

Windy City pix biz is holding nicely this frame in what usually is a dull month. "Gentleman Marry Brunettes" should get a lofty $36,000 in first week at the Oriental. Also new, "The Cobweb" shapes okay $23,000 at McVickers. "Far Horizons" and "Hell's Island" is modest $9,500 at the Roosevelt.

"McConnell Story" with Nat (King) Cole topping vaude looms sturdy in second at the Chicago. "To Catch A Thief" stays strong in third week at United Artists.

"The Shrike" continues hotsy in third stanza at United Artists. "Virgin Queen" stays good in same week at the Esquire.

"Mister Roberts" is holding nicely in sixth State-Lake week. "Summertime" is still hefty in the 10th session at Loop. "Cinerama Holiday" continues near capacity in 15th round at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"McConnell Story" (WB) with Nat (King) Cole heading stageshow (2d wk). Nice $48,000. Last week, $65,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Virgin Queen" (20th) (3d wk). Swell $6,500. Last week, $8,000.

Grand (Nomikos) (1,200; 98-$1)—"Phantom from Space" (UA) and "Gog" (UA) (3d wk). Fair $5,000. Last week, $6,500.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA) (10th wk). Staunch $7,000. Last week, $8,000.

McVickers (JL&S) (2,200; 65-$1.25)—"The Cobweb" (M-G). Okay $23,000. Last week, "Man From Laramie" (Col) (3d wk), $20,000.

Oriental (Indie) (3,400; 98-$1.25) —"Gentlemen Marry Brunettes" (UA). Socko $36,000. Last week, "Love Is Splendored Thing" (20th) (3d wk), $23,500.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (15th wk). Nifty $47,000. Last week, $49,700.

Roosevelt (B&K) (1,400; 65-98)—"Far Horizons" (Par) and "Hell's Island" (Par). Modest $9,500. Last week, "Last Command" (Rep) and "Pearl South Pacific" (RKO) (2d wk), $14,000.

State-Lake (B&K) (2,400; 65-98) —"Mister Roberts" (WB) (6th wk). Sturdy $28,000. Last week, $31,000.

Surf (H&E Balaban) (685; 95)—"Divided Heart" (Rep) (3d wk). Slow $2,900. Last week, $3,500.

United Artists (B&K) (1,700; 65-98)—"To Catch Thief" (Par) (3d wk). Fine $18,000 or near. Last week, $21,000.

Woods (Essaness) (1,206; 98-$1.25)—"The Shrike" (U) (3d wk). Good $19,000. Last week, $22,000.

World (Indie) (697; 98)—"Red Shoes" (Indie) (reissue) (3d wk). Tall $4,000. Last week, $4,800.

Ziegfeld (Lopert) (430; 98)—"Maddalena" (IFE) (3d wk). Hotsy $5,000. Last week, $6,000.

'Hand' Big $22,000, D.C.; 'McConnell' Rugged 16G, 'Gold' 16G, 'Ulysses' 9G

Washington, Sept. 27.

Despite bad weather, biz at downtown houses picked up this week as several new entries showed bigger than expected totals. "Left Hand of God" is proving bonanza at the Palace. Aided by pictures of Marciano-Moore fight, "Seven Cities of Gold" shapes good at the Capitol. "McConnell Story" looks fancy in two houses. Among holdovers, "Summertime" is doing best at the Dupont. "Cinerama" is still strong in 98th (final) week. "Cinerama Holiday" preems tomorrow (Wed.) with Variety Club Welfare Fund benefit.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"McConnell Story" (WB). Good $6,500. Last week, "Pete Kelly's Blues" (WB) (2d wk), $6,500 for 8 days.

Capitol (Loew) 3,434; 85-$1.25)—"Seven Cities of Gold" (20th) plus Marciano-Moore fight pix. Good $16,000. Last week, "Always Fair Weather". (M-G) (8 days), $17,500.

Columbia (Loew) (1,174); 60-85) —"Kentuckian" (UA) (4th wk) plus Marciano-Moore fight pix. Fair $5,500 after $7,500 in previous week.

Dupont (Lopert) (372; 75-$1.10) —"Summertime" (UA) (5th wk). Solid $5,000 after $4,300 last week. Holds.

Keith's (RKO) (1939; 70-95) — "Ulysses" (Par) (2d-final wk). Okay

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Weather' Terrif 16G, Philly Ace

Philadelphia, Sept. 27.

Good weather helped firstruns here over the weekend. "Always Fair Weather" shapes smash at the Arcadia. "Kentuckian" is making the best showing with a great take at Goldman. "Blood Alley" looms neat at Stanley. Fight films are boosting "Night Freight" to socko session and best at Stanton in months. "Private War Major Benson" is only fair at Midtown despite good reviews. "To Hell and Back" continues good at Mastbaum in fourth stanza.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40) — "Always Fair Weather" (M-G). Smash $16,000. Last week, "We're No Angels" (Par) (9th wk), $5,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie), (32nd wk). Fancy $14,500. Last week, $16,000.

Fox (20th) (2,250; 90-$1.49) — "Love Is Splendored Thing" (20th) (6th wk). Fair $13,000. Last week, $15,000.

Goldman (Goldman) (1,200; 65-$1.35)—"Kentuckian" (UA). Great $21,000. Last week, "Pete Kelly's Blues" (WB) (3d wk), $10,000.

Green Hill (Serena) ,750; 65-99) —"Intruder" (Indie) Trim $4,500. Last week, "Bells of St. Trinian's" (Indie) (3d wk), $3,300.

Mastbaum (SW) (4,370; 99-$1.49) —"To Hell and Back" (U) (4th wk). Good $13,000 or close. Last week, $18,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Private War Major Benson" (U). Fair $8,000. Last week, "Night of Hunter" (UA) (3d wk) $7,500.

Randolph (Goldman) (2,500; 75-$1.49) — "Footsteps in Fog" (Col) (2d wk). Weak $8,500. Last week, $17,000.

Stanley (SW) (2,900; 74-$1.40)— "Glood Alley" (WB). Neat $18,000. Last week, "Wichita" (AA), $14,000.

Stanton (SW) (1,483; 75-99) — "Night Freight" (AA) and "Betrayed Women" (AA), with fight pix helping. Socko $12,000. Last week, "Case of Red Monkey" (Indie) and "Skebanga" (AA), $6,500.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (15th wk). Steady $4,800. Last week, $4,700.

Trans-Lux (T-L) (500; 80-$1.80) — "To Catch Thief" (Par) (18th wk). Potent $7,500. Last week, $8,500.

Viking (Sley) (1,000; 74-$1.80) "Desert Sands" (UA). Tepid $9,000. Last week, "Not As Stranger" (UA) $7,500 for 12th sesh.

Trans-Lux World (T-L) (604; 99-$1.50) — "Lady and Tramp" (BV) (13th wk). Okay $3,800. Last week, $4,000.

'ULYSSES' LUSTY 20G, FRISCO; 'THIEF' 11G, 4TH

San Francisco, Sept. 27.

Biz currently is rather spotty although there are some fine to big totals. "Ulysses" and "Summertime" loom as best newcomers, both being sharp. "Kiss of Fire" is rated fine at Golden Gate. "Bar Sinister" is only mild at Warfield. "To Catch Thief" is smart in fourth St. Francis session.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Kiss of Fire" (U) and "Finger Man" (AA). Fine $11,000. Last week, "Shrike" (U) and "Case of Red Monkey" (Indie), $14,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Seven Cities of Gold" (20th) and "Top of World" (UA). Fair $12,000. Last week, "Left Hand of God"

(Continued on page 22)

'Desire' Loud $10,000, Buff.; 'Alley' Ditto

Buffalo, Sept. 27.

Boxoffice takings are offish this stanza, and exhibitors can't find too much fault with the product. "Blood Alley" is okay. "One Desire" is rated sharp while "Warriors" looks spry. "Night of Hunter" looks fine.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "Night of Hunter" (UA) and "Scarlet Coat" (M-G). Fine $15,000 in 8 days.

Last week, "Summertime" (UA) and "Moonfleet" (M-G), $12,000.

Paramount (Par) (3,000; 50-80)— "Blood Alley" (WB) and "Big Chase" (Lip). Okay $10,000. Last week, "Girl Rush" (Par) and "Cover the Underworld" (Indie), ditto.

Center (Par) (2,000; 50-80)— "Love Splendored Thing" (20th) (3d wk). Trim $7,000 or near. Last week, $9,000.

Lafayette (Basil) (3,000; 50-80)— "One Desire" (U) and "Francis in Navy" (U). Sharp $10,000. Last week, "Simba" (Lip) and "King Dinosaur" (Lip), same.

Century (Buhawk) (3,000; 60-85) "The Warriors" (AA) and "Finger Man" (AA). Spry $11,000. Last week, "Left Hand of God" (20th) (2d wk), $10,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) —"Cinerama" (Indie) (25th wk). Good $8,000. Last week, $8,500.

'Desire' Dandy $12,000, Toronto

Toronto, Sept. 27.

"Summertime" is still smasheroo to pace city in second stanza. "To Catch a Thief," in fifth frame, is fancy. Ace newcomer is "One Desire," stout at Uptown. "The Bed" is rated smooth at Towne. Final (6th) round of "Not as Stranger" shapes nice at Loew's.

Estimates for This Week

Downtown, G'endale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Bring Smile Along" (Col) and "Gun That Won West" (Col). Light $13,000. Last week, "Abbott-Costello Meet Mummy" (U) and "This Island Earth" (U), $12,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"We're No Angels" (Par) (6th wk). Fine $10,500. Last week, same.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Summertime" (UA) (2d wk). Still wham at $20,000. Last week, $24,000.

Imperial (FP) (3,373; 60-$1)— "To Catch Thief" (Par) (5th wk). Fine $11,000 in 5 days. Last week, $13,000.

Loew's (Loew) (2,090; 75-$1.20) —"Not as Stranger" (UA) (6th wk). Final looks nice $9,000. Last week, $12,000.

Shea's (FP) (2,386; 60-$1)—"Lady and Tramp" (BV) (4th wk). Neat $9,000. Last week, $11,000.

Towne (Taylor) (695; 75-$1)— "The Bed" (IFD). Nice $5,000. Last week, "Night Holds Terror" (U), $4,500.

Uptown (Loew) (2,745; 60-$1)— "One Desire" (U). Fine $12,000. Last week, "Female on Beach" (U) (2d wk), $8,000.

'Female' Smash $16,000, Denver; 'Gold' Fine 14G

Denver, Sept. 27.

Standout here currently is "Female on Beach," smash at Paramount. "Seven Cities of Gold" looks okay at the Denver. "Left Hand of God," in fourth Centre week, and "To Catch A Thief," fast at Denham in third frame, are the big holdovers.

Estimates for This Week

Aladdin (Fox) (1,400; $1)—"K-2 Victory" (Indie). Good $3,500. Last week, on subsequent runs.

Centre (Fox) (1,247; 60-$1) — "Left Hand of God" (20th) (4th wk). Fine $15,000. Last week, $14,000.

Denham (Cockrill) (1,750; 60-$1) —"To Catch Thief" (Par) (3rd wk). Fancy $11,000 or near. Last week, 12,500.

Denver (Fox) (2,525; 50-85)— "Seven Cities of Gold" (20th) and "Nightmare Alley" (20th) (reissue). Okay $14,000. Last week, "One Desire" (U) and "Dam Busters" (WB), $12,000.

Esquire (Fox) (742; 75-$1) — "Green Magic" (IFE). Fine $4,000 or close. Last week, on subsequents.

Paramount (Wolfberg) (2,200; 50-85)—"Female on Beach" (U) and "Yellowneck" (Rep). Smash $16,000. Last week, "Summertime" (U) and "Five Guns West" (ARC), $12,000.

B'way Mostly Firm; 'Hell' Hotsy 70G, 'God' Good 57G, 'Fire'-Vaude 26G, 'Eileen' Lean 18G, 'Weather' 145G 2d

Launching of some new, strong fare and cooler weather are helping Broadway deluxers to maintain a fairly nice pace this stanza. Launching of the gridiron season, the all-day rain on Saturday (24) and some overly-extended longruns are proving downbeat factors as were several big television shows Saturday night.

Champ for the week is "To Hell and Back," which is heading for a smash $70,000 opening round at the Capitol. Pic got uniformly sock notices and held well despite the rain on Saturday. "Left Hand of God" shapes fairly stout at $57,000 although not up to expectations at the Roxy. Pic is staying only one day past the second week instead of originally planned three.

"Kiss of Fire" with vaudeville looks to get a sturdy $26,000 at the Palace. "My Sister Eileen" is no great shakes with only $18,000 or near opening round at the Victoria.

"Always Fair Weather" with stageshow is holding well with a robust $145,000 in second session at the Music Hall. This gives it a third, and likely a fourth week. "Phenix City Story" continues socko at around $20,000 in fourth round at the State.

"Cinerama Holiday" finished its 33d week at the Warner with a great $40,200. "Summertime" still is okay with about $14,500 in final (14) stanza of 8 days at the Astor. "McConnell Story" opens tomorrow.

"To Catch Thief" looks like a good $32,000 in eighth frame at the Paramount and stays six days of ninth to bring in "Blood Alley" on Oct. 5. "Never Too Young" shapes nice $11,000 for current (5th) week at the Criterion. "Desperate Hours" preems Oct. 5.

"Ulysses" continued solid, doing $12,500 in sixth round at the Globe. "Kentuckian" looks fair $11,000 for present (4th) session. "Night of Hunter" replaces tomorrow (Thurs.).

"African Lion," latest big entry for arty theatre circuit, is holding with great $15,000 for second round at the Normandie. "Sheep Has Five Legs" still is smooth $12,400 for seventh stanza at the Fine Arts. Both are continuing.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Summertime" (UA) (14th-final wk). Holding very well in final 8-day session ending today (Wed.), with $14,500 or near. Last week, $15,500. "McConnell Story" (WB) opens tomorrow (Thurs.).

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"I Am Camera" (DCA) (8th wk). Seventh round finished Sunday (25) held with sturdy $8,400 after $11,500 in sixth week.

Baronet (Reade) (430; 90-$1.55) —"Red Shoes" (Indie) (reissue) (4th wk). Current stanza winding on Thursday (29) looks like okay $3,000 after $4,000 in third week. "Philadelphia Story" (M-G) (reissue) opens Friday (30).

Capitol (Loew's) (4,820; 85-$2.20) —"To Hell and Back" (U). Soaring to smash $70,000 or near in first week ending today (Wed.). Got excellent reviews but hurt by rain on Saturday. Holding. Looks in for run. In ahead, "Man From Laramie" (Col) (3d wk), $21,500 in 8 days.

Criterion (Moss) (1,700; 75-$2.20) —"Never Too Young" (Par) (5th wk). Present session finishing today (Wed.) is heading for good $11,000 after $15,000 last week. "Desperate Hours" (Par) opens Oct. 5.

Fine Arts (Davis) (466; 90-$1.80) "Sheep Has Five Legs" (Indie) (8th wk). Seventh round ended Monday (26) was slick $12,400 after $13,400 for sixth week. Stays on indef.

Globe (Brandt) (1,500; 70-$1.50) —"Ulysses" (Par) (7th wk). Sixth stanza ended last night (Tues.) was solid $12,500 or near after $15,000, better than expected, for fifth.

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (42d wk). The 41st round finished Monday (26) held with torrid $7,000 after $7,700 in 40th week. Continues on.

Mayfair (Brandt) (1,736; 79-$1.80) —"The Kentuckian" (UA) (4th wk). Present frame ending today (Wed.) is likely to reach fair $11,000 or under after $11,500 for third week. "Night of Hunter" (UA) is due to open tomorrow (Thurs.).

Normandie (Trans-Lux) (592; 95-$1.80)—"African Lion" (BV) (3d wk). First holdover session ended yesterday (Tues.) was great $15,000 or near after $23,000 opening week, which is alltime high here. Appears in for longrun.

Palace (RKO) (1,700; 50-$1.60)— "Kiss of Fire" (U) and vaudeville. Week finishing tomorrow (Thurs.) is heading for very big $26,000 or close. Last week, "Pearl of South Pacific" (RKO) and vaude, $26,500, considerably over expectancy, out-of-town crowds helping.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch Thief" (Par) (8th wk). Current week winding today (Wed.) looks to reach good $32,000 after $39,000 for seventh week. Stays a 6-day ninth week, with "Blood Alley" (WB) coming in Oct. 5.

Paris (Pathe Cinema) (568; 90-$1.80)—"Othello" (UA) (3d wk). Initial holdover frame ended Sunday (25) was just okay $5,500 after $8,200 in first week. Stays only five days in third round to bring in "One Step to Eternity" (Ellis) on Saturday (1).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Always Fair Weather" (M-G) with stageshow (2d wk). Holding with big $145,000, and stays a third. First week hit sock $155,000, over hopes, with disappearance of Hurricane Ione and postponement of fight on Tuesday night helping. Stays a third, naturally. "Trial" (M-G) opens here next.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Left Hand of God" (20th). First stanza ending today (Wed.) looks to hit stout $56,000 albeit somewhat on disappointing side. Stays on. Opening was preceded by preem for benefit of Italy's Boy Town on Wednesday (2) night. In ahead, "Love Is Splendored Thing" (20th) (5th wk-6 days), only $32,000 but pic hung up some solid to smash weeks earlier in run. "Hand" stays a second week of 8 days, with "Seven Cities of Gold" (20th) opening Oct. 7.

State (Loew's) (3,450; 78-$1.75)— "Phenix City Story" (AA) (4th wk). Present session is heading for socko $20,000 or close in week ending tomorrow (Thurs.). The third week was $21,000, a bit below expectancy.

Sutton (R&B) (561; $1-$1.80) — "Marty" (UA) (25th wk). The 24th stanza ended Sunday (25) held at fast $9,100 after $11,700 in 23d week. Stays on indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Svengali" (M-G). Opening week, which ended Friday (30) is heading for big $12,000 or near. Holding. In ahead, "Court Martial" (King) (8th wk-6 days), $2,800 after $3,300 in seventh week.

Victoria (City Inv.) (1,060; 50-$1.75)—"My Sister Eileen" (Col). Looks to land fairly good $18,000 in first week ending today (Wed.). Holding. In ahead, "Pete Kelly's Blues" (WB) (5th wk), $12,000, being helped by preview of "Eileen" on Wednesday (21).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (34th wk). The 33d round finished Saturday (24) dipped to $40,200, still socko, after $44,400 in 32d week.

'Simba'-Fight Pix Trim 15G, Prov.; 'Phenix' Fat $9,000, 'Gold' Rich 10G

Providence, Sept. 27.

With a hefty assist from Marciano-Moore fight pic, the State's "Simba Terror of Mau Mau" is the town topper. Majestic is also happy with "Seven Cities of Gold." Albee's "Phenix City Story" looms hefty.

Estimates for This Week

Albee (RKO) (2,200; 50-75)— "Phenix City Story" (AA) and "Big Tip Off" (AA). Hefty $9,000. Last week, "Francis In Navy" (U) and "Case of Red Monkey" (AA), $8,500.

Majestic (Fay) (2,200; 50-75)— "Seven Cities of Gold" (20th) and "Road to Denver" (Rep). Hot $10,000. Last week, "Left Hand of God" (20th) and "Dam Busters" (WB) 2d wk), ditto.

State (Loew) (3,200; 50-75)— "Simba Terror of Mau Mau" (Lip) and "King Dinosaur" (Lip) plus Marciano-Moore pix. Swell $15,000. Last week, "Always Fair Weather" (M-G) and "Big House, U. S. A." (UA), $13,000.

Strand (Silverman) (2,000; 50-75) —"Footsteps in Fog" (Col) and "Yellowneck" (Rep). Mild $5,000. Last week, "Night Holds Terror" (Col) and "Apache Ambush" (Col), same.

Vaude in Open-Air Spots Makes Hit With Scandinavian Patrons

Edinburgh, Sept. 20.

Vaudeville is flourishing in Scandinavia, with English, French, American and German acts predominant, according to vaude people returning from successful seasons in Norway and Sweden. Open-air theatres are popular.

Fran Dowie & Candy Kane, Canadian comedy duo, here after stints in Oslo and Goteborg, said a great part of the work available is in outdoor parks, or, as they are known in Swedish, Folkesparken. These are large fairgrounds housing every known attraction from swimming pools, games of chance or skill and dance halls to zoos and museums. Admission to the grounds entitles the patron to see the free outdoor show of from one to four acts.

This duo played to audiences of 70% non-English speaking Swedish lumberjacks at open-air Milton's Tivoli, at Sveg. Their visual cowboy travesty brought yocks. They found the Casino Theatre, Oslo, unique and attractive. Audience here in the summer time understands English, the tourist trade being brisk.

A typical Oslo Casino bill comprised Vic Hyde, w.k. U.S. act; Meribeth Old, American acro dancer; the Charlivels, Donald B. Stuart, Dowie & Kane; and the Trio Rayros. Casino, also known as the Chat Noir, is a regular theatre in every way, but has small tables placed one to every three seats where drinks are served throughout the show. This does not distract from attention given the performance.

Liseberg Park is the ace showplace of Goteborg, Swedish port and second largest city. It includes a concert hall (Jussi Bjoerling, Metropolitan Opera star, appeared this summer), a legit theatre, a music hall or "Cabaret-hallen," an intimate revue theatre, an outdoor bandstand, and an open air free stage show. Latter normally features an aerial or tight-rope act, but the Deep River Boys were a hit there this summer.

Opposite Liseberg Park Sonja Henie drew SRO biz in an ice show, transferring to the Nye Theatre, Oslo, for another season there.

According to returning British and U. S. acts, the market for vaude in Norway and Sweden is growing, aided by increasing number of English-speaking tourists. Talking and singing acts need not know the local lingo.

Mex Cracks Down On Border Strip Artists

Mexico City, Sept. 20.

Mexican Border authorities have begun a new campaign to sapolio border nightspots during the past week. Apparently on direct orders from Los Pinos, Mexico's White House, frontier town vice squads are cracking down on various late spots which feature blue entertainment. Official reason for latest move is believed to be proximity of various U. S. Army, Navy and Air Force garrisons plus complaints from leading local citizenery on both sides of the Rio Grande. Border towns are often known as being hangout of lowest element and evidentally the government wishes to beat "off-bounds" restrictions.

First raid picked up Satira, burlesque stripper and slapped her in Tia Juana pokey. Police docket charged her with "dancing provocative and sensual contortions while completely uncovered." When released, she said she would leave for L.A., but the Actors Union authorities ordered her to return to Mexico City for the Association decision on further punishment.

Can. Prod. in Script Contest

Ottawa, Sept. 20.

Canada's newest film producer, Academy Productions of North America Ltd., preeming its activities with a $6,000 contest for scripts. Nicholas Kairez, former Russian producer, and Fred Leavens, Ottawa cinema operator, are president and veepee respectively.

Company plans to make features, doing all production in rented studios here.

Italo Censors Okay Mex Pic; Peace Looms

Mexico City, Sept. 20.

With big hunks chopped out, Italian censors finally have okayed "Rebellion of the Hanged," controversial Mexican pic, for future distribution in their country. Film, which shows living conditions in southern lumber camps of Mexico under the dictatorship of Presidcnt Porfirio Diaz, was termed "too sadistic and cruel" for Italo audiences.

Immediate reaction here was one of causes for the ban on all importation and showing of Italian product. Since cuts have been made in "Rebellion" everyone's face is saved. Latest Mexican government edict will allow three new Italian pix to enter country immediately, with the open gates for further product.

New Paris Opera Season Launched

Paris, Sept. 27.

The Opera reopened this week after $300,000 facelifting, with a new rep for its top commercial success, Gounod's "Faust." This was its 2207th performance and was SRO as usual. Refurbishing of the Opera is the first bigscale job since 1936.

New head of the Lyric Theatres, Opera and Opera-Comique, Jacques Ibert, takes over this week from exiting Maurice Lehmann. Ibert had been turning down this post for 11 years because of his position as head of the French Musical Academy in Rome. However, he does not mind commuting now, and already has some important plans for renovating the status of the Lyric Theatres.

Besides keeping the super spec aspects, inaugurated by Lehmann with such commercial hits as "Les Indes Galantes" and "Oberon," where sheer lushness in mounting was the draw, Ibert hopes to be able to find an outlet for staging newer works and thus leading to new discoveries and perhaps a renaissance of opera. Ibert is trying to get the Ministry of Beaux Arts to create a third theatre, much smaller than the others, where new or neglected works may be mounted cheaply. It would be a sort of tryout house for the bigger ones.

So far he is harboring the idea of perhaps using one of the regular theatres for a few months until a permanent house can be found. He would like to play young authors there and also may use it to unveil the more modern music. Another problem is finding the proper source of new singers, and this has long been a problem in French opera.

Among the new creations this year at the Opera and Opera-Comique will be such works as Enesco's "Oedipus," Darius Milhaud's "Bolivar," Henri Barraud's "Numance;" the new version of "Faust," with decors by Georges Wakhevitch; Tomasi's "Don Miguel Manara" and Mozart's early opera, "Finta Giardiniera."

Haskell Setting Variety Tents All Over Europe

Paris, Sept. 20.

John Haskell, international rep of the Variety Clubs, here on his Continental trek to set up Tents around Europe has formed a committee here, headed by Georges Cravenne and Pierre Galante, to try for a Paris Variety Club. Haskell plans doing the same in Germany, Spain, Italy and Israel. If the Paris branch is set up, it is planned to bow in an American show at the Paris Opera House this fall.

Meantime, a Christmas Eve date is being organized in Germany for the troops with Chancellor Adenauer to act as patron. This unit show is being written by Jimmy Van Heusen and Johnny Burke, and may have such names as Frank Sinatra, Bing Crosby and Dorothy Kirsten.

Mex Film Week for Europe

Mexico City, Sept. 20.

CIMEX, Mexican government-controlled film distributor for export, is planning a new gimmick to sell next year's program abroad. Agency is planning to set up a "Mexican Cine Week" in all major European capitals to publicize the coming year's product. Films to be shown will not only be best productions of recent years, but will include early pix filmed by Emilio Fernandez, Roberto Gavaldon, etc.

Countries already showing interest in the "weeks" are France, Italy and Spain, whose films play here regularly. Mexican distrib also hopes this country's filmic prestige will aid in improving relations abroad with European nations now contemplating further restrictive measures against the Mex industry.

British Lion, John Woolf Group Form Lion Int'l To Hypo Overseas Sales

London, Sept. 27.

Details of an alliance in overseas selling between British Lion and John Woolf's group of companies were revealed last week by Sir Arthur Jarratt. Joint foreign distribution organization is being formed, called Lion International Films, with Sir John Keeling, John Woolf, Sir Arthur Jarratt, David Kingsley, Ralph S. Bromhead and Michael Bromhead on the board. Victor Hoare, veepee of Selznick Releasing Organization, is assistant managing director.

Jarratt indicated the company was embarking on an aggressive sales policy, particularly in the dollar market. It would have a representative in the U. S., appointment to be made soon. In most other territories, Lion Int'l would work through established independent distrib units.

In the initial year for the new company, it would handle 16 to 18 British pix. Underlining the importance of overseas markets, Arthur pointed out that two of its British pictures, one made by John Woolf and the other by British Lion, had returned upwards of $2,500,000 to the producers from overseas territories. The films are "Moulin Rouge" and "Third Man." He was unable to indicate how much of the earnings had come from the dollar area.

'Rhapsody,' Indie C'Scope Pic, Scores at Wickets

London, Sept. 27.

"Kings Rhapsody," first C'Scope film made by a British independent producer, already has outstripped advance overseas sales of any other domestic production.. This was reported by Herbert Wilcox last week when he indicated that individual deals had been closed with top European distributors, that 20th-Fox would release in Adstralasia and that United Artists would handle in the Western Hemisphere.

In order to enable Wilcox to take advantage of a deal with Associated-Rediffusion to televise the preem on the new London commerialc network, Arthur S. Abeles Jr., managing director of Warner Bros. in Britain, has agreed to yank his pic from the Warner Theatre and allow "Rhapsody" to open there Oct. 26. A-R allocated 30 minutes for the preem, which will be a special tribute to Ivor Novello on whose hit the pic is based. But not any footage from the film will be shown.

An original plan to hold the world preem in Barcelona has been dropped because of coin regulations. A large part of the pic was lensed in this Spanish city.

London Variety Club Plans Royal Charity

London, Sept. 20.

The Duchess of Marlborough has been appointed chairman of a special Variety Club committee to organize the royal charity preem of the Bertram Mills Circus Dec. 21, which the Queen and the Duke of Edinburgh will attend. Proceeds will be devoted to the London Federation of Boys Clubs.

James Carreras, Chief Barker of the London tent, is a veepee and C. J. Latta and Nat Cohen are members of the executive committee. Latter will take charge of the seat sale.

Berlin Predicts UFA Back In Private Hands Would Help Films

Berlin, Sept. 20.

There is justified hope here that the local UFA property will soon be returned to private ownership. Several local film producers along with a powerful banking establishment are interested in buying the former Reich-owned property. Since the latter is still under Federal trusteeship, the minister of finance has the final word.

Undoubtedly, UFA has been the biggest postwar problem facing the domestic film industry. In 1945, the Western Allies had taken the Nazi film trust, consisting of cinemas and studios, under trusteeship and later turned it over to the federal government for control. Hot debates pertaining to liquidation and decentralization matters have been going on for years. Attempts to revive the UFA pix setup stirred protests from various groups.

Actually, UFA-Berlin has been operating since 1953 under the banner of Capitol-Film. Latter, however, only had been set up to exploit the vacant UFA studios at Berlin-Tempelhof (the large studios at Babelsberg became Russian-ruled territory after 1945). Of course, Capitol-Film has remained under government control all through the years. As to Driesner, this has always been a considerable handicap for outfit's film production since approval for any matters concerning the film activity has first to be obtained from the government. If Capitol-Film becomes a private enterprise, then probably under the UFA name, production undoubtedly will register a quality upbeat.

Sale of UFA Complex Setup

Sale of the UFA enterprises in Germany has turned out to be rather difficult. There are several domestic producers who would have bought if they had the money. And big industrial concerns apparently showed not much interest as there are certainly better and more lucrative ways to invest money in this country. Foreign groups, incidentally, and Germans living outside the country are not entitled to buy the properties. Despite some handicaps, Capitol has made 10 pix since its setup two years ago, with films like "The Stronger One" or "A Life for Do" becoming good commercial hits. All product was released through Prisma which is also an UFA outfit.

UFA spokesman said that with the start of a new and private UFA, there is at least hope that Germany as a film nation will regain much of its old prestige. There are strong financial handicaps, mainly because of the heavy tax load. A German film should actually cost never more than about $250,000. Otherwise, the financial risk is too big, taking into consideration the still limited Continental market. Although Teutonic pix (about 100 a year) capture most of the playdates, the number of annually imported films (about 400) is too high, say some German pix officials.

Revival of the UFA under private ownership is, for reasons of competition, also feared by a number of domestic producers. But there are also quite a few who admit its importance. In West Berlin, a new UFA is a vital economic factor.

One new and obviously lucrative outfit within UFA is the so-called "Praegetite" (subtitles) department. Until now, subtitles for foreign pix could be made here only photographically. UFA has acquired a machine from Sweden which engraves subtitles by a chemical process. UFA has acquired exclusive rights for the distribution of this process in Germany and Austria.

Negro Opera Co. Plans Paris, London Dates

Rome, Sept. 20.

The Lorenzo Fuller-Haya Murray Negro Opera program, consisting of "Rondelay" and "Congo Saga," both authored by Fuller during his current appearances as Sportin' Life in the touring "Porgy and Bess" company, will probably open in Paris in December or January, according to Miss Murray, who will produce and direct the planned touring presentation. Paris run would probably be for five weeks, with the theatre not yet defined. London would follow, then a South American and Middle East tour before the company returns to Europe.

Fuller, who sings, plays the piano and conducts in "Rondelay," will direct the music of his "Congo Saga" in October for the Belgian National Broadcasting Co. Onstage, however, "Congo Saga" takes on ballet form. Fuller, still with the "Porgy" troupe, is expected to leave it soon.

See $350,000,000 Mex Tourist Biz

Mexico City, Sept. 20.

Tourist trade this year is headed for the new coin high of $350,000,000, according to the government's tourist department.

The government counts upon at least 500,000 visitors during 1955. It was revealed that there were 272,616 trippers during July. The 1955 visitor total will top that of last year about 18%. In July, 1954, tourists numbered 220,551.

However, as accommodations continue under par, the government has had to order tourist-travel agencies to slow down on bookings down here during top tourist periods. The government is doing much to encourage a hotel building program.

Clouzot Plans Meller On No. Africa Flareup

Paris, Sept. 20.

H. G. Clouzot, Gallic director whose last two pix, "Wages of Fear" and "Les Diaboliques," have been b.o. hits here, is now working on a new film which will deal with the timely problems of North Africa. To be called "La Tunisie," it will deal with the uprisings there and the final settlement. Current North African situation is a touchy subject and Clouzot is prepared to meet governmental objections or attempted censorship. This tinter is set for C'Scope production.

Clouzot will deal with the adventures of a group caught up in the troubled area and will base his scenario on a study made by newsman Jean Laborde. Clouzot plans to shoot most of it in Tunisia and leaves in October to look over the terrain for production sites.

Calderon Bros. Plan Life of Christ Pic

Mexico City, Sept. 20.

Calderon Bros., production outfit here, has announced that it will go ahead with the projected filming of the life of Christ, once they have located a suitable actor to fill the leading role. Film has been scheduled for early 1956 shooting in C'Scope and color.

Pedro Calderon, representing the firm, intends casting with unknowns, but even this factor has not made the problem any easier. Only specific requirement outlined by Calderon as qualification for this difficult role is that player must have blue eyes.

Rank Flack Chief Quits

London, Sept. 20.

Sydney E. R. Wynne, chief public relations officer for the J. Arthur Rank Organization for the last 10 years, is leaving at the end of this month to join the board of Colman, Prentis & Varley, the adagency.

No decision has yet been made in regard to naming a successor.

Brit. Tooters Union Sets Comm. TV Scales

London, Sept. 27.

Musicians taking part in British commercial video sessions will receive a basic fee of $16.80 a man with additional payments for repeats and extra rehearsals. The basic session consists of not more than four consecutive hours for rehearsal and a performance of up to one hour.

For repeat transmissions each musician gets 50% of the basic session fee and for overseas use, he reeives the full fee all over again.

Numerous New Plays, Many Strong, Spark French Legit Season's Start

Paris, Sept 27.

Legit season is getting off fast with quantity and, surprising for so early in the year, real quality. A new hit has registered with one successful reprise plus another due for a shorter but probably a lucrative run. The next few weeks will see patrons busy with 18 plays pencilled in for a period of about a month. Authors like Jean Anouilh, Andre Roussin, Robert Anderson, and Christopher Fry will be among the newcomers.

First new play was Marcel Achard's "Le Mal D'Amour," produced by Francois Perier who also stars at the Michodiere. It tells about a love affair between a Huegenot and a Catholic during the religious upheavals of the 17th Century. Play is done in a light vein, and, if it has some comic moments, languishes in the love story which is played down. Crix were split on this, but the public has given this a plus rating. It looks in for a season's run. Chances for the U. S. are more limited for this fragile affair, vacillating between boulevard comedy and drama, does not look to have the robustness for the more commercial demands of Broadway. Here, it is played unevenly with a majority of the stars lacking the polish and stature needed for this pleasant comedy-drama.

'Funny Story' Back Again

A reprise of the 1939 Armand Salacour play, "Histoire De Rire" (Funny Story), deserves to be back since the war pushed this off the boards originally. It is a fast-paced farce comedy of marital mixups which benefits from the mounting and excellent construction. This depicts the love vacillation of two wives. Bright dialog covers some slow spots. Piece has some genuine wit and keen observation. It looks in for a full season at the Theatre Saint Georges. Acting is fine throughout with special kudos going to Daniele Delorme, Yves Robert and Pierre Dux.

Ambassadeurs-Henri Bernstein Theatre puts on a 1934 Bernstein play, "Espoir" (Hope), but it looks, at best, in for a short if prosperour run on the clientele which made Bernstein a great theatrical name. It is an extremely well-made play but its theme of the conflict of two generations before the Second World War is somewhat on the quaint and stilted side now. However, it has a pair of scintillating performances, Victor Francen and Gabrielle Dorzoit getting a feel of reality into their delliniations of two older married people.

Sahas' Comedy Doubtful

Potiniere has "Geraldine Et L'Amour" of Jaime Sahas. This slight comedy, reminiscent of "The Love of Four Colonels," has some laughs but is too conventional to be on for long. It concerns four different national types, and their attempts to win a young beauty. This is only intermittently funny.

The Society of Dramatic Authors here has imposed its ruling that two out of three plays, 24 theatres, must be French plays every season. This came up because of too many foreign hit plays last year. However, this season foreign plays are again on the boards, already back for further runs being Arthur Miller's "Crucible," Clifford Odets' "The Country Girl," F. Hugh Herbert's "Moon Is Blue" and Anton Tcheckov's "La Mouette" (The Seagull). In the offing in Agathe Christie's "Witness for the Prosecution," Robert Anderson's "Tea and Sympathy" (with Ingrid Bergman) and an adaptation of Marcelle Maurette's "Anastasia," back into French from the Guy Bolton English adaptation. Another Bolton-Somerset Maugham play, "Theatre," was adapted into a hit here and is still on, with Madeleine Robinson, running here as "Adorable Julia."

Col Adds to British Setup

London, Sept. 20.

Columbia has appointed two new directors for its British organization. It was announced by Mike Frankovich last week that Leslie E. Thompson and Sidney I. Adler have joined the board.

Thompson, who joined the company in 1950, as production rep, was made secretary last January. Adler is financial consultant to the company and joined them last year on his retirement from the Bank of England.

Scot Citizens Theatre Tees Off With 'Wayward'

Glasgow, Sept. 20.

Citizens Theatre, native legit group, often described as the "Abbey Theatre" of Scotland, teed off their new season here tonight (20) with a Broadway flop. They gave a British preem to Paul Vincent Carroll's play, "The Wayward Saint," which had a brief stay in N. Y. earlier this year.

Leading part is taken by Paul Curran, Scot actor, with other important roles taken by thespers from Dublin, some with Abbey Theatre experience. The Irish contingent includes Joseph O'Connor.

Carroll was an original director of Citizens Theatre.

New Citizens Theatre season is a part-compromise, the group fighting against twin threats of tv counter-attractions and the shortage of actors due to migration to London. Tom Honeyman, chairman of directors, told VARIETY: "Television and other factors are tempting our actors and audiences. This winter will be a severe test of our ability to continue."

214 Yank Films For W. Germany

Berlin, Sept. 20.

While one month ago the number of domestic and foreign pix to be released in West Germany (including W-Berlin) during the 1955-1956 season amounted to 447, new statistics this month reveal that this number has grown to 494. Of these feature films, 214 are of American origin and 153 (including 13 German-foreign coproductions) are West German. Third strongest is France with 39 pix, including nine Franco-Italian coproductions. Italy is contributing 25 features, followed by 20 British and 17 Austrian.

Of these films, 252 are tinters, 88 are in C'Scope, 17 in VistaVision, seven in SuperScope and two in Cinepanoramic. Full-length cultural or documentary pix are not included in the totals.

Several Yank outfits are also dealing with non-U.S. pix. 20th-Fox has two non-American films; Columbia, six; Paramount, three, and United Artists, two.

The most powerful German distribs are now as usual Allianz (20 pix set for season 1955-'56), Constantin (22), Deutsche London (18), Europa (17), Gloria (19) and Herzog (15).

Lanza in Mex to Star In WB's Pic, 'Serenade'

Mexico City, Sept. 27.

WB at last has started filming exteriors of "Serenade" after certain changes in the script to suit the Mexican censors. Censorial body considered the original unfair to Mexico because of some overstressed sordid angles.

Mario Lanza, trimmed down to 199 pounds for this chore, is topping a unit of 29 players and technicians, on location at San Miguel de Allende, Guanajuato state (north central Mexico). This is now a colorful art colony of several Americans. This phase of shooting will take a fortnight to a month depending on climatic conditions.

Scottish Vaude Unit Off on Canadian Tour

Liverpool, Sept. 20.

A vaude unit headed by Norman Evans, English comedian, and Alec Finlay, Scot comic, has sailed for a nine-week tour of Canada.

Group also includes Betty Jumel, comedienne; singer, Alastair McHarg, and dancing duo, the Granger Bros. Tour is set to open at Royal Alexandra Theatre, Toronto, next week, with dates to follow in London, Kitchener, Brantford, Hamilton, Ottawa, and Vancouver. It is under the auspices of the Variety Club of Canada.

Finlay, pacted for Howard & Wyndham pantomime at the Alhambra, Glasgow, will fly home in early November to start rehearsals.

Cossack Choir Reopens 7,000-Seat Berlin House

Berlin, Sept. 20.

West Berlin's 7,000-seat Sportpalast opened last week after a short period of remodeling. First performance seen at the improved house was a guest performance of the Don Cossack Choir. Another top event was a professional boxing match between Peter Mueller (Germany) and Artie Towne (U.S.).

Other shows due to play the spot include the ice skating champs, Gundi Busch and Hayes Alan Jenkins, several Variety shows, bike races, and the handball championships between Germany and Sweden.

Plan to Boost U.S. Indie Pix In World Mkt.

London, Sept. 27.

A plan to increase the earning capacities of independent pictures throughout the world, in line with the format successfully introduced in South America, is being launched by Ellis Arnall and Jack Lamont, both of whom repped the Society of Independent Motion Picture Producers at last week's negotiations for a renewal of the Anglo-American monetary pact.

Their policy was outlined to VARIETY last week by Arnall, who said that the Society recognized that the output of most of their members was distributed through major companies. They had, however, successfully supplemented the work of the distribs in South America by taking over the picture after it had been through normal distribution and offering it again to independent exhibs, either on its own or coupled with another picture.

In that way, Arnall asserted, they had been able to boost substantially the earnings of their members product in that market, and they hoped to do the same in Britain, France, and Italy. In furtherance of their objective, Arnall and Lamont have had talks with the reps of their member companies in Britain and left for the Continent immediately after the talks were over. They headed for Paris and from there intend to go on to Rome.

ATOMIC SPY LEGITER SCORES IN HAMBURG

Hamburg, Sept. 20.

"The Cold Light," a drama based on the Klaus Fuchs atomic espionage case, was successfully preemed here this week. Author Carl Zuckmayer, a Rhinelander who now lives alternately in Vermont and Vevey, saw his play at a preem of the Deutsches Schauspielhaus. Gustav Gruendgens, who directed, also stars in the play. Gruendgens, one of Germany's leading theatre directors, took over the Schauspielhaus Sept. 1 and "Light" formed the overture to a new, promising future of North Germany's leading theatre.

Zuckmayer freely admits that "in certain phases, the story leans on the fate of Klaus Fuchs," but hastens to add "it is absolutely useless to search for key characters in the play, since, except for the story frame, it has no inner relation to the Fuchs case."

The role of Wolters proved a successful debut for Heinz Reincke, young actor. Werner Hinz, as Sir Elwin Ketterick - the British A-Bomb expert; Max Eckard, as Buschmann, and Joseph Offenbach and Kyra Mladek in the leading roles helped to make the show a success.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

London B.O. Steady; 'Jungle' Tops At Sock $20,000, 'Kentuckian' Fast 13G, 'Quatermass' Loud 8G in 4th

London, Sept. 20.

West End firstruns hit a steady level in the past stanza, but weekend business was slightly affected by the Jewish holidays. Strongest newcomer is "Blackboard Jungle" at the Empire, which was helped by rave reviews and the publicity accruing from its withdrawal at Venice. First frame looks great $20,000.

Running strongly is 'The Kentuckian" at Odeon, Leicester Square, where the opening week is heading for a fancy $13,000. "Man of Moment" closed its initial round at the Leicester Square Theatre with a sturdy $8,100 while 'Cast Dark Shadow" did a good $7,500 in opening week at the Odeon, Marble Arch.

Leading the holdovers is 'The Quatermass Experiment" which still is sock $8,000 or near in fourth frame at London Pavillon. "Deep Blue Sea" was down to nice $5,000 in third session at the Carlton. "Geordie" looks mild in its third Plaza week.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Deep Blue Sea" (20th) (4th wk). Nice $5,000 or near after $6,700 in previous week. Holds.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (50th wk). Better than ever at fancy $14,700. Stays on indef.

Empire (M-G) (3,099; 55-$1.70)—"Blackboard Jungle" (M-G). Soaring to $20,000 or near. Stays on.

Gaumont (CMA) (1,500; 50-$1.70)—"The Spoilers" (Rank) (3d wk). Fair $4,200 or near. Last week $5,000. 'Sister Eileen" (Col) and 'Night Holds Terror" (Col) preem Sept. 22.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Man of Moment" (Rank) (2d wk). Holding at sturdy $7,000 after opening week's $8,100. "Summer Madness" (IFD) preems Sept. 29.

London Pavilion (UA) (1,217; 50-$1.70)—"Quatermass Experiment" (Exc) (4th wk). Near $8,000 after $8,400 in third frame. "Gentlemen Marry Brunettes" (UA) bows Sept. 23.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "The Kentuckian" (UA). Likely to hit fine $13,000.

Odeon, Marble Arch (CMA) (2,200; 50-$170) — "Cast Dark Shadow" (Eros) (2d wk). Good $6,100 or close after $7,500 opener. "Touch and Go" (Rank) follows on Sept 29.

Plaza (Par) (1,902; 70-$1.70) — "Geordie" (BL) (3d wk). Modest $4,200 after $5,300 last week. "Lucy Gallant" (Par) opens Sept. 23.

Rialto (20th) (592; 50-$1.30) — "Deep Blue Sea" (20th). Fair $3,900. Continues.

Ritz (M-G) (432; 50-$1.30)—"Dam Busters" (ABP) (6th wk). Still big at $3,600. Fifth frame was $4,000.

Warner (WB) (1,735; 50-$1.70)—"The Village" (ABP) and "Shotgun" (ABP) (2d wk). Barely okay at about $5,000 after $5,600 opening week. "Pete Kelly's Blues" (WB) preems Sept. 25.

Davis-McCarthy Group Acquires Spanish Pic

Venice, Sept. 20.

The newly-formed Richard Davis-John McCarthy import-distrib group has acquired American rights to "Marcelino, Pan y Vino," starring Pablito Calvo. This Spanish pic, recent high-ranker in Cannes and Berlin fetes, already has had a Paris run and is set for Italo release via ENIC.

While here, Davis also secured U.S. rights to Rene Clair's "Les Grandes Manoeuvres" and the Italian film, "Days of Love," which stars Marcello Mastroianni and Marina Vlady. Former pic was skedded to show out of competition on the last day here of the fest but a print did not arrive in time.

Europe's Pix Pool Runs Into Snags

Venice, Sept. 20.

Some snags appear to be holding up formation of the proposed European Film Pool. While France and Italy, originators of the project, are still strongly pushing it, Germany, the third partner in the original setup, appears to be undecided about what to do next and is reluctant to commit itself by officially signing the papers founding the group. Talks were held here through the film festival without a definite agreement being reached.

Reports are that German reluctance stems in part from indecision in German ranks, with no one wanting to be held responsible for the move. Also, it's felt that while Germany's market offers good returns to French and Italian product, the reverse is not true.

It was not until recently that some German pix made a slight dent in French boxoffice, while the Italian cinemas have yet to see more than one German pic in a year. Feeling is that France and Italy would have more to gain from the pool move than Germany.

In view of longtime Yank objection to the potentially monopolistic principles of such a pic pool, it appears significant that the next discussions on the subject may come up at the next meeting of the FIAPF, Federation of Producer's Associations, to be held in Washington shortly. U.S. interests may then fight the proposal openly.

Mex Union Boosts Pay Of Players in U.S. Pix

Mexico City, Sept. 20.

Hollywoodians will have to pay more for making pix in English, intended for foreign exhibition, down here. That was made known by Victor Parra, secretary of the National Actors Assn. (ANDA), in announcing that his organization is drafting a new, and higher, pay table for its members who will work in such Yank pix. Parra said he can't say just what the boost will be for the Americans.

Same wage rate is being continued by ANDA for all pix produced here in Spanish, whether for local or foreign or both exhibition. ANDA committee is working up the new pay rate for pix in English.

Waller Preps Musical Based on 'Minister'

London, Sept. 20.

Jack Waller is prepping a large scale British musical based on J. M. Barrie's "The Little Minister." Production is skedded to open in Manchester next March under the title of "Wild Grows the Heather." West End preem will follow.

Approval for the musical version of the Barrie classic was given by Lady Cynthia Asquith, executor of the estate. Hugh Ross Williamson is writing the book.

BOSTON SYMPH HEADS EDINBURGH FESTIVAL

Edinburgh, Sept. 20.

Boston Symphony Orch, on first lap of an extended European trek, will make its bow at the 10th annual International Festival here next year. Charles Munch and Pierre Monteux will conduct. Piccolo Teatro of Milan will be a major legit contribution to the 1956 junket, Aug. 19-Sept. 8.

The Sadler's Wells Ballet, under Dame Ninette de Valois, will return to the festival, with a new ballet preem skedded. A dramatic Auld Lang Syne show is lined up for the Assembly Hall apron stage, where Thornton Wilder's "A Life in the Sun" was preemed this year.

Opera will be in the hands of the Hamburg State Opera, under Gunther Rennert. "Die Zauberflote" will be staged to celebrate the bi-centenary of Mozart, plus a double bill of two Strawinsky operas, "Oedipus" and the shorter comic opera "Mavra."

Not Conspiracy, But Sanity, Keeps Majors Devoted to Film Houses, Defense Argues in 16m. Action

The Federal government, having last week subpoenaed Gen. David Sarnoff of RCA-NBC as witness in its 16m antitrust suit against five majors, has also called Frank Stanton, CBS prexy; Elliot Hyman; Charles Weintraub, Quality Films head; George Nasser, film producer; Sidney Schreiber, MPAA secretary.

Justice Dept. starts testimony next Tuseday (4) under trial attorney Samuel Flatow.

Los Angeles, Sept. 27.

Film companies acted individually and on their own as a matter of sound economics in not making their product available to television, defendant attorneys stated in flatly denying the charge of conspiracy in the Government's 16m antitrust suit against five major studios and others, which started last week before Federal Judge Leon R. Yankwich.

Such a stand was taken to assure the companies' continued existence through revenues from theatres not possible from television, according to attorney Homer Mitchell, repping 20th-Fox, Warner and Universal. This constitutes not evidence of conspiracy, but "evidence of sanity," he said.

Government, in its complaint filed originally on July 22, 1952, alleges concerted action and not separate action on the part of defendant companies in not licensing their film to tv. In his opening statement, Samuel Flatow, Special Assistant to the U. S. Attorney General, who is prosecuting the case for Dept. of Justice, declared the Government would prove "collusive action" among studios.

A legal point was raised by Judge Yankwich during Flatow's opener—if it were legal for a single studio not to offer its film for licensing to tv, then how could it constitute an illegal act for a number of studios to follow the same practice?

To this, Flatow asserted his case would show a restraint of trade.

Gen. David Sarnoff, RCA-NBC board chairman, has been subpoenaed as a Government witness, with about 11 others to be summoned for Justice Dept., which also will call about 25 other witnesses. Defendants have indicated they will call about 125, including many top industry figures. Only names disclosed to date are Ned Depinet, former RKO prexy; Abe Montague, Columbia Pictures v.p.-general sales manager, and Abe Schneider, Col's v.p.-treasurer.

Government's case will be based upon six points:

(1) *As each defendant producing company entered the field of 16m distribution, it adopted a plan of limited distribution, the terms of which contained substantially the same restrictions and limitations of exhibitions.*

(2) *Proof that the plan of limited distribution and restricted exhibition of 16m films was adopted and designed to keep 16m showings from being competitive with 35m theatres.*

(3) *Continued maintenance of the plan was due to extreme pressures of theatre owners through their co-conspirator exhibitor associations.*

(4) *Specific restrictions and limitations contained in the plan were actually enforced.*

(5) *The adherence to the restrictions and limitations were policed by defendants individually and collectively with the aid, assistance and under the pressure of co-conspirators.*

(6) *When demand for 16m feature films for use on tv, as part of the same conspiracy, defendants uniformly refused to license films for that purpose even though films had not only been distributed to all theatrical runs, but most were actually lying dormant for years in defendants' vaults.*

Five major company defendants. In addition to 20th, Warners and Universal, include Columbia Pictures and RKO, with Columbia's subsid, Screen Gems, and U's United World also named. Named as co-conspirators are Theatre Owners of America, Allied States Assn. of Motion Picture Exhibitors, Independent Motion Picture Theatre Owners Assn., Inc.; Metropolitan Motion Picture Theatres Assn., Inc.; Southern California Theatre Owners Assn., Pacific Coast Conference of Independent Theatre Owners and Council of Motion Picture Organizations.

Three additional defendants, named in the original suit by Government, Republic, Films Inc., and Pictorial Films Inc., were eliminated via signing of consent decrees before suit came to trial.

Economics involved and how each acted individually in withholding their films from licensing to tv will figure strongly in the defendants' defense.

"Any actions by these companies were individual actions based on sound business judgment," Mitchell stated. "We will attempt to prove that the studios acted on sound economic principles in their dealings with television and that each action and agreement was an individual matter."

Mitchell said theatre revenues are indispensable to making quality motion pictures, and revenue of the five defendants from U. S. theatres has been over $200,000,000 per year. TV could not possibly have made such a payment toward cost of making quality films and without such revenue quality films could not be made, he declared.

Each company, he pointed out, had to decide whether it would furnish tv with means of further damages theatres, knowing that further damage to theatres would cut down theatre revenues without which quality pix cannot be made.

Television, he reported, is keeping people away from theatres. "Television means small theatres are falling by the wayside," he said.

"Unless and until tv can and will pay more than the losses of theatre revenues which would be caused by licensing quality films to tv, it will be uneconomic for defendants to license such film to tv," attorney asserted. He also pointed out that tv prices were considerably on the upgrade now, many times greater than prior to 1952, period of the case.

Macklin Fleming, attorney repping Columbia Pictures, RKO and Screen Gems, declared that "if all parties reached Rome" — meaning the decision to withhold films from tv—"they reached it by different roads and at different times."

In addition to the wide variance of prices in theatrical and tv exhibition, which would make tv release unwise in light of economic reasons, the matter of reissues and how tv could pay "only a fraction" compared to re-releases, will figure prominently in evidence to be presented.

Trial may last as long as three months, according to Flatow, with first Government witness expected to be called next week. This week will be devoted to intro of Government documents, totalling about 1,400 but only about 1,000 to be entered as exhibits.

While asserting he thought the film industry was missing a "good bet" in not making their product available to television, he nevertheless was of the opinion that motion picture producers' refusal to do so is not necessarily "false economics," Gen. David Sarnoff, RCA-NBC board chairman, stated in a deposition taken in N. Y. last July and disclosed here for the first time last week.

Deposition was taken by Samuel Flatow, U. S. trial attorney who is conducting the Government's 16m anti-trust suit against five major film companies for assertedly conspiring to withhold their pictures from tv.

Sarnoff reported in the deposition, taken for Dept. of Justice's case, that he personally had not made any specific requests for product from any specific film companies, but had discussed the subject "generally" with such toppers as Nicholas M. Schenck, Loew's prexy; Spyros Skouras, 20th-Fox prexy; and the Warner Bros.

Speaking of the producers' nix in licensing films, Sarnoff said: "They know their business better than I do. If they feel that they shouldn't make their films available on economic grounds, that's their business."

From time to time, he said, he had made the remark that if the film industry continued to retain their backlogs for their own use, they would find, "due to technological developmenths," that their films would be of less value later than by letting tv have them now.

He also remarked that motion picture producers "couldn't be expected" to make available to tv a new film which cost "millions of dollars," because the economics of tv wouldn't be able to pay for it.

However, he pointed out, "I don't want to leave any false impression that I am publicly complaining about producers not making features available to television."

Germans Wanna Forget

Continued from page 2

spotlight disagreement with Nazi methods rather than Nazi aims.

It's questioned whether enough time has passed for U. S. audiences to accept this slant without a measure of resentment.

Cummins' Imports

Cycle of German films dealing with the Nazi period and the German army's occasional and unsuccessful opposition to the Hitler leadership will serve to introduce the postwar German feature film in the United States. Now definitely set for release in N. Y., in the original version, is "The Devil's General," based on the anti-Nazi Carl Zuckmayer play. Film is being handled by Richard Gordon.

Just acquired for U. S. release by Samuel Cummins is "It Happened July 20," one of the two German productions dealing with the 1944 attempt on Hitler's life. Cummins, prez of Jewel Production, said last week he planned to present the picture with an English narration and hoped to obtain full German government cooperation in its promotion.

"We feel that this picture will break the ice here for the German film," Cummins opined. "It's a documentary that shows how close the world came to having the last war end years before it did, thus saving millions of lives."

Cummins added, parenthetically, that the picture, directed by G. W. Pabst, would prove to Americans that "the Germans didn't really want the war. Certainly, they wanted it to come to an end." Film shows the abortive attempt by a clique of German officers to end Hitler's life via a bomb. It exploded, but Hitler escaped death and most of the participants in the plot were executed.

Second "July 20" pic, made by CCC in Berlin, was released in Germany simultaneously with the Pabst film. Because its producers failed to get clearances from the relatives of all persons involved in the plot and story, Cummins said he was confident that he would have no trouble stopping the second pic from showing in the U. S. The Cummins release has all the necessary clearances in letter form.

There is a third picture about Hitler, made in Austria and entitled "The Last Act." Again directed by Pabst, it recounts Hitler's last days in the underground bunker in Berlin. A Columbia coproduction, film may go via Col's special films division in the U. S.

Dealing with the same general subject as the "July 20" films, the German production "Canaris" also awaits to be shown in the U. S. As in the case of "Devil's General," release of "Canaris" was originally held up because of interest in a possible remake. Idea has now been abandoned in connection with both films. Both "Canaris" and the outspoken "Devil's General" were sock grossers in Germany.

German films generally have failed to impress in the U. S. market so far. Indies feel that one or two strong grossers could well reverse the situation and create an interest in the new German pix. German producers themselves admit that, due to internal reasons, their product isn't particularly suited for the foreign market. However, if sold on a "sensational" basis, these pix might lead the way and open up a market here for the Germans, observers say.

Inside Stuff—Pictures

Television may have a yen for the new features, but it isn't shying away from the old ones. One tv web is currently dickering with Thomas Brandon of Brandon Films for his package of 12 pix in the "Golden Age of the Silent Cinema" series. Films are currently playing the theatres. Included are such titles as "Tartouffe," "Ten Days that Shook the World," "Metropolis," "Love of Jeanne Ney" and "Siegfried."

According to Brandon, three of the foreign oldies would get new narration for airing. The rest don't need anything but musical accompaniment. If the video deal is made, pix couldn't go on until next year so as not to conflict with the theatrical dates. Brandon wouldn't disclose the price offered by tv, but said it was higher than any average foreign film could rack up via theatrical exhibition. That would put it at around $30,000 per film. Brandon is now readying a new series for theatres, "Masterpieces of the French Cinema. Included are some 20 titles, such as "Sur Les Toits de Paris," "Port of Shadows," "Carnival in Flanders," etc.

Hollywood's Sidney Solow, vp-general manager of Consolidated Film Industries, is a busy man with all his extra-curricular activities. He is conducting a course for advertising agency personnel to acquaint them with basic film processing techniques, and also is co-director of three 18-week seminars for film industry technicians, jointly sponsored by the Society of Motion Picture and Television Engineers and UCLA. He is joined in latter by Dr. John G. Frayne, of Westrex Corporation, SMPTE prexy. Former course, tagged "Agency Film Clinic" and held at the laboratory, involves frequent three-hour sessions. After completion of this program in November, Solow will launch another, more advanced, for admen who took the first course.

Directorate of Telefilm Inc., has been reduced to three members from the original five by stockholder vote, to effect greater efficiency in policy planning. Board now includes J. A. Thomas, prexy; Peter Comandini, secretary-treasurer; James B. Pinkham, executive vp in charge of advertising and customer relations. Pinkham succeeds Peter Gioga in his new post. Telefilm is a technical service organization for commercial motion picture producers.

Col. H. A. Cole, chairman of the board for Texas Allied Theatre Owners Association, has donated $1,000, a gift from his American Theatre Bonham, to help build a proposed Sam Rayburn Memorial Library. Cole pointed out here that Rayburn was of great aid to him when he served as co-chairman of the committee that successfully brought relief from the Federal amusement tax.

Coca-Cola Co., which paid the cost of the lunches in connection with Metro's Ticket Selling Workshops, has notified the film company that it's willing to pick up the bill again if and when M-G decides to hold similar meetings.

New Franco-American film accord runs for two years, from July 1, 1955 through June 30, 1957. Original story said it was a one-year pact. While the agreement was actually finalized Oct. 15, it was made retroactive to July.

Phil Reagan Rolls Out Goodwill

Continued from page 2

another front, has been evidencing a desire not to be circumscribed by nepotism, as witness intra-family squabbles and oustings of relatives, put on Regan in a special free-wheeling assignment. It's unique in the beer trade. Oddly enough, the former singer has yet to chirp at a trade powwow or before beer echelon, despite the 988 wholesalers whom he otherwise contacts for pep talks and the like. He will, however, do an occasional turn for social, fraternal and patriotic organizations that run the gamut from B'nai B'rith and Friendly Sons of St. Patrick to the American Legion posts in almost any given key city.

Unexpected plus value, incidentally, in line with his professional background, is that many an old Regan film has suddenly turned up on the nation's video outlets. "If my pictures got as much audience exposure," says the former juvenile turned beer merchandiser, "as now, I'd be Clark Gable, excepting now it's under a different sort of 'boxoffice'." With it, too, incidentally, some 200 records he made over the years seem to be getting unsolicited plugs, keyed to the pictures "although, frankly, sometimes I feel like apologizing not only to my beer contacts but strangers for some of these oldie pix," he adds.

Busch's vision in Regan's goodwilling is paying off, as witness "difficult sales spots," meaning that if the Copacabana, the Latin Quarter, the Versailles and the like don't carry Anheuser-Busch's Budweiser brand, Regan seems to be able to square it. Usually these prejudices stem from an irritating sales approach, sometimes from the competitive price structure. Regan thus has "Bud" in all ballparks, with concessionaires and the like.

"They seem to respect my 25 years' background as a trouper. I guess that's what the turn-of-the-century champagne salesmen used to do in wooing Rector's and Churchill's and Shanley's—guys like Charlie Kessler and names that were almost as rarified in Broadway lore as Diamond Jim Brady, were pointed out as 'champagne salesmen,' meaning, they had big expense accounts and thus wooed the then so-called 'lobster palaces' to put in their brand of French grape. Well, there's nothing as glamorous as that with a glorified beer peddler, but we charm 'em in some other ways, I guess, mostly because of my show business background. I'm at food emporiums, conventions, beverage board powwows, in niteries, restaurants, ballparks, picnic grounds —anywhere and everywhere that uses beer. I'm at charitable and political and patriotic and Sons & Daughters of I Will Arise get-togethers. But one thing they all respect—Mr. Busch didn't hire me to sing the charms of Budweiser—we have singing commercials for that."

Italo Exceptions

Continued from page 5

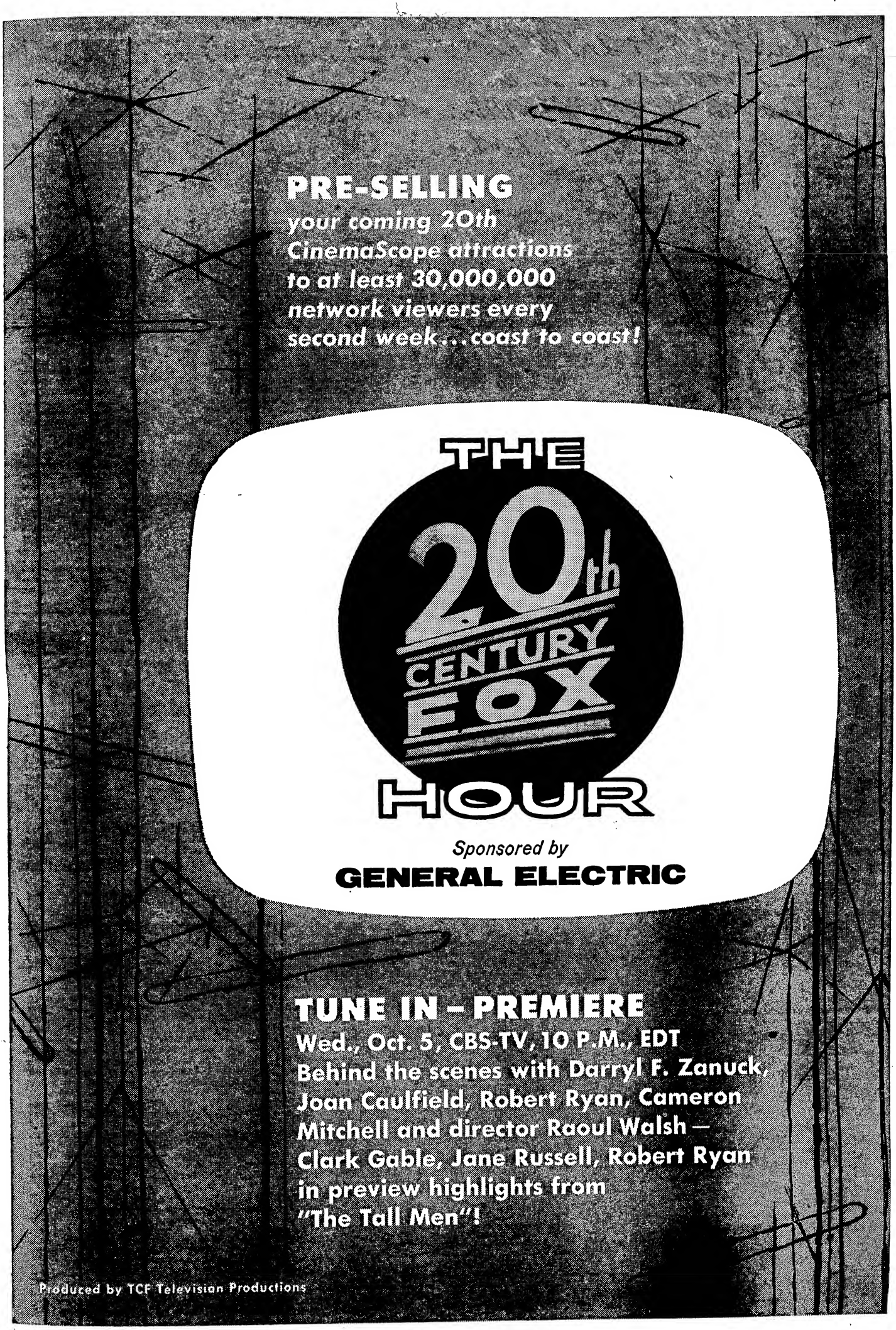
parties to come to an agreement or face official intervention.

The first rider to the agreement called for a committee of experts to be named by ANICA and AGIS to examine the apportioning of publicity expenses between the two orgs and to formulate a new set of rules to govern the matter. Meanwhile, publicity costs remain set by a 1953 law which charges the exhibs alone with daily newspaper listings and specific advertising in and about each single house. More general local and national campaigns are paid for by the distribs.

New agreement was necessary, according to the exhibs, since, under the old pact, CinemaScope, VistaVision and other pix were considered as "specials" and benefited from higher rental ceilings. With the rise in the number of the widescreeners, the theatres argued that the specials had become the rule rather than the exception. It's understood that the "very exceptional films" on which rentals will be freely negotiable, will be picked —or at least will have to be approved by—an AGIS committee.

Motion Picture Export Assn., which is a member of the distrib section of ANICA, took up the new agreement at a meet in N. Y. yesterday (Tues.).

Reaction here to the pact was generally favorable within the framework of a compromise solution which the agreement represents. Another aspect of the agreement is that it calls for aid to "small exhibitors" via special arrangements which are to be discussed later.


PRE-SELLING
your coming 20th
CinemaScope attractions
to at least 30,000,000
network viewers every
second week...coast to coast!
THE
20th
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Sponsored by
GENERAL ELECTRIC
TUNE IN – PREMIERE
Wed., Oct. 5, CBS-TV, 10 P.M., EDT
Behind the scenes with Darryl F. Zanuck,
Joan Caulfield, Robert Ryan, Cameron
Mitchell and director Raoul Walsh –
Clark Gable, Jane Russell, Robert Ryan
in preview highlights from
"The Tall Men"!
Produced by TCF Television Productions

U.S. Tax Teams in France, Italy; Seek Compromise Settlements For Retroactive 'Turnover' Laws

Film company tax teams are currently in Paris and Rome trying to straighten out local government claims for large American tax coin.

In France, the U. S. outfits are trying to negotiate a settlement of the proposed French 8.5% "turnover" tax on which seven American distribs so far have been assessed. If the French actually went through with their demands, they'd run up to about $10,000,000. However, they have handed the American industry two alternative proposals for a settlement, both running to about $1,000,000.

In Italy, the new tax structure under the 1951 Vanoni law is under discussion. Involved is the Italo contention that all American films should be taxed after a uniform deduction of $12,000. That means the U. S distribs would be paying tax on the income of their local companies and also on the N. Y. share, without consideration of actual expenses.

Team in France consists of Benjamin Fincke (Paramount) and Roy Kimmerle (20th-Fox). Financial experts that have gone to Italy include Al Fisher (Loew's) and Tom O'Sullivan (WB).

The two French alternative proposals are the following: (1) Eliminate all penalties and assessments subsequent to January, 1952, the earliest assessment having been made (against Paramount) in October, 1949. There is a three-year statute of limitations in such tax matters so that an assessment in 1952 couldn't go back beyond 1949. (2) Assessments would start the day a company got notice of its tax debt. Companies couldn't be assessed beyond June 30, 1954.

The American companies some years back challenged the constitutionality of the turnover tax in the French courts. So far, there has been no action. It's assumed that the distribs could pay their $1,000,000 out of funds blocked in France.

At one point, the companies were told that some of them might affect tax savings should they change the legal status of their local outfits to branches or, in other instances, to independent units. There have been no definite decisions on that. Whereas some of the distribs would affect savings, others would not.

Italo situation is confused. At the request of the Italians, the companies have submitted to Rome a rundown on their worldwide distribution expenses and income outside Italy. The Italians are pressing for payments retroactive to 1951 when the Vanoni law went on the books. However, it has never been enforced.

Yanks argue that a $12,000 deduction ceiling is out of proportion to their expenses. While they're willing to pay the local tax, they want the tax on the N. Y. share to be governed by realistic deductions credited to expenses. In that respect, the $12,000 deduction ceiling is considered completely out of line and, as applied to all pix, also quite unrealistic.

Ballyhooligans

Pun: A Doggy Affair

Washington, Sept. 27.

Playhouse Theatre here was host to a VID (very important dogs) audience at a preview Saturday (24) at "The Bar Sinister," new M-G-M film of the Richard Harding Davis story of a Bowery mutt who rises high in canine society. Given front row seats, the animals, from Washington's best kennels, didn't seem too impressed but behaved well throughout the film, giving forth with occasional yips at the sound of familiar barks.

Hors-d'oeuvre served the guests consisted of biscuits offered from a silver tray.

'Trial' for Judges

As part of its extensive promotion for "Trial," film based on Don Mankiewicz's Harper Prize novel, Metro is setting up invitational screenings at all its branches.

Inviting judges, members of bar associations, and civic and state organizations.

TV Vs. Pix For Legit

Continued from page 1

plex one involving not only the rights to the play but also an option on the Lunts to make their joint video debut as stars of the tele version. NBC-TV is putting up an initial $100,000 as backing for the legit edition, of which Lindsay and Crouse will be producers as well as authors (Lindsay will also do the staging).

Half of the coin will represent a straight investment in the play. The other half will cover the purchase of the physical production, including scenery, costumes and props. This will belong to NBC, to be rented to the legit venture for the duration of the Broadway and road runs, then revert to the video company for use in the contemplated telecast.

Profit Split

After the investment has been recouped, the profits from the stage venture will be split between Lindsay & Crouse and NBC on a 65-35 ratio for the first $50,000 and 75-25 thereafter. NBC has first refusal on all recording rights and an option on the tv rights at a $25,000 price.

The tv rights do not become available until six months after "Sebastians" ends its New York and road runs, with a two-year limit from the date of the New York opening. The option on the Lunts is at $60,000, including the option fee, an exclusivity clause and their joint appearance on the telecast. The option must be picked up within six months of the show's Broadway opening.

"Sebastians" is scheduled to start rehearsing Oct. 10. It will have a tryout tour opening Nov. 3 at the Playhouse, Wilmington; Nov. 7 at the Forrest, Philadelphia; Nov. 21 at the National, Washington, and Dec. 5 at the Colonial, Boston. After four weeks at the latter spot, it is headed for an unspecified New York theatre early in January.

Coast Interest

As further indication of how the NBC-TV backing of "Great Sebastians" is likely to intensify competitive bidding by film companies and networks for legit and (literary) properties, there is still said to be Hollywood interest in the Lindsay-Crouse play, even on top of the fact that it is due for prior telecast. Specifically, Metro, which made a strenuous effort to obtain the picture rights under a preproduction deal of its own, is still after the yarn, and so is Columbia.

Fact that the "Great Sebastians" is a straight play is figured as pointing to the increased importance of non-musical legits as potential tele material. NBC-TV is understood to have acquired the Lunt-Fontanne starrer for its "Producer's Showcase" series. Significantly, the latter program has had outstanding success with such legit vehicles as the straight-play "Petrified Forest," "The Women," "Yellow Jack," "Reunion in Vienna" and "Darkness at Noon," as well as such musical legits as "Peter Pan" and the recent "Our Town."

It's recalled that of all the deals for television and/or recording companies to back legit productions, only "Tree Grows in Brooklyn," in which William S. Paley invested in behalf of CBS, failed to make a profit. Even "Me and Juliet," a relatively modest success by Rodgers-Hammerstein standards, paid off for RCA-NBC. Clicks like "Call Me Madam" and "Wish You Were Here" returned handsome profits for the tv-recording company backers. CBS is putting up the entire production financing for the upcoming "Yygmalion" and "Big Banjo."

If such things can be figured in advance, "Great Sebastians" stacks up as a hot boxoffice prospect. It's expected to have between $300,000 and $400,000 in theatre party bookings, plus mail orders. In addition, it will have the b.o. draw of the Lunt-Fontanne and Lindsay-Crouse names. Unless its operating hookup is prohibitive, it should have a running start toward recouping.

Oscar's Piqued

Continued from page 3

out the MPIC cooperation and was told no.

All Hollywood guilds, excepting the directors' are MPIC members. There has been outspoken resentment among them that they believe is an attempt by exhibitors, via the poll, to take the play away from Hollywood's biggest and most glamorous event.

COMPO's hoped-for tv show, it's believed, particularly would take the edge from the Oscar annual airing. COMPO is aiming for a tv show in January, in contrast with the annual Oscar exposure in March.

Several studio heads have been giving lip service to the COMPO poll. One, for example, is Y. Frank Freeman in his capacity as head of the Paramount lot. But Freeman also is chairman of MPIC and as such has been directly involved in MPIC's refusal to cooperate.

MPIC, it's understood, would have no objection to Actors' Guild cooperation with the Audience Awards in one category—the "most promising personalities." Reason behind this is that newcomers to the screen are not covered in the Acad Awards.

COMPO Asking Exhib Pledges On Poll Rules

Council of Motion Picture Organizations is looking to hold a tighter rein on operation of its Audience Awards poll. Specifically, the all-industry outfit wants to know which theatres actually are participating in the project and is asking further assurance that the participants will abide by the rules so that the "integrity of the election" will be protected.

Elmer C. Rhoden, national chairman of the awards committee, this week sent to theatremen around the country blank forms to be filled in and returned to COMPO in N. Y. These are enlistment pledges through which the exhibitors list their participating houses and state their promise to conform to the official public balloting procedures.

The voting is to take place in theatre lobbies, with official ballots to be deposited in official ballot boxes, over the Nov. 17-27 period. Patrons will be permitted to cast one vote at each theatre visit during this time span. Each theatreman is to make his own tabulation of the votes under the supervision of a local citizens' committee and the tally is to be mailed to the local branch of Price Waterhouse.

Meanwhile, the COMPO poll has drawn substantial comment, all upbeat, in newspapers at various points. Columnists and editorial writers are pointing to the endeavor as a refreshing means of learning what the public thinks about films and players.

Richmond (Va.) News-Leader commented: "COMPO has hit upon a scheme that should benefit just about everyone who is interested in the movies." Virgil Miers, Dallas Times-Herald: "It sounds as if the gentlemen of COMPO have gone into the project with a lot of thought behind it." Arthur Spaeth, Cleveland News: "The nation's film critics and the Academy Awards people will watch this balloting with fascinated interest." Kaspar Monahan, Pittsburgh Press-Sun: "Obviously, Hollywood by tabulating these votes will have an indisputable evaluation of moviegoers' likes and dislikes. Sounds like a sensible gimmick. Hope it works."

Odlum

Continued from page 6

of stock on the basis of one share of Atlas for 5¼ shares of the "shell." Wasatch Corp., an investment subsidiary of Atlas, and "possibly other companies" will be included in the merger, according to Odlum's press statement.

Atlas, as of June 30, 1955, had diversified bond, preferred and common stock holdings with total market evaluation of $26,965,202.

Comerford Heirs Go to Court

Charge Frank Walker and J. J. O'Leary With Mismanagement of Theatres

Scranton, Pa., Sept. 27.

Frank C. Walker and J. J. O'Leary, the directing heads of the Comerford theatrical enterprises and other Comerford business since the death of the founder, M. E. Comerford, in 1939, have been charged in court here with "mismanagement and maladministration" of the estates of M. E., and his nephew, M. B. Comerford.

M. B. Comerford was general manager of the chain when he was killed in an automobile accident in 1935. His six children, heirs to his estate, last week attacked Walker's and O'Leary's handling of the properties and have asked that both be surcharged with sums running into hundreds of thousands of dollars.

Walker, nephew of M. E., and executor of his estate, filed a first account last February, fixing the value of the estate at Dec. 31, 1954, at $1,052,777.56. He later asked court permission to file a revised account and this, when submitted last month, placed the value of the M. E. estate at $3,475,422 as of June 30, this year.

Counsel for the M. B. heirs contend that this was done by "creating a wholly fictitious account" to the credit of the M. E. estate to their detriment. The children of M. B. excepted to Walker's "violation of his duty as fiduciary by manipulating the assets of the estate and comingling funds and assets of the estate with funds and assets of other individuals and Comerford companies to the point where it has become virtually impossible to ascertain the true nature, extent, value and conditions of the assets of this estate."

They further charged that Walker and O'Leary employed improper practices "for the purpose of concealing corporate earnings, facilitating unequal distribution in the estates of M. E. Comerford, M. B. Comerford and Anna D. Comerford," the last named the widow of M. B. She died in 1945. Walker is also charged with using "the funds, assets and credits of the M. E. estate in numerous business enterprises for his own personal advantages, among others the receipt by him of substantial fees, salaries and commissions from the W. R. Grace Co. (shipping interest) over a long period of years, which in certain years exceeded the sum of $25,000 annually."

The M. B. Comerford children charge that their mother, who was administratrix of her husband's estate until her death, and Helen E. Egan, one of the daughters, a coexecutrix with Walker and O'Leary of Mrs. Comerford's estate "had no access to estate, corporate or business records and had neither voice nor control in the business of the corporations or in the administration of the estates. Everything was done by Walker and O'Leary, who operated said corporations and businesses and administered the three estates as they saw fit."

Court was asked to "surcharge Walker and O'Leary for the amount of all losses shown to have resulted to this estate by reason of waste, mismanagement and maladministration."

The exceptions to the accounts of Walker and O'Leary will be heard by Orphans' Court Judge James F. Brady in November.

Walker, former postmaster general and Democratic national chairman, is listed as living at Dobbs Ferry, N. Y. O'Leary is a resident of Scranton.

'Serutan Set'

Continued from page 1

advertised spots of this kind are the Friendship Clubs, a chain of three terporiums run by Lester & Vera Lockwood ("Mr. and Mrs. Friendship") for the lonely leftovers on the matrimonial shelf. They are run with a general view toward economy since, after the admission price $1.20 Fridays and Sundays, and $1.50 on Saturdays, tax included, there's nothing else to buy or pay for. A no-tipping policy prevails. Only soft drinks are available and the management reserves the right to refuse admission to anyone suspected of having partaken of anything stronger.

Aside from the ballroom, their spot in the Hotel Abbey has a television room which gets some play between dance sets, and a section closed off for table tennis.

But otherwise, the same kind of atmosphere prevails as in the regulation ballrooms. The same staglines, with the guys and gals looking each other over. There are the girls who aren't asked and the guys that are refused. These danceries may bring some people together, but for others it's a finale before retiring to a furnished room with a cat as the only companion.

Those plunking down their admission for the first time generally go in under the implied premise that arrangements are made to aid wallflowers of both sexes to get together. Girls come in singly or with other girls, and they usually go home the same way. Usually nothing happens in between to change this status.

Among the men there are the usual assortment of those carrying a self-confident mien, and those too scared to ask the girls for a dance. Many among those dancing seemingly have taken lessons fairly late in life and aren't doing too good at it.

The room is pathetically filled with Martys and Claras, all looking for anything from conversation to companionship. Some who reach their objective early in the evening are seen leaving as early as 10:30 p.m. But the bulk of the guys and girls go their separate paths even after a few dances together. It may be that the kind of person they're trying to meet would be too proud for a patronage in the over-28s.

Maybe these joints reflect the failure of the community, the church and various social services to cope with the problem of these people. The geriatric set seems to be the forgotten generation. Community leaders apparently are too concerned mainly with youngsters who may go wrong than the increasing number of oldsters.

Relief of loneliness is the major lure of these spots. The Lockwoods run a clinical type ad, one of them describing young Widow G who, after several months of living alone and not liking it, finally took the plunge by going into one of the three airconditioned Friendship Clubs (the Brooklyn branch is just like a country club, with trees, porches and lawns) and now is spending her weekend evenings happily.

The signs posted at various parts of the Abbey ballroom encourage visitors to "Be Friendly—Talk to Your Neighbor." Another addressed to "our female friends" states that "the purpose of the Friendship Club is to foster friendships, so dance when someone asks you to. It is against the policy of the Friendship Club for you to refuse to dance with a man. Remember, men have feelings too." So there.

But more than signs are needed for delicate personal introductions, and subtle hosting to make the unwanted feel that they are welcome. No such service seems to be performed.

In many cases, they have problems of adolescents first starting to go to parties. It's difficult for many to get started. Most of them at the Friendship Club apparently at one time thought that they happily left this problem a long time ago. But here it is again—but now they aren't as well equipped to handle it.

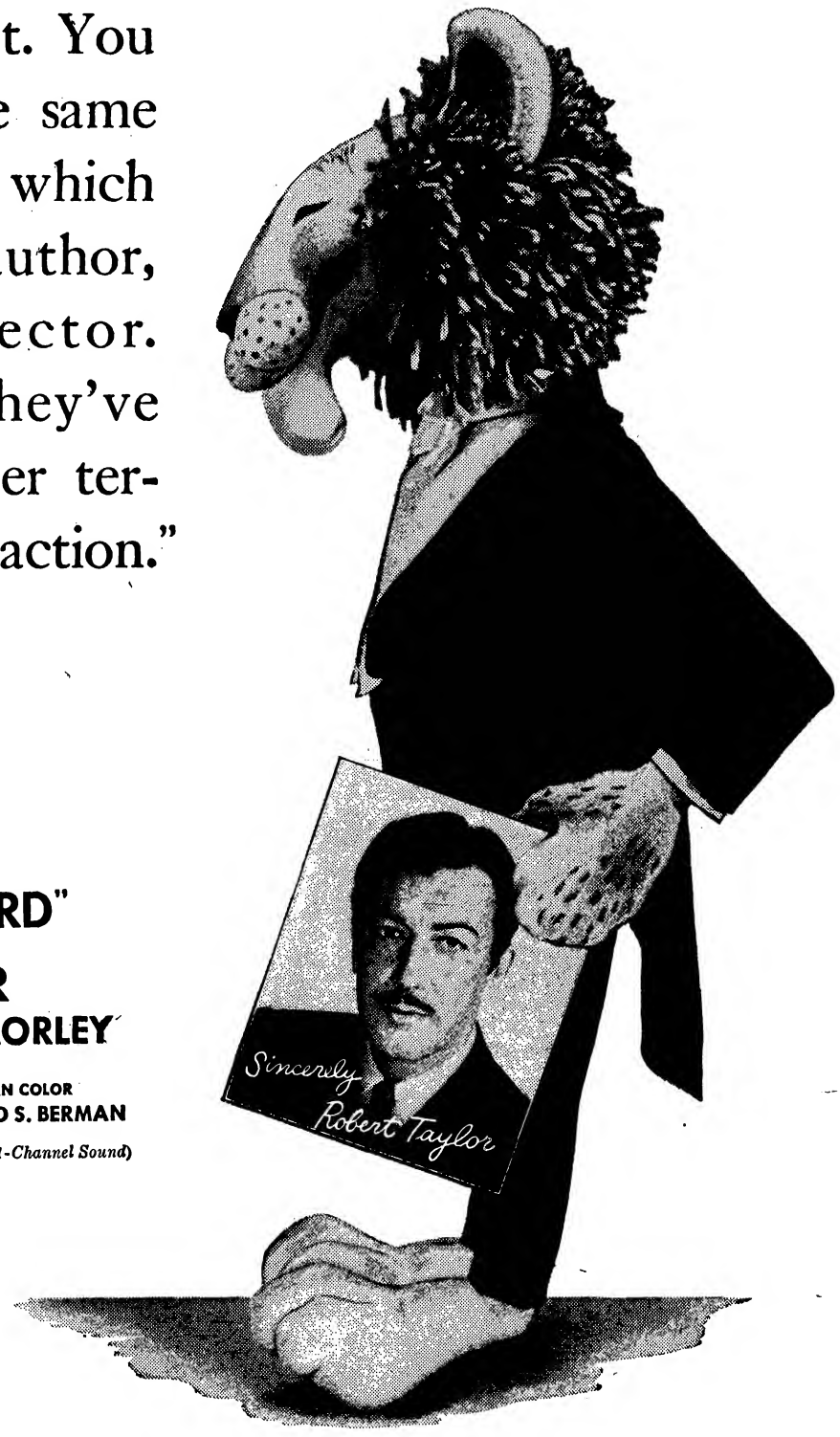
Start Bldg. Mex Color Lab

Mexico City, Sept. 20.

Work has begun on installation of color laboratories at local San Angel Inn Studios it was revealed by Jorge Stahl, studio general manager. Plant is scheduled to cost over $240,000, and should be ready by next Jan. 1. Stahl said his studio will start developing and printing local C'Scope product even before the new lab begins to function.

New plant can be of aid to U. S. producers shooting on location in Mexico, since eliminating heavy overhead of neg shipments back and forth and insurance charges.

"It cost a fortune to send a whole company over to England and France to film 'The Adventures of QUENTIN DURWARD' in the magnificent locations of the Sir Walter Scott story, but I'm glad I did it. You remember I did the same thing with 'Ivanhoe' which had the same star, author, producer and director. I'm happy to say they've brought back another terrific, really BIG attraction."



M-G-M presents in
CinemaScope
SIR WALTER SCOTT's
"The Adventures of
QUENTIN DURWARD"
Starring
ROBERT TAYLOR
KAY KENDALL · ROBERT MORLEY
Screen Play by **ROBERT ARDREY**
Adaptation by GEORGE FROESCHEL • Photographed in **EASTMAN COLOR**
Directed by **RICHARD THORPE** • Produced by **PANDRO S. BERMAN**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Proximity Brings Studio Cooperation

TOA's Convention in Los Angeles Allows Unusual Participation by Major Companies

Spotting of the Theatre Owners of America convention in Los Angeles this year has resulted in more-than-usual participation by the film companies in the trade show aspect of the meet. Excepting for Metro, few of the companies have set up displays or opened hospitality rooms at exhibitor meets when held in places other than on the Coast. With the convention at their front door this year, several of the picture companies are preparing elaborate displays to show off their wares. In addition, many production execs will make an appearance at the meet, either as speakers or observers.

Five companies so far—Allied Artists, Columbia, Metro, Paramount and Warner Bros.—have indicated that they would participate in the meet in some manner. AA, Col, and M-G have rented booth space. Paramount will be represented by production executive Don Hartman and pub-ad v.p. Jerry Pickman, both of whom will participate in seminars. WB is sending a delegation of executives and producers to the opening of the exhibit, including Jack L. Warner, Steve Trilling, William T. Orr, Mort Blumenstock, Henry Blanke, Leland Hayward, Fred Greenberg, David Weisbart, Willis Goldbeck, Gordon Douglas, Stuart Heisler, David Butler, Bill Hendricks, and Max Bercutt.

"What's New at Columbia" is the title of a series of panels to be shown by the film company at the trade show. The panels will be of special construction designed to give theatreowners a thumbnail sketch of Col's product slate.

Metro will present its "Show Shop," a visual 50-foot walk-around display of its 33 promotion aids for exhibitors. Mike Simons, M-G's director of customer relations, will be on hand to supervise the display and to greet visiting exhibitors. In addition to the promotion display, Metro will also have a studio exhibit featuring the product coming from the company in the next six months.

'Lady Killers'

Continued from page 4

tinental has acquired another Rank film, "The Night My Number Came Up," starring Michael Redgrave; the French "Adorable Creatures," starring Martine Carol; "The Snow Is Black," another French film based on the Georges Simenon novel and starring Daniel Gelin; and the multi-lingual Israeli production, "Hill 24 Doesn't Answer."

Latter will be distributed by Sikor Films. However, Continental will serve as adviser to the producers and will formulate a sales and distribution policy, work out the ad campaign, etc. Reade and Kassler are committed to try and arrange financing for Israeli-American coproduction and interest American producers in making pix in Israel. "Hill 24" opens at the World Theatre, N. Y., Nov. 2.

Continental co-op setup, under which these pix are acquired for Continental distribution, works this way: Reade gets the films on his own without consulting anyone. After that, he invites other exhibs to join him in the deal. Each participant shares in the profits in the ratio that's figured his area should do of the national gross. He also gets to play the pix. Reade said he had been approached by a great many theatremen for participation in the plan.

Reade estimated Continental needed between five and eight reps to run Continental efficiently. With anywhere up to a dozen pix, he thought the outfit should do a gross biz of between $3,500,000 to $5,000,000 a year. "We'll have a solid organization, economically operated and with 'Tiffany' product," he said. "I think we'll be quite unique in the field."

Louis de Rochemont of Newington, N. H., who has used New England as the locale of a number of his films, spoke on the advantages of shooting in the area, at the 120th quarterly meeting of the New England Council at Sugar Hill, N. Y.

Reissue Kick

Continued from page 3

past. Factors in this connection are the moppets who've grown to theatre-going age plus the adults now back in the "let's go to a movie" habit following a "long-time-no-see" period.

Traditionally major studios unleashed flocks of reissues in late spring and early summer when business conditions were offish. New product was held back for late summer and fall.

Now, though, the reruns are being slotted for the important autumn and early winter periods. Paramount, for example, is peddling three rereleases this fall—"Unconquered," "Trail of the Lonesome Pine" and "Shepherd of the Hills." Par's splurge this year traces back to its own experience in 1954. Company had only one used-pic sale last year, for "Reap the Wild Wind," and it resulted in a walloping domestic distribution gross of nearly $800,000.

Metro provides another striking example of the new-gold-from old-mines approach. This outfit now appears setting a record for itself in terms of numerical reissues. "Philadelphia Story" and "Green Dolphin Street" are earmarked for the distribution hopper in October, "Guy Named Joe" and "30 Seconds Over Tokyo" in November, and 'Honky Tonk" and "Billy the Kid" in December. M-G also resold "Wizard of Oz" last July and "Anchors Aweigh" in March and has been trying out 'Camille" limitedly.

Warners has "Stranger on a Train" and "Dial M for Murder" on the docket for December and, looking far ahead, "Beast from 20,000 Fathoms" and "Them" already have been selected for reissue in the early summer of 1956.

Being particularly short of new films, RKO has been taking the rerun route right along—that is, selling an extensive list of oldies. Also, the company now has intentions of re-peddling earlier-day David O. Selznick product under terms of the recent deal by which Selznick joined the company as exec producer.

Other companies' policies and plans are varied, much depending on how much effort is required in the sale of new pictures and, of course, timing considerations. Wrapping it up, though, if the present trend persists, nearly all outfits will be giving reissues a heavier play.

Bob Shapiro's B'nai B'rith Post as Youngstein Deputy

To facilitate the smooth operation of the N. Y. Cinema Lodge of B'nai B'rith during his frequent absences from the city, Max E. Youngstein, prexy, has named Robert K. Shapiro, managing director of the N. Y. Paramount Theatre, to the newly-created post of executive veepee.

Shapiro, who is chairman of this year's major fund-raising project of Cinema Lodge on behalf of the B'nai B'rith agencies, the sale of 500 contribution share certificates at $25 each, will supervise day-to-day activities and undertakings of the Cinema Lodge during Youngstein's absences. He also will preside at meetings.

Warners Cast As 'Heavy' by Ohio Exhibitors' Vote

Warner Bros. emerges as the "heavy" in a poll of Ohio exhibitors to determine the treatment the theatreowners received from the film companies in the buying and booking of pictures. In contrast, the poll, conducted by the Independent Theatre Owners of Ohio, an Allied States Assn. affiliate, reveals that Metro "stands out like a beacon" in its fair treatment of exhibitors.

Warners took low or high score, as the case may be, in most answers to queries relating to trade practices. For example, on the question of whether a company makes adjustments on percentage pictures, WB received only 19% in "yes" answers as compared to 30% for United Artists, 37% for RKO, 49% for Columbia, 61% for Paramount, 68% for 20th-Fox, and 85% for Metro. On adjustments for flat rental pictures, the replies went as follows: WB, 14%, Par, 30%, 20th, 47%, Col, 39%, U, 50%, UA, 28%, RKO, 23%, and Metro, 84%.

According to the ITOO, it appears that majority of exhibitors are having difficulty with all the distributors, although Metro seems to be giving them the least trouble.

Another Allied unit, representing the Rocky Mountain area, also takes a crack at Warners. While the company is offering "Mister Roberts" at flat rentals in the Rocky Mountain zone, it's charged that the flat rental rate is excessive. It's reported that top brackets is one and two-thirds normal top flat, second bracket one and one-third times normal, and third bracket is now the normal top flat.

The bulletin of the Rocky Mountain group claims that "it doesn't take much mathematics to figure out that you can't make a flat deal at these precedent-making terms and expect to make any profit in the future."

Cinepanoramic Lens (French) Newest

Intended for CinemaScope-Type in Black-White—U.S. Rep Is Samuel Cummins

Addressing itself to those producers who would like to make CinemaScope-type pix in black-and-white, a French optical outfit—Cinepanoramic—is going to try and peddle its anamorphic camera and projection lenses in the U.S.

Cinepanoramic has appointed Samuel Cummins, head of Jewel Productions in N.Y., as its American agent and he's currently surveying the field for both types of lenses.

Cummins said he was at the moment primarily concerned with the camera lens which, he claimed, was the equal in quality to the CinemaScope lens licensed out by 20th-Fox. Patent rights on the French prism have been cleared, Cummins asserted.

For the moment, anyone wanting to make a C'Scope picture has to negotiate with 20th which enforces certain conditions. For instance, it has absolutely nixed any idea of allowing its lenses to be used for black-and-white C-Scope filming. While the major lots operate on a "blanket" license from 20th, allowing them to film as many C'Scope pix as they wish, indies still must fork over $25,000 for the lenses.

Cummins stated he felt the Cinepanoramic lens could be offered to the indies at a much more reasonable rate. The formula he envisions is $7,000 plus a cut of about 1% of the gross of the film. While this would obviously bring a producer's eventual payment way beyond the $25,000 asked by 20th, Cummins nevertheless opined that the indies would go for the plan since it didn't involve planking down such a large amount and was laid out along the share-the-risk idea.

Cummins, recently returned from Europe, felt that many supporting features turned out by indies might be made in black-and-white C'Scope rather than as more expensive tinters with the availability of the Cinepanoramic lens. Regarding the projection lenses, he said plans would be formulated following a survey of the market.

The Cinepanoramic taking lens is the same Republic recently acquired and which it is using on one of its films.

America's Film Troubles—And Britain's

[AS VIEWED BY WALTER READE, JR.]

By FRED HIFT

While there are more films available today than a year ago, the problem of the distributors' "feast or famine" release policy remains and must be solved, Walter Reade Jr., prez of Walter Reade Theatres and chairman of the board of Theatre Owners of America, said last week in N.Y.

Reade credited exhib pressure for the stepup in production activity, but tagged the uneven flow of releases as "the killer-diller of them all. Several times a year, we find ourselves with practically no pictures at all. That doesn't mean there isn't celluloid around, there always is. But the distributors hold back their good films. If you look at it from that point of view, we're still pinched for product."

Result of the distribs' seasonal thinking means going overboard both ways, Reade observed. Either there are no b.o. films available, or else every company crowds in with their top pix at the same time so there aren't enough firstruns around to play them all off. It's a problem that will be taken up by the TOA board at the org's upcoming convention.

Reade said it was his strong conviction that exhibs shouldn't themselves produce pix. "As I see it, their function should be to help stimulate production through contracts, financing and possibly suggestions. But producing pictures is a fulltime job. You can't very well do that and be an exhibitor too." The TOA board chairman pointed out that, in addition, exhibitors today had less money than they had eight years ago. "We can't do great things in financing," he noted.

In this connection, Reade said the TOA board would discuss the status of Exhibitors Film Finance Corp. which was set up in an attempt to help finance indie production. So far, the fund hasn't backed a single production. As for Distributors Corp. of America, Reade recalled that it was formed to create additional production. "I think DCA may be active along that line soon," he commented.

Commenting on the blast levelled against American exhibs recently by John Davis, managing director of the J. Arthur Rank Org, Reade, who has been dealing with Davis in his (Reade's) capacity as a distributor of the Alec Guinness pic, "To Paris With Love," called Davis "one of the bright men of the world industry" and expressed the conviction that the world market would be expanded.

Scant Marquee Value

"The problem with the British is their lack of continuity," Reade observed. "Their pictures go through different outlets. They aren't in a position to build up any of their stars to the point where their names might have real marquee value. Guinness, of course, is an exception. The opinion-makers in this country don't really get a chance to do a job until the finished merchandise arrives from London. It's different with American pictures. If you come down to it, no more than six to 10 British players have any boxoffice value at all in this country. That's more than a passing handicap."

Reade and his partner, Frank Kassler, have just acquired another Guinness film, "The Lady Killers," for U.S. distribution, again giving Rank a sizable guarantee. On the first Guinness starrer, "To Paris With Love," Reade will be in the black and show a profit.

Considerably interested in foreign films, Reade said he'd play either an American pic or imports without a Code seal and Catholic Legion of Decency approval if he thought the picture warranted booking. Of the Legion's "C," or Condemned, rating, Reade said that, in his experience, it had a tendency to backfire. "Somehow, when a film is condemned, a lot of people seem to go see it who ordinarily wouldn't even have thought of going," he commented.

Reade disclosed that there had been a move to put the question of the Legion on the agenda of the TOA conclave in Los Angeles, but that the idea was nixed, partly because of the Legion's limited and regional effectiveness. "While there are areas in the country where the Legion may be powerful, there are others where it means absolutely nothing, such as the South for instance," Reade noted.

Commenting on the considerable number of extremely highbudgeted pix coming along within the next year, Reade said he didn't have any great fears that exhibs would be stuck with very high rental terms. "As I see it, a producer like Sam Goldwyn, for instance, who invests a lot of money in a picture, is entitled to good terms if his product is a draw at the boxoffice. He took a lot of risks. We didn't. On the other hand, if he has a failure on his hands, naturally I wouldn't give him any consideration inasmuch as he already got everything out of me he could on past pictures," Reade said. "In the long run, it always evens out and the boxoffice is the key to the final terms." He observed that, sooner or later, some producer might well get stuck with one of those highbudgeters.

Reade thought that the COMPO audience poll awards would go some ways in alleviating the cost situation in Hollywood. "Once those inflated star salaries come down, the entire situation will be put into a more realistic perspective," he said. "And anyway, we could stand some new faces on the screen."

Break-Even

Continued from page 5

ing on 55m and 65m films, up from the conventional 35m.

This kind monetarily blue-blooded product means the public will have to yield more and more money for its pic entertainment. The stakes without question are highest in the history of the trade. Special roadshowing of pix and titled admission scales are immediately in view.

Need More Product

The product situation on the overall, in terms of numbers of films, is regarded as unsatisfactory by nearly all theatremen. They want an increase in "good" pictures, not the secondary material that for the most part has ceased as a profit-making commodity for anyone.

Consequently, there's a sharper demand for talent and story properties and already it's evolving into a new "golden era" for the legit theatre. For just about any successful or potentially successful but still unproduced stage play is grabbed up by a Hollywood producer, and the prices are trending upward. TV also is coming to the fore more and more as source material for film-makers.

Concerning exhibition, theatre-tv took a giant step ahead with the Marciano-Moore bout, which was looped into 129 theatres for a gross of $1,240,000. The theatremen's cut was one-third. That theatre-tv will grow via more participating theatres and more special events seems reasonable to assume.

Both the subjects of home-toll tv and the release of theatrical features to regular tv present prospects of change. Numerous theatreowners have expressed fear about one or the other or both. Yet, National Theatres and Loew's, among others, are expanding their holdings in moves which reflect no lack of confidence in the future welfare of the exhibition business.

Toll-tv rests with the Gods, FCC commissioners and possibly Congress and the courts. So who can tell?

The licensing of features to conventional video is an issue at hand, an antitrust suit versus six top film companies is now in the litigation stage on the Coast. This Department of Justice action already has brought about a consent decree with Republic, which has committed itself to a schedule of pic sales to tv.

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Unusual Boxoffice Battle of 'Goldmines'

'Mr. Roberts' and 'Stranger' Nip-and-Tuck—Each May Gross $7,500,000 in United States

Hot boxoffice competition has developed around the country between Warners' "Misters Roberts" and United Artists' "Not as a Stranger. It's an unusual situation, for both pictures are strictly from the Klondike for gold, are in release at the same time and from city to city the rental gross taken by one is just about on the same level as the other.

According to circuit sources, each pic will chalk up a minimum of $7,500,000 in domestic distribution money. Final tallies can't be computed until the full playoffs; guesswork would be hazardous at this point because of the b.o. uncertainties with such major properties, particularly in small situations.

The $7,500,000 figure, it's stressed, is conservative, and chances are that both "Stranger," which was produced by Stanley Kramer, and "Roberts," produced by Leland Hayward, will go over that amount.

After he completed his medic epic, Kramer said he was figuring on $10,000,000 in domestic distribution coin, and if this wasn't achieved he'd have his own and UA's selling efforts to blame. Hayward made no public statements re "Roberts" loot.

Least Year's Wait For Convertibility

London, Sept. 27.

The American motion picture industry will have to wait at least another year before they can hope to achieve full convertibility of their earnings in Britain. As forecast, the talks in London last week between the Board of Trade, representing the British government, and the Motion Picture Assn. and the Society of Independent Motion Picture Producers, representing Hollywood, ended in a standstill agreement. In other words, the settlement made last year in Washington is to be continued for another year, including the provision via which the American companies voluntarily waive the right to transfer $2,250,000 additional earnings which accrue to them from the operation of the Eady Fund.

The basic provision of the agreement, allowing for the transfer of $17,000,000 annually to America, remains unaltered and with it stands the additional provisos for special bonus payments for the production of films in Britain and the distribution of British films in the United States. These additional facilities, linked with the basic remittances, have ended the era of frozen balances and nowadays, most of the majors find themselves short of sterling balances as and when they embark on new production.

With this in mind, the American negotiators put forward a plea to allow the transfer of blocked balances from the sterling area to London. It was suggested that earnings held in cold storage in Australia, New Zealand and other parts of the Commonwealth, could be usefully employed in Britain, whereas largely because of lack of production facilities, they were lying idle. When this proposal was mooted, on the opening day of the talks, a committee of experts was appointed to examine the question and to see whether it could be incorporated in the present agreement or be made the subject of a new agreement at a later date. For the time being, apparently, that idea is not being proceeded with, but it might bear fruit at a later date.

The main Hollywood plea, following the pattern of previous years, was for full convertibility, but this had an unsympathetic reception from the British negotiators, who emphasized the serious dollar situation existing in the country, indicating that the reserves could not stand an additional drain.

Todd and Europe

Continued from page 3

ticularly are staging quite a comeback. As a matter of fact, attendance is up all over Europe." He said that, on the Continent, Italy rated as the number one market for the industry, followed by Germany, France and Spain.

While European films were offering stiff competition for the American product, Hollywood — and particularly Universal — had their action pix and that European producers weren't turning out anything to compete with that type film. "Anyway," observed Jordan, "we welcome good local films. They help stimulate attendance by giving the public more confidence in the product.

Noting Universal's business improvement all over Europe, Jordan observed the company was being held up by unfair license division among the U.S. distribs in Italy and France and also in Spain. "It isn't right to compare us with anyone else," said Jordan. "We are doing very well with our limited permits. We could do a lot better if we were to get the licenses that should be ours by all rights."

Universal is waging an increasingly bitter battle for more permits in the restricted territories such as Italy, France and Japan. Situation has been highlighted in recent months by U execs, and particularly by Americo Aboaf, U's foreign general sales manager. While the other companies show a certain sympathy with U's claims, none appear willing to make any concessions in practice. However, U is expected to continue pressing its demands for a reshuffle of permits.

BIZ BEST, RUNS RANGEY: PAYROLLS EXPLAIN IT

Minneapolis, Sept. 27.

Continued general business conditions favorable for the boxoffice here help to account for the fact that local loop extended engagements have become the rule rather than the exception and that they're breaking all records in the industry's history in number and length and also for the fact that total downtown grosses are hitting all-time highs, industry leaders are pointing out.

For example, Minnnesota employment security department figures just made public reveal that Minneapolis job totals in mid-August reached 271,347, an all-time high for the month.

Total was 160 higher than that of August, 1953, the month's previous record. It was achieved despite a 5,700 manufacturing jobs drop since two years ago. Principal gain over the two-year period was in construction which jumped from 14,700 to 18,000 jobs.

Mayer, Dukoff Huddle On So. African Vidpix

London, Sept. 20.

Plans for completion of his South African vidpix series are being discussed here by Eddie Dukoff with Gerald Mayer. The original plan to film exclusively in South Africa has been changed. The unit will photograph all exteriors and some interiors in So. Africa with the films to be completed in London. The first trio in the series, which have already been shot, are now being finished off in the National Studios at Elstree. They have been made in Eastmancolor.

Dukoff is skedded to check out of London for meetings in California with Mayer, John Schlesinger and Dick Harmel next week.

Print Supply's Unarbitrable

Exhibitors pressed hard to have print availability made an arbitrable subject under the film arbitration agreement but were defeated because of what distrib spokesmen call "the economic realities."

Theatre operators, who have long complained that distribs aren't putting out a sufficient supply of prints, felt that arbitration would establish the proper norm for the print volume a distributor should make available. It was pointed out to them, however, that 1. stereophonie sound and its failure to catch on widely had left the situation in a state of flux, and 2. prints must have a reasonable relationship to a film's b.o.

Stereo sound situation has many of the companies worried. Warner Bros. already has, for all intents and purposes, cut out servicing fourtrack magnetic sound prints. Now another company—Universal—is slowly reducing its ratio of stereo to optical prints. Distrib is on record as guaranteeing exhibs that it'll service them pix in all shapes and forms. U execs say they'll continue to do so (they also have Perspecta Sound prints), but with the limited number of houses equipped for stereo sound reproduction, the company is cutting down on its magnetic prints in favor of singletrack optical ones.

On the spot, but very likely not for very much longer, is 20th-Fox, the pioneer C'Scope company. Like the other distribs, 20th is painfully aware of the fact that it is getting a negligible return out of its stereo sound prints, i.e. one print may play off no more than a dozen playdates or two. Nevertheless, 20th for the moment continues to supply a full quota of stereo prints and its print order for each feature runs up to beyond the 500 mark.

Sales execs say the instances of a firstrun, equipped for stereo sound, willing to run an optical print are multiplying even though exhibs won't fail to point out to the distribs just who got them to install stereo sound equipment in the first place. "They don't say any more that 'Fox did it'," complained one sales topper. "Now it's 'You, the distributors' who forced stereo sound on the theatres."

Real Test of Guinness' U.S. Favor

British Star Cast as Persecuted Cardinal in Grim Drama—Change of Pace From His Comicking

Forthcoming release, via Columbia's new foreign film setup, of the Alec Guinness starrer, "The Prisoner," will be watched with interest by the trade to see whether the public will accept the comedian's change of pace.

Guinness has made his reputation in the American market via a series of comedies, notably "The Lavender Hill Mob," "Captain's Paradise" and, currently, "To Paris With Love." He's been seen here only in one film in which he did a straight part and that was "The Malta Story," which flopped.

"The Prisoner," produced by Columbia in Britain, has Guinness in the role of a Cardinal held on a trumped-up treason charge in one of the Iron Curtain countries. Film, described as a grim drama, is based on the Bridget Boland play which had a London run in 1954, also starring Guinness.

With the exception of Vivien Leigh and Sir Laurence Olivier, Guinness is just about the only British star to rate high on the American marquee at this time. Most of his appeal appears to lie with art house audiences who are said to appreciate his sophisticated brand of humor.

Observers feel that, if "The Prisoner" is a success—and those who have seen the pic say it's of excellent quality—Guinness will be in a somewhat unique position, and his b.o. value will be double enhanced. They liken his switch to Bob Hope doing a serious version of "Hamlet."

Picture Grosses

KANSAS CITY

(Continued from page 12)

$9,000. Holds. Last week, "Never Too Young" (Par) 5th wk), $3,000.

Tower (Fox Midwest) (2,100; 65-85)—"Shepherd of Hills" (Par) and "Trail of Lonesome Pine" (Par) (reissues). Snappy $8,000. Last week, in combo with Uptown, Fairway and Granada, "The Shrike" (U) and "Finger Man" (AA), $11,000.

Uptown (Fox Midwest) (2,043; 65-85)—"Virgin Queen" (20th) and "Man Called Peter" (20th) (reissue). Slim $3,000. Last week, in another house combo.

Fairway, Granada (Fox Midwest) (700, 1,217; 65-85)—"How To Be Popular" (20th) and "Project M" (Indie). Good $8,000 or near. Last week, "Shrike" in combo with two other firstruns.

'Weather' Fair $7,500, Seattle; 'Kiss' 5G

Seattle, Sept. 27.

It's a holdover story at a majority of firstruns here this week. One of few new pix, "Always Fair Weather" at Music Hall is only fair. "Night Holds Terror" at Coliseum is okay. "Left Hand of God" is rated fafrish at Fifth Avenue on second round.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Mister Roberts" (WB) (9th wk). Good $4,000. Last week, $4,600.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Night Holds Terror" (Col) and "Bring Smile Along" (Col). Okay $8,000 with fight pix helping. Last week, "Girl Rush" (Par), $6,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Left Hand of God" (20th) and "Finger Man" (AA) (2d wk). Fair $8,000. Last week, $10,800.

Music Box (Hamrick) (850; 90-$1.25) — "Marty" (UA) (4th wk). Good $3,000. Last week, $4,200.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Always Fair Weather" (M-G) and "Scarlet Coat" (M-G). Fair 7,500. Last week, "Shrike" (U) and "Headline Hunters" (Rep), $6,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Kiss of Fire" (U) and "Green Buddha" (Rep). Slow $5,000 in 6 days. Last week, "Night of Hunter" (UA) and "Big Bluff" (UA), $6,300.

Paramount (Evergreen) (3,039; $1-$1.25)—"To Catch Thief" (Par) (5th wk). Good $5,000. Last week, $6,100.

DETROIT

(Continued from page 12)

(2d wk). Good $16,000 or over. Last week, $25,000.

Palms (UD) (2,961; $1-$1.25)—"McConnell Story" (WB) and "Francis in Navy" (U). Nice $18,000. Last week, "Kentuckian" (UA) and "Top of the World" (AA) (2d wk), $15,000.

Madison (UD) (1,900; $1-$1.25)—"To Catch Thief" (Par) (4th wk). Fast $9,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Last Command" (Rep) and "Lay Rifle Down" (Rep). Weak $8,500. Last week, "Kiss of Fire" (U) and "Apache Ambush" (Indie), $15,000.

United Artists (UA) (1,939; $1-$1.25)—"Scarlet Coat" (M-G) and "Moonfleet" (M-G). Dull $11,000 or under. Last week, "Seven Cities of Gold" (20th), $8,700.

Adams (Balaban) (1,700; $1-$1.25)—"Summertime" (UA) (4th wk). Steady $7,000. Last week, $8,000.

Music Hall (Cinerama Productions) (1,194; $1-$1.25)—"Cinerama Holiday" (Indie) (33d wk). Strong $23,000. Last week, $22,400.

WASHINGTON

(Continued from page 13)

$9,000 or near for 6½ days. Last week, $14,000, over expectancy.

Metropolitan (SW) (1,200; 75-$1)—"McConnell Story" (WB). Nice $9,500. Last week, "Pete Kelly's Blues" (WB) (2d wk), $10,500 for 8 days.

Palace (Loew) (2,360; 75-95)—"Left Hand of God" (20th). Sock $22,000, Last week, "Love Is Splendored Thing" (20th) (3d wk), $14,000, well over hopes.

Playhouse (Lopert) (435; 75-$1.10) — "Summertime" (UA) (5th-final wk). Satisfactory $5,000. Last week, $4,300.

Trans-Lux (T-L) (600; 70-$1) — "Shrike" (U) (4th-final wk). Okay $3,200 in 5 days. Last week, $5,000.

Warner (SW) (1,300; $1.20-$2.40) — "Cinerama" (Indie) (98th-final wk). Amazing $25,000 for finish despite rainy weekend. Last week, ditto.

'GIRL' FAST $8,000 IN L'VILLE; 'SHRIKE' 10G

Louisville, Sept. 27.

Biz at the downtowners is moving at a moderate pace generally this week. "Footsteps In The Fog" and "Night Holds Terror" looms so-so at the State, with hypo from Marciano-Moore fight films. "Girl Rush" at the Kentucky looks trim while "The Shrike" at the Rialto looks only okay. Football games and weekend rains are rated as not helping.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85) —"Girl Rush" (Par). This one had brisk opening, and cooler weather is helping to neat $8,000. Last week, "To Catch Thief" (Par) (3d wk), $6,000.

Mary Anderson (People's) (1,200; 65-85) — "McConnell Story" (WB (2d wk). Still nice $5,500 after first week's $9,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"The Shrike" (U). Patrons and crix like this one, but an okay $10,000 looms. Last week, "Seven Cities of Gold" (20th) and "Double Jeopardy" (Rep), with Wednesday (21) turned over to Marciano-Moore fight on tv, $7,000.

State (United Artists) (3,000; 65-85)—"Footsteps in Fog" (Col) and Night Holds Terror" (Col). Getting assist from Marciano-Moore fight pix, oke $9,500. Last week, "Night Of Hunter" (UA) and "Scarlet Coat" (M-G), $6,000.

LOS ANGELES

(Continued from page 12)

(3d wk), $2,600; State with Iris.

Downtown Paramount, Pantages (ABPT-RKO) (3,300; 2,812; 90-$1.25)—"Dial Murder" (WB) and "Strangers On Train" (WB) (reissues). Slight $7,000. Last week, Par, "Mobs, Inc." (Indie) with Lionel Hampton heading stagebill, $25,000; Pantages, "McConnell Story" (WB) and "Road to Denver" (Rep) (3d wk-6 days, $3,900.

Orpheum, Egyptian (Metropolitan-UATC) (2,213; 1,536; 80-$1.25) —"Real Glory" (Gold) and "Secret Walter Mitty" (Gold) (reissues) Good $15,000. Last week, with units.

Four Star (UATC) (900; $1.25-$1.80)—"Am Camera" (Indie) (2d wk). Hearty $13,500. Last week, record $18,000.

Iris (FWC) (816; 90-$1.50)—"Interrupted Melody" (M-G) (2d wk). Nice $3,800. Last week, with State, $14,400.

Warner Beverly (SW) (1,612; $1-$1.75) — "Shrike" (U) (4th wk). Small $3,500. Last week, $4,900.

Fox Wilshire (FWC) (2,296; $1.50-$2) — "Summertime" (UA) (6th wk). Soft $5,800. Last week, $8,200.

Hollywood Paramount (F&M) 1,430; $1-$1.50)—"To Catch Thief" (Par) (8th wk). Good $8,500. Last week, $11,400.

Fine Arts (FWC) 631; $1-$1.50) —"Marty" (UA) (11th wk). Slow $3,700. Last week, $4,500.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (126th wk). Started current frame Sunday (25) after okay $20,000 last week.

SAN FRANCISCO

(Continued from page 13)

(20th) and "Robber's Roost" (UA) (2d wk), $11,500.

Warfield (Loew) (2,656; 65-90)—"Bar Sinister" (M-G). Mild $9,500. Last week, "Bedevilled" (M-G), $9,000.

Paramount (Par) (2,646; 90-$1)—"Ulysses" (Par) and "Tangatika" (Indie). Big $20,000. Last week, "Night Holds Terror" (Col) and "Chicago Syndicate" (Col), $12,000.

St. Francis (Par) (1,400; $1-$1.25) —"To Catch Thief" (Par) (4th wk). Sharp $11,000. Last week, $12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (8th wk). Looks sock $29,000. Last week, $31,000.

United Artists (No. Coast) (1,207; 70-$1) — "Summertime" (UA). Torrid $13,000. Last week, "Kentuckian" (UA) and "Bullet for Joey" (UA) (3d wk), $9,000.

Stagedoor (A-R) (400; $1-$1.25) —"Virgin Queen" (20th) (2d wk). Good $3,800. Last week, $5,200.

Larkin (Rosener) (400; $1 — "Maddalena" (Indie) (2d wk). Nice $3,200. Last week, $4,100.

Vogue (S-F. Theatres) (377-$1)—"Wages of Fear" (Indie) (6th wk). Trim $2,500. Last week, $3,000.

Bridge (Reade-Schwarz) (396; $1.25-$1.50) — "I Am A Camera" (UCA) (3d wk). Smash $7,000. Last week, $9,000.

GLOOM GONE, CLOSINGS STOP

Exhibs' Twist on Distrib 'Drive'

Minneapolis, Sept. 27.

Bill Danelz, owner of the Border Theatre, Elmore, Minn., is responsible for a switch of film companies' common practice of staging sales drives to "honor" various executives.

Exhibitors in the territory are watching with interest his campaign called the Morgan Theatre Exhibitor's Drive, October through December, in honor of another nearby town theatreowner, Clarence Morris of Morgan.

In informing local film exchanges of the drive, Danelz says the goals are lowering of film rentals, getting earlier playdates, obtaining only top grossing pictures and securing a few shorts gratis.

"This is our first drive, Mr. Distributor, and how about getting behind it?" states the Danelz announcement.

"You have advised us to refurbish and clean our theatre, to put in new equipment, to get out and exploit.

"Well, friend, we have done all this and we still need your help. We have cooperated with you in your Sales and Playdate drives in the past. Now is your opportunity to cooperate with us in our First Exhibitor's Drive."

Lewis Chides Robert Wile On Censor 'Blame'

The pot was calling the kettle black last week as Jewel Productions, indie distrib of "sensational" type pix, objected to the warning against "fast buck" operators issued to his exhibition colleagues by Robert Wile, exec secretary of the Independent Theatre Owners of Ohio.

In a letter to Wile, Ray Lewis, Jewel booking manager, accused Wile of using indie distribs as "a smoke screen" while the major distribs in Ohio were "distributing films, shown to mixed audiences and children, that should be censored, for they are unquestionably indecent and obscene." Lewis added that, if the situation continued, censorship would return to Ohio "quicker than a flicker."

Wile, in his newsletter for Ohio exhibs, said the "fast buck" boys were trying to cash in on the elimination of censorship in the state and he added: "They don't care whether censorship is reenacted or not—they will have made their fast buck. Even their advertising is disgusting." As an example, Wile cited a number of titles, most of them Jewel releases.

The Jewel sales chief, replying to Wile, wrote that his outfit had cooperated with Wile's plea for cooperation while the censorship legislation was aired in Ohio and he cited a letter from Wile, dated June 27, which, he said, gave Jewel the "go ahead" signal.

Also, wrote Lewis, "we specialize in films for adult audiences—and all of our films are passed by the censor boards wherever they exist, and were passed by the Ohio board too. We held up bookings in Ohio at your suggestion, while the really fly-by-niters were having a Roman holiday in the state."

Lewis called Wile "sadly misinformed" and the attack on the indies "both unfair and in bad taste. We feel...that you have overstepped yourself," he wrote.

FILM WOMEN CONVENE IN NEW ORLEANS SEPT. 3

New Orleans, Sept. 27.

The second annual convention of the Association of Women in the Motion Picture Industry will be held here Sept. 30 to Oct. 2, at the Roosevelt.

Delegates will represent chapters in Jacksonville, Charlotte, Washington, Denver, Dallas, Memphis, Atlanta, New Orleans, and Toronto.

Social highlight will be a Mardi Grass ball.

Officers of the association are Miss Verlin Osborne, Dallas, president; Mrs. Loraine (cq) Cass, New Orleans, vice president; Mrs. Laura Kenny, Atlanta, recording secretary; Mrs. Lee Nicklaus, New Orleans, corresponding secretary, and Mrs. Nell Middleton, Atlanta, treasurer.

Members of the organization are employes of theatres or film exchanges.

Lund, Reagan Decline, But SAG Slate Otherwise Stet

Hollywood, Sept. 27.

Screen Actors Guild renominated its entire slate of officers for the coming year, with two exceptions. They were John Lund and Ronald Reagan, second and third veepees, who declined to run for re-election.

Nominees are Walter Pidgeon, prexy; Leon Ames, first veepee; Paul Harvey, recording secretary, and George Chandler, treasurer. Dana Andrews and Lundigan will be candidates for the posts left vacant by Lund and Reagan.

30c 'Last Run' Policy In San Francisco Watched For Nabe Price Impact

San Francisco, Sept. 27.

The 1,500-seat Lyceum, a 30-year-old theatre which has been closed since March, 1953, reopened a fortnight ago with a 30c price policy.

The house, once one of the busiest neighborhoods here, has been refurbished and is booking careful "last runs," last week's double bill was "From Here to Eternity" and "The Wild One."

Operator is the 3350 Corporation, whose chief owners are George and Henry Hornstein. Al Levin is the theatre's manager.

Local exhibitors are watching the Lyceum price experiment carefully and wondering what effect it will have on the 40c-50c admission structure at neighborhoods here.

Lyceum is the second local house to reopen this month. A few days earlier the Golden State chain reopened its theatre in South San Francisco after it had been dark a year.

ARGENTINE FILM MEN MAROONED BY REVOLT

Miami, Sept. 27.

The newest revolt in Argentina prevented three Buenos Aires reps of United Artists from attending the opening here this week of the film company's Latin American sales convention. Unable to wing out of B.A. were Douglas Ornstein, UA's manager in Argentina, and staffers Carlos Ghioldi and Roberto Tauron.

In attendance here are two others who made their getaway from B.A. just ahead of the anti-Peron flareup. They are Sam Bekeris, UA's Latin American supervisor, and Epifanio Aramayo, assistant manager of Argentina.

U Far East Reshuffle; Broun Vice Orr in Japan

Reshuffle of Universal personnel in the Far East sees William Broun, formerly manager in India, taking over as managing director in Japan. He replaces Wally Orr, who moves over to head up the Singapore office, according to Americo Aboaf, U v.p. and foreign general manager.

Aboaf also said Y. K. Yao, who formerly managed the Singapore office, would take over on Formosa as resident supervisor. Geoffrey Boret goes from Indonesia to take over in India from Broun, and Ernest Sullivan joins U as its Indonesian manager.

THEATRES NOT BEING UNLOADED

With the picture business riding on a prosperity wave, the tide of theatre closings has been almost completely stemmed. News of shutterings has diminished almost to the vanishing point during the past two years and the closings have been more than offset by a comback of previously-darkened houses. Fringe houses and theatres in areas of population shifts have been replaced by the boom in drive-in building.

New confidence in the film theatre is being shown by chain operators as well as individual exhibitors. The pessimistic attitude of the pre-new technique era has largely disappeared and theatremen are again eyeing ways and means to increase their holdings. While the expansion drive is in the direction of drive-ins, the conventional houses still rate highly in the future plans of exhibitors.

Indicative of the hopes for a rosy future for the film biz is the activity of a number circuits, particularly Loew's and National Theatres. Loew's, which has already acquired two ozoners and a conventional house, continues on the outlook for more sites. National Theatres also has its eye on additional acquisitions following its takeover recently of seven houses in the Salt Lake City area. Loew's is surveying ozoner possibilities in New York and New Jersey and as soon as it finds the situations it wants, the chain will ask the Dept. of Justice to okay the buys. National Theatres will ask for the greenlight to acquire a drive-in in Las Vegas.

While a new investment in theatres, outdoor or conventional may not tax the resources of a big corporation, a smilar step by a lone operator represents real confidence in the industry's future. In the latter category is William J. Quinn, former general manager of Raybond Theatres and manager of several Broadway houses. Quinn, who retired from the industry in 1952, is making a comeback via the acquisition of three theatres in the Westchester, N.Y. area. He purchased the theatres in Pleasantville, Amenia, and Brewster from the St. Cloud Circuit. Quinn attributes his "renewed interest" in theatre operation to a study of the Government's quarterly reports on taxes paid by theatres. He said he feels that "the lean days of 1952 and 1953 are over." The Quinn operation will be a family affair, with his wife, Kay, playing an important part in management. She was associated with RKO Theatres for 23 years as manager of a number of the circuit's houses.

Faith In Future

The activity of the circuits as well as individuals such as the Quinns is an example of the faith being shown in the future of theatres. To be sure, there is almost a complete absence of new construction of conventional houses, the Coral Gables, Fla. house acquired by Loew's being the only new indoorer built in some time. Despite population shifts to the surburbs, hardtop theatres are not being put up in these areas. However, drive-in contruction is proceeding at an accelerated pace in the surburbs. Berk & Krumgold, theatre real estate specialists, report that this is their biggest year for the arranging of drive-in deals, both for acquisition of sites and for the leasing of ozoners constructed on a speculative basis by builders.

Real estate outfit attributes the favoring of the outdoor theatre to the hardtop on he cost factor. Despite the industry's optimistic outlook, construction costs for conventional houses are so high that theatremen and builders are reluctant to take the gamble. For example, it costs considerably less to build a 1,000-car drive-in than a 1,000-seat theatre.

Brooklyn (Ave. U) Exhib Tests Bingo; Churches All Round Him Have It

A Brooklyn theatre operator plans a test case on the validity of the ban on Bingo in film theatres. Albert Greene, operator of the Avenue U Theatre, declares he will introduce Bingo at his house on Monday (3), offering $50 in cash and a $50 U. S. Savings Bond as prizes as a starter.

According to Greene, his decision to reintroduce the game, banned from N. Y. for many years, is based solely on economic considerations. He said he is faced by severe competition from church and service organizations which have been running Bingo without police interference. He said that four church and temple groups within a 20-block radius of his theatre are offering Bingo four different nights a week, charging from $2 to $3.50 admission. Greene's contention is that the city's enforcement of the Bingo ban should be equal for all, especially since the competition of the churches may force him to go out of business. He pointed out that he paid both a Federal and City amusement tax as well as other taxes while the churches were not subject to any levies despite their admission charges. He frankly admits that he's bringing back Bingo to help himself.

Theatre operator is also seeking the support of the Independent Theatre Owners Assn., of which he is member. He has a date to discuss the situation with Harry Brandt, president of the ITOA.

Greene, in modernizing Bingo, is calling the game Cha-Cha for his test purpose. He has placed a huge sign in front of his theatre announcing the opening date. "In order to comply with the lottery laws of N. Y.," the sign says, "we hereby announce that anyone over 18 can play Cha-Cha. . . No consideration necessary. Simply ask for a Cha-Cha card and check the numbers as called out over the loudspeaker to players in front of this theatre. Not interested in legitimate entertainment but wish to satisfy the gambling urge? O.K. Commissioner Kennedy?"

A spokesman fo the Police Dept. said that "all violations of illegal Bingo will be prosecuted," noting, however, that under certain conditions as stated in 1952 ruling it can be played legally in the state and that the police have recognized this.

Greene's forthcoming test apparently will be the first attempt to discover if the 1952 ruling applies to theatres as well as church and charity groups.

A ruling made yesterday (Tues.) by N. Y. Corporation Counsel Peter Campbell Brown may aid Greene in his fight. Brown advised that some forms of Bingo may be legal, but that's up to the police to decide whether the game is being played under conditions sanctioned by the Court of Appeals in 1952. Court ruled that Bingo could be played if participants paid a fee as entertainment, but not for Bingo.

A bill sponsored by Brooklyn Councilman Joseph T. Sharkey is now before the City Council to recognize the legal right of people to play Bingo but only for church, charity, welfare, and veteran groups.

Not 'Who'—But 'What'!

In a report on the problems inherent in developing new talent, 20th-Fox offers this point: "Unless the exhibitor stops saying, 'Who's in it?' and starts saying, 'What's it about?' this business will dig itself deeper into the rut in which it now finds itself."

For years producers have complained that while theatremen demand "new faces" they still favor films with the "old reliable" stars.

Rhoden Rallies the Hands; Schedules Recess Period For Television (Baseball)

Kansas City, Sept. 27.

The 26th annual convention of Fox Midwest Theatre managers and home office staff opened today at the Hotel Muehlebach and was highlighted by "homecoming" of Elmer Rhoden. It's his first stop here on official biz since stepping up from head of the midwest outfit to top man of National Theatres.

Agenda for the 125 men assembled first day included the keynoting by Rhoden at the opening morning session, luncheon session, afternoon of committee meetings, and screening of "Tall Men" at the Orpheum in the evening.

General session Wed. (28) morning is to be given over to reports of the workshop committees from the previous day. These sessions cover such topics as outside revenues, selling the box office, expense control and operative problems, the second box office—concessions, extra shows for extra revenue and fall campaigns.

Lighter moments come with a period for World Series watching Wednesday afternoon and annual banquet at the Saddle & Sirloin Club in the evening.

Thursday morning a series of district meetings are set, with groups breaking up around noon for the trek home for the territory men.

Briefs From the Lots

Scott Brady bought "The Long Night," a newspaper yarn by **David K. Tedder**, with a package deal in view . . . **Curtis Cooksey** joined the cast of "Storm Center" at Columbia . . . **Josef Shaftel's** La Salle Productions will make "Jazz Man," based on a story by **Ray Wander** . . . **John Beck**, formerly with U, joined the production staff at Warners . . . **Michael Pate** signed as a heavy in U's "Congo Crossing," starring **Virginia Mayo** . . . **Walter Reed** will portray **Gail Russell's** husband in "Seven Men From Now" at Allied Artists . . . **Hal R. Makelim** signed **James Mitchell** and **Rosemarie Bowe** to star in "The Peacemaker." . . . **Richard Cutting** and **Robert Anderson** joined the cast of "Gun Shy" at UI . . . **Mike Todd** signed **John Carradine** for a featured role in "Around the World in 80 Days." . . . **Kathryn Grant** snagged a key role in "Storm Center" at Columbia . . . **Doris Day** returning to Metro for the title role in "The Amazing Nellie Bly."

Metro signed **Curtis Bernhardt** to direct two pictures following his current assignment on "Gaby" . . . **Peter Hanson** returning to Paramount for a featured role in Perlberg-Seaton's "The Proud and Profane" . . . Metro started a new series of cartoon subjects starring two bulldogs, Spike and Tyke . . . Warners handed Italian actress **Rossana Rory** a term contract . . . German actor **O. W. Fischer** drew a seven-year pact at U . . . Batjac optioned **Karen Sharpe** for another year . . . **Jack Broder** sold the script of "Loud Law" to **Frank Sinatra** for production as an indie for United Artists release . . . **Jack Dempsey** will play himself in Metro's "Somebody Up There Likes Me," based on the story of **Rocky Graziano**

AUGUST IN SPRINGFIELD BEST IN FIVE YEARS

Springfield, Ill., Sept. 27.

August film business in Illinois' capital city, despite competition from Aug. 12-21 state fair and pre-Labor Day weekend Illinois American Legion convention was best in five years, local managers report.

Attendance during past month was over 25% above June and July turnout at four first-run houses and about the same above August figures of 1949-1954.

Local managers credit high grade product for upsurge. "Mister Roberts" played three weeks at Roxy; "Many Splendored Thing" stayed two weeks at Fox-Lincoln; "Strategic Air Command" was holdover at Orpheum and "Summertime" was smash hit at Senate.

65-Page Draft of Proposed Arbitration Ready for Trade, Government Scrutiny

More than three years after a previous failure to establish a voluntary system of arbitration to settle disputes between distributors and exhibitors, a new joint industry committee has reached agreement on an arbitration and conciliation plan. A 65-page document, detailing all aspects of the new proposed arbitration system, was revealed by the committee yesterday (Tues.). It is the result of about a year's work of industry attorneys and has as its prime aim a cutdown in the litigation that has harassed the picture business for many years.

This draft will now be submitted for approval to each of the participating exhibitor organizations and to each of the distributing companies. Following the okay of each of the participating groups, the document will then be submitted for the approval of the Dept. of Justice and the Federal Court, after which it's hoped to place the system in operation as soon as possible.

Besides the major film companies which are members of the Motion Picture Assn. of America, the exhibitor organizations which are parties to the proposed plan are Theatre Owners of America, Southern California Theatre Owners Assn., International Drive-In Theatre Assn., Independent Theatre Owners Assn., and Metropolitan Motion Pictures Theatres Assn. Absent from the exhibitor participants is Allied States Assn. which has refused to take part in any arbitration plan that does not include the arbitration of film rentals. It was Allied's defection from the arbitration plan originally proposed in Aug., 1952, that doomed the acceptance of the system at that time. Although Allied will not be a signatory to the present agreement, it's understood that individual Allied members may avail themselves of the arbitration system if they so desire.

The plan provides for the conciliation and/or arbitration of disputes between exhibitors and distributors on the following subjects: clearance, runs, competitive bidding, conditioning one license upon another (forcing of pictures), contract violations. Excluded from the provisions of the agreement in specific terms are two pictures annually from each of the distribution companies. These pictures, so-called specials which are slated for pre-release or special handling, are not subject to arbitration until the distributor places them in general distribution. Film rentals, or the price a distrib asks for a picture, is not part of the agreement.

Significantly absent from the plan, as released by the joint committee, is a method of financing the arbitration plan. A section is designated as "financing," but no details of how it will be done is included. Under consideration, it's understood, is the production of special short subjects, the revenue from which will be earmarked for the financing of the arbitration program.

The document also details the method of collecting damages, the physical setup of the arbitration plan, and the rules of practice and procedure, including the initiation of arbitration, the selection of arbitrators, the conduct of hearings, awards, right of appeal, and conciliation.

The agreement does not become effective unless it is approved by the Attorney General of the United States. It provides that the system shall be organized within three months after the entry of an order by the U. S. District Court approving the plan. The system, it's noted, will be tried for a test period of one year, beginning on the day that the National Administrative Committee announces that Regional Tribunals and the National Administrative Committee announces that Regional Tribunals and the National Appeals Board are open and ready to function.

In general, the burden of proof with respect to complaints and damages rest on the exhibitor making the beef. In the matter of damages, an exhibitor can only collect if he makes the claim in the original complaint. In awarding damages, arbitrators may stipulate that the distrib make a payment equal to the actual loss proved to have been sustained by the exhib. If the distrib's action is considered purposeful, the arbitrator may award exemplary damages not to exceed the amount of the actual damages.

The plan calls for the formation of a 10-man National Administrative Committee, made up of three TOA members, one each from the other participating exhibitor groups, and three members designated by the distributors signing the agreement. Apparently hoping that Allied may one day become part of the arbitration plan, the agreement provides that the National Administrative Committee may add to its membership not more than three representatives from any organization which may join the plan in the future. Since TOA has been granted three members, it's figured that if Allied ever decided to join the system, it, too, would want three reps on the governing board.

The NAC has the power and duty to organize and supervise the arbitration system and prepare the necessary forms, instructions, records, etc., for the use and guidance of the Regional Tribunals. The members of the NAC have the power to elect a chairman who shall serve for the period of one year, with the chairmanship rotating among the members thereafter.

Local Arbitration Committees will be organized by the NAC in each exchange city in the U. S. with each local group being composed of exhibitor members chosen by the exhib members of NAC and an equal number of distrib reps chosen by the distributor members of NAC. The agreement provides for the organization of a National Appeals Board, made up of three impartial non-industry members of NAC. First term of office of members of the Appeals Board shall be for 18 months, with the period of office thereafter being determined by NAC. The NAC is given the task of providing for the compensation of members of the Appeals Board.

STAN KUBRICK STARTS 'CLEAN BREAK' FOR UA

Stanley Kubrick, writer-producer-director who sold his recently completed "Killer's Kiss" indie film to United Artists as a preliminary to aligning himself with the company via a multiple-picture deal, left N. Y. for the Coast over the past weekend to launch work on the first entry to be financed by UA as part of the arrangement.

This is to be "The Clean Break," Lionel White novel to be directed by Kubrick from his own screenplay, with Sterling Hayden starred. Kubrick will line up other personnel on the Coast for the film, which, like "Kiss," will be lensed entirely in N. Y.

Realart Chartered, Changes Name to Lipson Film

Albany, Sept. 27.

Realart Film Exchange of N.Y. Inc. was chartered to conduct a motion picture exchange business in New York, with capital stock of 1,000 shares, no par value. The same day, a certificate changing its name to Lipson Film Exchange Inc. was filed with the Secretary of State.

Ralph Losso was the attorney.

French 'Sheep' Clicking

"Sheep Has Five Legs," French import, which has been registering successive records each week it runs at the Fine Arts Theatre, N.Y., hung up a new alltime nigh for the first six stanzas ending Monday (19) night. Pic grossed $95,100 in this period which compares with $90,300 registered by "Conquest of Everest" (UA) in its first six weeks.

"Sheep" mark for the first six rounds compares with the $89,800 grossed in corresponding period by "Vanishing Prairie," the Walt Disney film. "Sheep" grossed $13,400 in its sixth session and had lines the final night (Mon.) of week despite warnings about Hurricane Ione.

LOUIS ROSENFELD NAMED CANADA'S MAN OF '55

Toronto, Sept. 27.

Panel of Canadian Pictures Pioneers has selected Louis Rosenfeld, president of Columbia Pictures of Canada, Ltd., as "Pioneer of the Year" for the 1955 annual testimonial dinner. Rosenfeld entered the film field in Canada in 1912.

He will be honored at a banquet, attended by international films reps, in the Royal York Hotel here on Tuesday evening, Nov. 1. Chairman of the selection committee was Reuben W. Bolstad, vice-president and treasurer of Famous Players (Canadian) Corp.

Footnote to Tax Cut: Total Federal Takings Net 40% of Year Before

Washington, Sept. 27.

The slash in the Federal admissions tax has apparently resulted in a far sharper decline in Federal income than the motion picture industry predicted at the time of the fight for the reduction. The Federal take is also smaller than the conservative Treasury estimates.

For the Federal fiscal year 1955, which terminated on June 30 last, the tax yielded only $106,086,000. This was less than 40% of the $271,952,000 which Uncle Sam collected in fiscal 1954.

The admissions tax on all events was cut from 20% to 10% and was eliminated entirely on tickets costing 50c or less. Motion Pictures were the largest beneficiary. Formerly, the picture theatres provided about 65% of the tax bite. But because so many of them charge 50c or less, the film houses now provide only about 35% of the admission tax receipts.

The tax cut actually went into effect on April 4, 1954, a full three months previous to the end of the 1954 fiscal year. If 1954 had operated for the full year under the higher excise rates, the overall tax receipts would have been about $300,000,000.

At the time the tax reduction drive was before Congress, show biz spokesmen contended the Government's revenue loss would be much less. One of the reasons they gave was that business would pick up, so that more people would be paying the taxes.

By way of sharp contrast with the drop in the admissions tax which also covers legit, sports, etc., were the Federal receipts from the tax on nitery checks during Fiscal '55. This 20% excise was not reduced by Congress. In Fiscal 1955, it paid the Treasury $39,271,000, an increase over the $38,312,000 of the preceding year.

For Fiscal '55, the White House and Treasury last January estimated the admissions tax would bring in $110,000,000. Customarily, the estimates are on the very conservative side. However, nearly $4,000,000 less was taken in.

Balaban, Kirsch Head Chi COMPO Poll Drive

Chicago, Sept. 27.

Balaban & Katz prexy John Balaban and Illinois Allied topper Jack Kirsch are co-chairmen of an Allied Theatres of Illinois committee to whip up enthusiasm among local exhibs and theatre managers for the Council of Motion Picture Organizations National Audience Poll. Accordingly, all Chicago area exhibs and managers have been invited to attend a meeting tomorrow (Wed.) at the Carnegie Theatre here, when the COMPO plan will be explained to local filmites.

Illinois Allied is going all out in backing the COMPO poll and has enlisted the help of the Chicago Tribune in promoting it. Chi's strongest daily will devote considerable space to publicizing the poll.

Set Another Lutheran Religioso Pic in 'Task'

Hollywood, Sept. 27.

Family Films will turn out another religioso for the Lutheran Church, Missouri Synod, a 90-minute feature tagged "The Unfinished Task."

Based on foreign mission service, it will be directed by William F. Claxton for distribution among the churches.

Clips From Film Row

LOS ANGELES

Metro will release Doris Day starrer, "Quality of Mercy," to be produced under the Arwin Productions banner, in which actress and her husband, Marty Melcher, are partnered. Melcher will handle production supervision.

N. P. Jacobs, operator of indie film exchanges in Los Angeles, Portland and Seattle, added the Lippert exchange in San Francisco to his chain. He also closed a deal with E. J. Baumgarten to handle all product of Associated Film Releasing Corp. in west coast territory.

Within the next few months, Columbia will reissue 12 westerns made in 1940-46.

Allied Artists closed a deal to release "The Four Seasons," to be produced and directed by Josef Shaftel under the La Salle Productions banner.

CHICAGO

Joe Lawler, Universal press rep, here last week on his national tour of visiting key metropolitan dailies.

Elizabeth Wetter, Universal's oldest employe in the Chicago office (49 years), recuperating at home after her discharge from the hospital after a long illness; she is Chi branch manager L. Berman's secretary.

Variety tent 26 Women's Club sponsoring Harlem Globetrotters' appearance here at Loyola University Gymnasium Oct. 18, for benefit of La Rabida sanitarium.

Illinois Allied topper Jack Kirsch in N.Y. last week, setting details of Allied's national convention, to be held in Chicago Nov. 6-9.

DALLAS

Albert H. Reynolds, in recent years veepee and general manager of Claude Ezell drive-ins, entered biz for himself here as a broker for purchase of ozoners exclusively.

Eph Charninsky, an exhib for more than 50 years, retired and sold out his Southern Theatre Co. to E. L. Pack, head of Bordertown Theatres. Charninsky operated the Arts, Prince, Highland and Harlandale in San Antonio. Pack recently purchased the ozoners of Ezell & Associates.

Mr. and Mrs. Sam Ginsberg, owners of Lamar Theatre at Paris, announced purchase there of Main Theatre from Trans-Texas Theatre Circuit.

MINNEAPOLIS

Eph Rosen, Metro assistant branch manager, recovering in Mt. Sinai hospital from appendectomy.

Bill Elson, former localite, a onetime Northwest Variety Chief Barker and still a circuit owner in this territory, although presently a Californian, here on his annual visit.

"The Robe" back in St. Paul on a twin bill at the downtown late-run Lyceum.

Ralph Maw, Metro district manager, chairman of committee handling annual campaign to raise funds in territory for Will Rogers hospital at Saranac Lake, N. Y.

John Lewis new Paramount booking clerk, succeeding John Kovac who resigned.

After 17 years of continuous operation, the only theatre in Janesville, Minn., called it quits because of dwindling patronage which owner attributes to improved transportation as well as tv.

PITTSBURGH

Bob Ellison, only recently transferred to the Fulton by the Shea company as assistant manager, left company to boss the Mayflower cafe.

Tom Budjanec, one-time assistant at Stanley downtown, dispatched from circuit's Portsmouth, O., house to Washington, Pa., to manage the SW operation there; replaces Paul Prugar.

Andy Battitson, local theatre broker, is celebrating his 43rd anni in the film biz this month.

Variety Club Tent No. 1 is raising funds for an Alice Ziegler Memorial at Roselia Foundling and Maternity Hospital; Mrs. Ziegler was sec to the Variety Tent for 14 years until her death two months ago.

Weldon Waters, formerly 20th-Fox manager here and later in Co-Operative, quit his booking duties with Dipson Circuit, and plans to go back into distribution.

Fay Steinbach Cullen, widow of Mike Cullen, Loew district manager at the time of his death a couple of years ago, now with SW circuit in New York.

Bernie Hickey sent back to Pittsburgh by Shea organization to manage its Fulton. Hickey was transferred to N.Y. headquarters last year; succeeds James Scanlon Jr., who left the Shea outfit.

Ike Sweeney, onetime Republic manager who joined AA as sales chief under branch boss Abe Weiner several months ago, resigned.

Joseph Fecheck, Bas'e-Laskey chain's general manager at Brownsville, promoted to booker.

Annual Variety Club banquet set for Nov. 20 this year.

David Wald resigned from 20th-Fox sales force to head up newly-established Buena Vista office here. Leonard Mintz, who had been covering both Pitt and Phillys, will concentrate on eastern end of state.

Floyd Klingensmith, who quit as a Columbia salesman to become sports director for WKPA in New Kensington, now being sponsored by Allegheny Ludlum Steel.

Gable Theatre, Sharon, dark for several months, reopening under lease to George Ericson. Gable was formerly run by Thomas Yantis.

Frank J. Thomas, booker, now directing Pittsburgh Film Service, physical distributor for UA and BV product here.

ST. LOUIS

The Grand, Eldorado, Ill., shuttered for several months, relighted by manager John Falk and using firstrun films.

Mrs. Madge Chamness, widow of the late Herman Chamness, will continue to operate the Illinois Film Service, Carbondale, Ill., which distributes pix to cinemas in Southern Illinois.

Stewart Cluster, Johnson City, Ill., lighted his new 500-car ozoner near Marion, Ill.

Mrs. Winona Allen, Springfield, Mo., widow of Doc Allen, for years the Dallas branch manager for National Screen, now a partner in an ozoner near Mountain Grove and hardtop in same town with John Castner.

W. Robert Johnson, owner of the Scenie, Assumption, Ill., is now operating seven-night-a-week policy after several months of only on weekends.

The Rex, Waverly, Ill., owned and operated by William E. Jackson, relighted.

Mrs. Edith Major shuttered her Main Street, Paris, Mo., for a month to enable employees to take a vacation.

Estate of Hugh McGregor placed its Ritz, Arcola, Ill., and Oakland, Oakland, Ill., on the sales block. Oakland has been shuttered since last March 11.

Charles Goldman and Jules Leventhal reopened their Carver, St. Louis nabe.

Houses reopened in St. Louis area include the Aamthis, St. Louis; Maplewood, Maplewood Park, Ill.; Louise, Louisville, Ill.; Rodee, New Berlin, Ill.; and Gem, Villa Grove, Ill.

The Hall, Columbia, Mo., a unit of Commonwealth Amus. Co., Kansas City, dark during a face-lifting.

John Dugan of Buena Vista Pictures in the U.S. Veterans hospital here.

Guy D. Haskins, owner of an ozoner near Malden, Mo., hospitalized in Memphis, Tenn.

'SALT OF THE EARTH' SHOWN IN HONOLULU

Honolulu, Sept. 27.

Controversial pro-labor film, "Salt of the Earth," was screened in a public gymnasium at Hilo during longshoremen's union convention last week.

County supervisors of Hawaii island gave permission after school superintendent refused to let it be shown in a high school auditorium and National Guard vetoed request that picture be shown in Hilo armory.

Supervisors voted to let Harry Bridges' politically powerful union show the film after previewing it.

Albany Tent Moving

Albany, Sept. 27.

Variety Club, which will move into new quarters at the Sheraton-Ten Eyck Hotel on Oct. 15, will elect a new crew at a meeting there Oct. 3. The 11 crewmen will select officers.

Harold Gabrilove, president of RTA Distributors, is slated to be named chief barker. George H. Schenck, branch manager of Tri-State Automatic Candy Corp., is present chief barker.

Hint Justice Dept. Dropped a Hint And That's Why the Home-Toll Hush

A "friendly" tip from a Dept. of Justice rep was revealed this week as reason why the majority of film companies have refrained from taking a definite "anti" stand in the home-toll tv issue. With the exception of Paramount, which is backing its own Telemeter system, the producer-distributors did not file briefs with the Federal Communications Commission despite the fact that these outfits, in varying degrees, are opposed to the adoption of fee tv.

According to an insider source, a D. of J. agent some time ago dropped the comment that a uniform (sans Par) stand against home-toll might be construed as a conspiratorial action and somehow fitted into the D. of J.'s current 16m action. In the latter, the Government is pressing the charge that the companies via the alleged conspiracy, have prevented the licensing of past theatrical releases to free, or conventional, tv.

Film company lawyers, fearing that an action in concert anent the home-toll issue might be cited, to their detriment, in the 16m case, cautioned against any official expression of attitude re home-toll.

PROPERTY OWNERS SPIKE OZONER DEAL

Kansas City, Sept. 27.

Drive-in theatre planned for a site on the outskirts of Independence, Mo., was banned by action of Judge Allen C. Southern in Jackson County Circuit Court last week. Judge Southern voided an ordinance passed by the Independence city council Jan. 18, 1954, rezoning the site in question from residential to business.

The ruling came as the result of a suit by about 150 nearby property owners. They sought an injunction against Associated Theatres of Independence and others and a declaratory judgment. Associated operates conventional theatres in Independence and adjacent Maywood.

Judge Southern rulied that the city council was authorized to rezone only in consideration of public health, safety, morals and general welfare according to a comprehensive plan embodied in state law. The amending ordinance did not comply, he said. He also enjoined the defendants from taking any further action.

The proposed site was located immediate to a new junior high school. It is near to the intercity and county district now served by two other drive-ins.

2 Philly Indies Set Up New Distrib Company

Philadelphia, Sept. 27.

In a surprise move, two indie distributors formed a new company with headquarters on Vine St. Jack Harris, of Exploitation Productions Inc., bought the local company, known as Screen Guild of Philadelphia, from Jack Engel for an undisclosed sum.

New firm, to be known as Screen Guild of Phila. Inc., will distribute Selznick, Goldwyn, Lippert, Filmakers, American Releasing, De Rochemont, J. Arthur Rank and D.C.A. in an area including Eastern Penna., South Jersey and Delaware.

Exploitation Productions Inc. will release pix regionally, nationally and internationally. Next release of new partners will be Rank's "Simba," Technicolor feature concerning the Mau Maus.

Scenic Theatre at Pittsfield, N. H., which has been closed for the past six months, has been purchased by Robert S. Wheeler, of Richmond, Me., and would be reopened.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"IT'S ALWAYS FAIR WEATHER"
in CinemaScope and Color starring
GENE KELLY • DAN DAILEY • CYD CHARISSE
DOLORES GRAY • MICHAEL KIDD
AN M-G-M PICTURE
and SPECTACULAR STAGE PRESENTATION

Miss Film Row

St. Louis, Sept. 27.

The crowning of Miss Film Row of St. Louis for 1955 occurs Nov. 22 at the 37th annual two-day meeting of the Missouri-Illinois Theatre Owners. Miss Rose Hearle of the local Columbia exchange who copped the diadem last year, the first such contest ever held, will be ineligible to succeed herself.

When Nabes Go To 'Foreign' Pix

Conversion to a foreign film policy, profitable to some nabes, also has led to some unexpected problems.

In several instances, the exhibs turning to British or other imports have found themselves with a thriving b.o. At the same time, however, the unusually long runs enjoyed by such pix have annoyed the former regular customers.

This is particularly true in cases where a "community" theatre, with no competition in the immediate area, has made the switch. After runs of six to eight weeks for one pic, the people that made up the theatre's regular patronage —and who in fact have no other place to go to unless they feel like driving a distance started registering loud complaints with the manager.

Extradite W. D. Harnett On Can. Theatre Theft Rap

Albany, Sept. 27.

William D. Harnett, 23, who Police Chief John P. Tuffey said admitted, under questioning, that he had absconded with a substantial amount of money from the Regent Theatre in Ottawa, was turned over to immigration authorities Thursday (22), after his release from Police Court custody. Canadian authorities said they had a larceny warrant againt Hartnett, alleged to have taken the coin in July while serving as assistant, and then disappearing.

Arrested while attempting to break into the Nurses' Home at Albany Hospital, Hartnett was allowed to plead to the lesser charge of unlawful entry. He had appeared for a hearing on eight counts of second degree burglary.

Construction Co. Buys 4 Tulsa Film Theatres As Diversified Investment

Tulsa, Sept. 27.

A Tulsa construction company has bought controlling interest in four downtown Tulsa theaters from Theater Enterprises Inc., of Dallas. Price not disclosed.

Williams Brothers Construction Co. bought the Ritz, Majestic, Orpheum and Rialto theaters, all first-run houses which had been operated under the name of Tulsa Downtown theaters. Real estate only in the purchase of the Ritz. In the cases of the other three, the Dallas firm bought only furniture, fixtures, equipment and good will.

Ralph Drewry, manager of all four houses for many years, apparently will not be connected with the new owners.

Jack Hull probably will be the new manager, assisted by his brother James, as booker and buyer at Oklahoma City. Both now are booking agents for several Oklahoma theaters.

The Williams firm primarily is a builder of oil and gas pipelines. Its president, John Williams, said the firm bought the theaters "as an investment."

YA TAKES YER CHOICE ON TRENDS IN BIZ

Minneapolis, Sept. 27.

Theatres continue to reopen and spring into being as well as shutter in this territory.

East Grand Forks, Minn., is having a film house for the first time in five years with the opening of the 230-seat WW, equipped with CinemaScope and operating on a daily afternoon and evening show schedule with two changes a week.

But at Janesville, Minn., after 17 years of continuous operation, the new Star, the town's only sprocket parlor has shuttered permanently because of poor business.

Its owner blames "improved transportation" causing smalltown residents to seek their entertainment in larger cities as well as tv for the dwindling patronage.

Ex-UI Author-Publicist To Hong Kong for USIA

Washington, Sept. 20.

Wolfe Reade, onetime Universal-International studio publicist, has resigned as assistant manager of the National Symphony Orch to become Cultural Affairs Officer for the United States Information Agency in Hong Kong. Reade leaves the symphony Oct. 10 to begin training with USIA in preparation for his overseas assignment.

In addition to his U-I background, he is author of a novel, "Lochinvar," and collaborator with James Raker on film treatment of the book.

If Tossed to Congress, Home-Toll Issue Sure to Be a Propaganda Donnybrook

$1,500 Film Scholarship

Los Angeles, Sept. 27.

Screen Producers Guild has set up a $1,500 scholarship in film-making for UCLA's Dept. of Theatre Arts.

Gift was presented by Guild, according to prexy Samuel G. Engel, with "the hope of inspiring additional creative activity among student filmmakers.

Layoff Threatens; Techni Net Up

Hollywood, Sept. 27.

Approximately 300 technicians may be laid off by Technicolor as result of work slackage, with decision to be made tonight or tomorrow (Wed.). Film technicians, Local 683, IATSE, has been notified of impending layoff unless sufficient pix to maintain work volume could be skedded. Orders are off 30%.

John Clark Jr., vp, now huddling in N. Y. with Herbert T. Kalmus on pix skeds. Last sizable layoff came in February, 1954.

Techni yesterday reported a $1,775,000 net for the 9 months ending Sept. 30. Last year's net was $1,427,000. Board declared the regular 25c quarterly dividend. Techni "diversification" into the amateur color field is under consideration as the lab retools for its "improved" process.

Beefs Mount on Col's Mpls. Ozoner 'Man' Date

Minneapolis, Aug. 20.

Columbia has started a hassle here by dating its "Man From Laramie" into the new Lucky Twins drive-in theatre on 28-day availability, the same clearance enjoyed by the earliest subsequent run conventional houses and compared to 35 days, previously the earliest clearance for the 12 Twin Cities' drive-ins.

Other ozoners are screaming "favoritism." Four-wall 28-day exhibitors also are berating Columbia because they don't relish competition from even one outdoor theatre and fear this may be a forerunner of a general clearance revision in the drive-ins' favor. Picture now is playing in nine local neighborhood houses as well as the Lucky Twins day and date.

Should the FCC decide to dump the home-toll television issue into the lap of Congress, the resultant publicity battle would outthunder all past efforts to sway the public on this controversial question, observers say.

Now that all parties have filed their final briefs, and the decision is truly up to the Commission, guesswork is naturally centered around the type of action the agency is likely to take.

Based on the evidence and arguments submitted in the briefs and the reply comments, the FCC could: (1) To accept the arguments of the home-toll opponents and nix subscription-tv, or go along with the advocates of parlor box-office and (either clearcut course is unlikely).

(2) Hold oral hearings in the reasonably near future. Most observers feel that this is a likely course.

(3) With or without these hearings, the FCC could rid itself of this hot potato by declaring the entire issue outside its jurisdiction and referring it to Congress. If this happens, it's considered certain that it will be a long time before there is any action since Congress getting into the act automatically means an amendment to the Federal Communications Act of 1934 which defines the meaning of what is broadcasting.

There is, of course, a possibility that, following debate in the Congress, latter would turn the issue back to the FCC for action. Point that has to be decided, and that will rule whether or not the Commission is competent in the pay-tv area, is whether tollcasting constitutes broadcasting under the language of the Communications Act. There have been certain actions and decisions of the FCC in the past which lead the toll proponents to believe that the Commission can't very well refuse to handle the question of pay-as-you-see.

If the FCC doesn't see it that way, and it's up to the Congress, both sides feel that the ultimate decision will be a question of public sentiment. If pro and con factions worked very hard to solicit letters and public expressions to the Commission, where actually they don't count for very much, it's felt that they'll redouble their efforts when it comes to reach Congress which is far more sensitive to the grassroots frame of mind.

Situation, on the whole, of late has favored the anti-toll group. Contributing factor has been the fall line-up of tv shows, providing a powerful argument vs. any toll system. Network opposition, too, while immediately suspect in some quarters, nevertheless carries a lot of weight and a great many related interests — voluntarily or otherwise—will toe the web line and oppose any change in the basic status quo.

How Good (or Bad) Is Film Advertising?

The basic quality of film advertising is arousing tempers. In opposite camps are the distribution companies and the theatres, with each group believing that its method of advertising is better. The spark that touched off this newest uproar was a speech by a Denver department store executive before delegates to National Theatres division conference.

"The average amusement page of the average newspaper from N. Y. to Los Angeles has not changed since the days of Pearl White and Theda Bara," Joseph Ross, prexy of Daniels & Fisher Co., told the NT staffers. He declared that film industry ad men still cling to old techniques despite the advancements made in professional advertising in the past 25 years. "I find the amusement pages depressing," Ross said. "It shouts its wares in the shrill manner of the Coney Island pitchmen, and the American people have developed beyond that point." The department store exec said that a new approach based on modern selling techniques is needed.

Ad men representing the major film companies were quick to refute Ross' charges, tending to place the blame on local theatres which altered the ads prepared by the distribution firms. They expressed anger at Ross' failure to distinguish between the advertising of the theatres and the production companies. Recent advertising campaigns for pictures currently in release were cited as examples of a modern selling approach equal to any prepared for other products. The trouble, according to the film company ad men, is that the ads are distorted and changed when they are inserted in local newspapers by the theatres.

In justifying the alterations in the advertising for local consumption, theatre ad men state that tastes differ in different parts of the country and that an ad prepared in New York cannot be used to meet all situations. According to one circuit pub-ad chief, the film company ads are getting away from the hard sell. "Their ads are too fancy," he said. They're getting too magaziny."

The same pub-ad chief, who supervises the advertising of one of the largest theatre chains, feels that the film company advertising is being prepared by men who lack experience in theatre operation. "The agency boys seem to be taking over," he said. "They approach the problem with a different theory. They're trained in advertising techniques not in theatre operations." He deplored the fact that there is no longer an opportunity to train theatre ad men. "In the old days," he said, "the theatre manager was on his own. He prepared all the ads. He knew the taste of his audience and geared his ads to meet it. Now everything is sent to the manager in the press book. An ambitious and alert manager will tailor the ads to meet his own situation. However, many are lazy and just run the stiff ads sent to them by the film companies."

Despite the new methods being attempted by the film companies, the theatre pub-ad chief maintains that "a clinch scene is still the best basic approach to attract a women's audience." Actually, contracts between the film companies and the theatres do not allow for changes in the advertising, especially in situations where the distributors are sharing the advertising costs. However, careful policing in all cases is almost an impossibility and theatres take advantage of the situation. Unlike the film companies, which have contractual commitments with stars on billing, the theatres are not concerned with the size or the placement of the billing. Given an opportunity, they forget the billing and play up the aspects which they feel will help the most in attracting an audience.

New Indie Production Story Buying Setup

Hollywood, Sept. 20.

Package Productions has been formed by filmwriter Robert Blees and J. I. Staley, wealthy oilman of Wichita Falls, Tex., for the purpose of buying stories and developing them for indie production.

Two properties already have been acquired, including Frederick Brown's "The Screaming Mimi," selected by the Mystery Writers of America as best mystery novel of 1949.

'BODDE'
The Original All Plastic
Seamless Screen
Any Size 47' X 97'
Contact Your Favorite
Theater Supply Dealer
or Contact Us
11511 Bradley St.
San Fernando, Calif.

Home of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD

DEPACKAGING THE PACKAGE HOUSES WITH ACCENT NOW ON PERSONALITIES

As the major tv networks corral more and more available time segments for their owned-and-operated properties (latest illustration was NBC's takeover of the Sunday night 9 to 10 "TV Playhouse" following checkout of Philco, thus wresting the hour dramatic period away from Talent Associates), it has put the indie packager in the uncomfortable position of finding new areas in which to effectively operate.

The Ted Ashley-Ira Steiner outfit, as but one illustration, has come up with at least a partial solution to the problem — the focusing of attention on creative personalities, notably writers, directors, producers in the A-S stable, and integrating them into web-controlled shows. Not that the Ashley-Steiner boys have forfeited their claim as one of the more enterprising package houses (they're still riding the networks with eight properties), but circumstances have dictated a change in modus operandi, as with other big-time packaging outfits, wherein more and more attention is being lavished on negotiating deals for individual talent. (Unlike the Ashley-Steiner operation, some of the more respected package houses are down to their last single network entry; there are some who haven't even got that left.)

Ashley-Steiner have parlayed the "new concentration" into a curious turn of events as regards the Sunday night 9 to 10 "TV Playhouse" entry, into which Alcoa moves Oct. 9 as successor to Philco. On the basis of talent represented, it practically translates itself into the "Ashley-Steiner Hour." Firm represents Herb Brodkin, exec producer on the series; Philip Barry Jr., associate producer; Herbert

(Continued on page 52)

Revsons' '$64,000' As Cap Gains Bait?

Charles and Martin Revson, who own Revlon, may in some future time entertain a proposal for a capital gain on their "$64,000 Question" program, via a dual sponsorship. This has been pitched at them.

Just like the "Hit Parade" now enjoys a dual sponsorship, audience identification with Lucky Strike, the original sponsor—and now continuing co-sponsor—is so strong, that relatively few would know the identity of the other underwriters. The Revsons may also figure that, after a year or so, the Revlon identification would become so indelible that the hitch-hiking co-sponsor would not impair anything. A possible $1,500,000 capital gain potential is said to be involved.

Meantime, British packager Maurice Winnick, now in the U.S. on new properties for commercial British television (he already has a number of Goodson-Todman shows) is talking a "$64,000 Shilling" or a "64,000 Sixpence" hookup for England, depending on the British government OK. That would come to $10,000 for the peak figure. There is a "Double or Nothing" show currently offered in Britain which has a $5,000 peak, but the English government is stricter on big money giveaways.

Don Goddard Vice Howe As 'Horizons' Narrator

ABC staff newsman Don Goddard replaced Quincy Howe as narrator of Ciba Pharmeuticals' "Medical Horizons" show on the tv web this week. Sponsor had agreed to put up the coin for out-of-town originations on his ABC Radio cross-board news show when Howe was out on the road for the tv'ers, and found the line charges too high for its liking. Replacement was agreeable to Howe too, with his combined radio and "Outside U.S.A." tv'er proving a heavy enough work load.

Goddard has been serving as legman and occasional sub for John Daly on the latter's 7:15 p.m. daily tv newscast on the network.

CBS-TV 'TALKAROUND' ON YOUTH DISCUSSION

CBS-TV has made semi-final decision on a title for the Sunday afternoon (3-3:30) youth show incepting web's new Sabbath shuffle Oct. 9. It's "Talkaround," with Kathy Copeland the femcee-producer. Live show will bring on six teeners for discussion of their problems.

In web's recapture of Sunday time, Bill Leonard's "Eye On N.Y." on WCBS-TV will get a five-week reprieve in the 2:30-3 slot, to Oct. 23, and having been preempted by network's "UN in Action" in his erstwhile 11 a.m. time, will probably move to 9:30 a.m. on Oct. 30, thus patrolling the "outfield" he's been miserable about. Up ahead of "Talkaround" on network will be "Report Card," but with a later starting date of Oct. 30.

"Let's Take a Trip," public affairser kid stanza, will return with a 75-station spread Oct. 9 in the 4:30 berth, opening with live remote from Republic Aviation jet works in Farmingdale, L.I.

Freed, Marshall's Head-on Collision

WINS, N. Y., is seeking a head-on clash with rival WNEW by pitting its top show against the latter's in prime radio time. Rhythm & blues deejay Alan Freed is being moved up by WINS to 6 p. m. which'll make for an hour-and-a-half nightly collison with WNEW's "Make Believe Ballroom."

"Ballroom," first with Martin Block and currently with Jerry Marshall, has rarely, if ever, been beaten by any of the other N. Y. radio indies in the ratings. But on the basis of two nights in which Freed, who has only been on WINS for a year, edged Marshall last month, the WINS front office was finally prompted to make a bid for the juicy advertising available in those suppertime hours. Also, the Freed Pulse average is running at or around three of late, and the Ballroom's total is from a half to a whole point higher; not too much a difference, feels WINS.

Freed has been airing from 7 to 9 p. m. cross-the-board, and thereby crossed paths with Marshall, who goes on daily from 5:30 to 7:30, for only a half-hour. It was in that half-hour in the August count that WINS copped the prize in those two counts.

Corollary of the Freed time shift is the dropping of his 11 p. m.-to-1 a. m. strip, maintaining it only on Fridays and Saturdays. Incidentally, Freed has been opposite the "Ballroom" on Saturday mornings.

Gary as Teenage Bait

Gary Crosby is to be deployed as teenager bait on Edgar Bergen's 55-minute Sunday night radio show on CBS starting Oct. 2.

Der Bingle's singing son is figured so hot with teener listeners that he will move into the Bergen stanza just five minutes after he closes out his 6:30-7 show next Sunday.

NBC, Steve Allen Going Thru Some 'Painful Episodes'

From all accounts Steve Allen and his "Tonight" entry on NBC-TV are encountering some "painful episodes," with the network brass none too happy over the present situation. While one NBC spokesman merely writes it off as "some trouble in the contract's small print over coin which has been satisfactorily resolved," nonetheless from other authentic sources come reports that the matter's far from settled.

A new three-year contract is now near the inking stage, pending resolution of issues at stake. It's not exactly a trade secret that the late night showcase, as an entity divorced from the three-way "Today"-"Home"-"Tonight" sales pattern, hasn't garnered the kind of sponsorship coin the network had anticipated and its estimated that it's still costing the web plenty of out-of-pocket loot to keep it going.

In addition, it's understood a hassle has ensued as to whether it continues as an Allen-Julian Green package or whether the network should have a greater voice in the "Tonight" operation.

NBC-RCA, it's known, are miffed over Allen's reported "standoffishness" on plugs that would accrue to RCA's benefit, in contrast, it's maintained, to the free-wheeling plugolas on behalf of others. Hardly contributing to alleviating RCA's "displeasure" was Allen's recent dropping of a Matt Dennis guest shot, only to have a rival label's artist show up on the same stanza from which Dennis was lopped.

Prix Italia Elects Siegel

Seymour N. Siegel, director of WNYC, N.Y.C.'s municipally-owned station, was elected prexy of the general assembly of the Prix Italia recently. Voting took place at the conclave held in Perugia, Italy.

U. S. membership in the Prix Italia comes through the National Assn. of Educational Broadcasters.

Casting Those TV Models

Selection of models for commercials is becoming more of a science. The babes, who can earn as much as $5,000 for a single afternoon's work on one sales spiel, have the same problems as those of the top-rated comics, and must be handled with as much care as the leading tele performers, according to Henry C. Brown, who, of the agency bearing that name, has been picking up quite a bit of change through casting of commercials.

According to Brown, top models are in constant demand, but unfortunately can be worn out by just a few commercials by being sold to too many sponsors, or conflicting sponsors, or even in the wrong kind of situation.

There have been several cases of actresses having done some of the commercials which were featured in a campaign in many markets for a fairly long time. Several of these actresses, subsequently found that they couldn't get jobs in their regular video acting field as long as these films were running. Consequently, models are being used with greater frequency even when the commercials calls for lines.

Replays bring up the ultimate returns on a commercial to fairly stratopheric heights. A well-heeled campaign brings a lot of repeat performances which add up on the ultimate takes. A girl can last a lot longer by having the agent space the network shows and fill in with regional sponsors.

Frequently, it's necessary to get models to learn line-delivery and take some dramatic coaching in order to qualify for the lush coin. Some even plan to graduate to straight acting. However, this isn't adding to the supply appreciably. There are about 150 top models in commercials, Brown estimates, which is hardly enough to meet present demands.

NBC Evolves New Standards As Religiosos Rush in for Time

High-Dee

Something new in tv exploitation will be inaugurated this Saturday, Oct. 1, when skywriters will fly over the five boroughs of New York City to spell out "Heidi." That's the first of the series of Max Liebman spectaculars for this season, which goes on NBC-TV that night.

"Heidi" will be done in color; the skywriting stays black-and-white.

A sharp rise in bids for radio time from religious organizations has caused NBC to reexamine and reiterate its Code of Broadcast Standards and to tighten up acceptance criteria. The web has been studying the situation for the last few months and developed updated standards for such programs if they are accepted.

Only last week Harry Bannister, station relations v.p., did a closed circuit to stations on the subject. Immediate peg was an order being held for a half-hour of evening time (Wednesday at 10:30) from the Christian Reformed Church for its "Back to God Hour" on the full net. Another order is for 30 minutes (10:30 p.m. Tuesday) from a religioso group, but with statement from latter that it will go to another network if not accepted by NBC. Several organizations already have been turned down flatly as not conforming to standards.

According to NBC's information, the majority of radio affiliates are currently carrying religiosers. It was pointed out in the closed circuit that "in considering policy question on whether NBC should accept available orders, it would be most helpful to obtain reaction station by station as to their position on this policy question and their availability for foregoing orders if accepted by NBC."

Bannister restated terms of the Code as follows:

1. Program should place major

(Continued on page 52)

NBC-TV's $700,000 Daytime Bundle

A pair of buyers on a ditto number of NBC-TV shows gives the web a full year gross daytime bundle of $700,000. Coin is evened out between Upjohn, oldline drug house marking its initial foray into network tv, and Minute Maid. Upjohn will move into the "Home" show next week (5) for an every-Wednesday exposure. Institutional "ethical" plugs of Upjohn's line dovetails with program's medical feature segment on Wednesdays. This fronts Howard Whitman, author and "Home" feature reporter. Upjohn will blurb its Unicaps, Panmycin, Kaopectate and Neocortef. New agency, William Douglas McAdams, is handling Upjohn.

Minute Maid comes aboard "Tennessee Ernie" in Wednesday at 12:15 quarter starting November, alternating with National Biscuit's Dromedary division.

CBS-TV Forced To Co-op East Grid

The Pacific and midwest wings of CBS-TV's collegiate grid schedule have been partially or wholly accounted for commercially on a whole program basis, but the web struck out on the five-game Eastern Regional phase. As a result, latter was hurriedly switched to a co-op basis almost on the eve of last Saturday's (24) initial game of Boston U. vs. Penn State. (In such local cutting up of the time the game's span will have 14 one-minute spots, plus fractional billboards and station breaks.)

Web's New York flagship, WCBS-TV, sold most of the time pronto after getting the co-op word. Winston Cigs (via Esty) co-sponsors all five jousts, but first two games are blanked on a running mate to Winstons for reasons that a CBS official refused to disclose, putting it in the "mystery" class. However, it may have to do with an unnamed signed sponsor being held under wraps and which would ordinarily latch on for all five games. National advertiser in question is reportedly readying a campaign timed to fall between Oct. 22 and Nov. 12 and hence will join the cigaret for the last three whirls (Harvard vs. Dartmouth, Syracuse vs. Penn State and Brown vs. Harvard). Wines, beer and medicine were restricted by the network.

CBS-TV's Crazy, Mixed-Up Week

Wotta week for the working-around-clock brass of CBS-TV! Crazy mixed-up span included: changing horses at the banks of the stream, with 20th-Fox's "My Friend Flicka" flickering out and Gene Autry's "Adventures of Champion" rushed into the starting gate; "Joe & Mabel" failing to show its face at scheduled Tuesday (19) premiere, with "Meet Millie" continuing in the slot for same sponsors; the full of loot "Conquest of the Air" (retitled to "Air Power") doing a "history repeats itself" by being tapped for what looks to be an indefinite delay.

Taking 'em up in order: "Flicka," produced by TCF (20th-Fox subsidiary), was yanked from its "tentative" upcoming (Sept. 30) 7:30 p.m. kid spot. Rushing in with all hooves off the ground will be Gene Autry's "Adventures of Champion," sired by his Flying A Productions. It was pretty sudden, but not altogether a surprise. "Flicka" had never been firmed for the Friday niche. It failed to lure a sponsor. It's believed that the filmmaker, taking cognizance of the brickbats suffered by Warner Bros. and Metro with their pix-to-tv and house trailer shows on ABC-TV, decided not to risk putting its banner out for the critical gunsters.

Autry's "Champion" telefilmer had never actually been out of the running. It was a key show accented by Columbia executives when they did a closed circuit last summer to the affiliates on a blueprint for the crossboard 7:30 time. At the 11th hour, CBS decided—or was forced—to "go with 'Champion'" in the exit of 20th-Fox.

'Meet Millie's' Reprieve

Temporary—it may be permanent—jettisoning of "Joe & Mabel" was linked to a multitude of causes. Official one was that the recent strike of Screen Actors Guild called on the Coast delayed production on the vidpixer, and meantime the shooting had switched from studios in the Bronx, where the facilities were termed unsatisfactory, to DuMont, with latter more centrally located to lure live audiences.

With only four or five chapters in the can, program chief Hubbell Robinson was obliged to pull "Joe & Mabel" to await additional installments. So "Meet Millie," summering in the slot, continues under Geritol and Carter sponsorships. It's a live show, less costly than "Joe." Robinson, on the Coast, was quoted as saying it will take 13 weeks to get the series in "proper shape." Robinson has been high on a rate gait for the skein despite the fact it's 50% owned by creator-author Irving Gaynor Neiman, with CBS cut in for all or part of the other half, whereas "Joe" is under web's control.

"Air Power" is a plane of another shape. A ton of money has gone into the public affairser (reputedly beyond $550,000), repeating the pattern of web's "The Search," which was delayed well over a year at monstrous cost before making it. Editing the "millions" in film footage has been a gargantuan chore. As of now, not a single film is ready to go, although about five are in the process of completion with editing to follow.

There's been talk of a Sunday slot, but the network is anxious to work out a prime time showcase. This may stem from what is reported as a change in accent coinciding with alteration in the title, from a "conquest" theme to what's considered the more important

(Continued on page 48)

TV DIRECTORS COME INTO OWN

$64,000 Casket

NBC's fantastic time-and-program giveaway bid to Revlon to woo over tv's hottest property, "$64,0000 Question," from its present Tuesday night tenancy on CBS is a sad commentary on an industry that prides itself on initiative and creative effort. It's an unhealthy situation filled with potentially disastrous consequences; the perpetuation of a practice that could only lead to NBC—or any network—building its own $64,000 casket.

Certainly the business of intra-network raiding isn't new to broadcasting. It's a throwback to the days of radio's heyday when CBS was practically forced to maintain a shuttle service between N.Y. and Cambridge, Mass., then headquarters of Lever Bros., to stave off the frequent attempts to wrest "Lux Radio Theatre," at that time radio's top-rated property, from the Columbia kilocycles.

Except with the difference that the CBS-to-NBC overtures for "$64,000 Question" represent perhaps the most blatant and unblushing power play in either radio or tv annals. NBC's reported offer of what amounts to an approximate $2,000,000 giveaway in daytime programming (at a $40,000 a week gait), plus a promissory note on a Thursday night time slot for an additional Revlon show which would result in the ousting of another and long-established client, has more of the earmarks of a desperate network, rather than one reaping unprecedented profits from a $15 billion industry. True, the situation is dramatized by virtue of "$64,000 Question's" status as tv's No. 1 entry, and NBC's coveting of the property thus becomes understandable, yet how does this excuse a network going so far off limits?

Whether or not CBS is successful in retaining the show or the NBC competition finally wins over Revlon (ABC has also chimed in with a bid) is now beside the point. The damage has been done. Columbia's board chairman Bill Paley has no alternative but to polish up the Revlon hierarchy with an equally attractive offer. Where does that leave the other sponsors?

Despite the fact that it's now riding a winner, Revlon, at best, has been an in-and-outer in video; small fry when stacked up against most of the bigtime clients with a stake in CBS or NBC programming. In the resultant repercussions, the networks' major advertisers can justifiably demand equal privileges and cuffo time—and by what legal or moral right can a network say yes to one and no to another?

The pressures for NBC to "do something about $64,000 Question" came from BBD&O agency, since the quiz show cuts across the agency's Tuesday night "Armstrong Theatre" hour dramatics, in which the client has a several-million dollar investment. BBD&O is no stranger to the stings of network maneuvering. The agency's account execs have stormed out of many a meeting in the past—as have Young & Rubicam's gray flannel suiters; the same Y & R whose Borden client figures to get hurt in the Thursday night power play.

An agency says, "get us out of trouble," and NBC jumps. Thus to placate BBD&O someone else becomes the scapegoat. By what right should one agency call the tune at the expense of another; or for that matter why should any agency be permitted to precipitate an avalanche of such far-reaching ramifications? On a purely business basis, a network, like any other enterprise, has an obligation toward its customers; that means all of its customers, for one of the chief commodities in a business—and particularly in the broadcasting business—is still goodwill.

But even overlooking the important issue of business ethics and integrity, what about the network's integrity to television? Has it reached its peak, this fabulous medium? Have the networks settled for the present status? Are there no more creative ideas, new plans? Have they lost confidence in themselves?

Why not pour back some of the astronomical earnings into creating competition instead of buying it off. *Rose.*

PICK & CHOOSE JUST LIKE LEGIT

The new status of the tv director in the just-started '55-'56 season perhaps best reflects the upgraded position of television as an adult medium comparable to the stage and the screen. If the new semester in the area of dramatic stanzas stands apart from all previous ones it's because the majority of the tv directors worth their salt are operating on an entirely different basis—no longer allowing themselves to be pinned down to season contracts, but working on a "pick 'em and choose 'em" basis comparable to the status of the Broadway and pix directors.

The wholesale exiting of the directorial-production talent associated with the Sunday night "TV Playhouse" on NBC throws into sharp focus the turn in events which today finds the tv director enjoying a new-found respect, keeping pace with the gradual recognition that tv has now become an adult medium. The old bromide that "you gotta make allowances for quality, because after all it's tv, not the theatre," no longer holds true. The director has played a key role in shaping the medium's new status—and apparently he has pride enough in the medium to help keep it that way.

Reluctance of the "qualitative" director to play it the hit-and-miss way on tv assignments stems primarily from two major reasons: (1) as in the case of the better tv writers, other facets of show biz have caught up with the director who knows his business with result that most of them are now committed to either films or Broadway plays; (2) in operating on a freelance basis in tv they're only intereste din scripts where a feeling of sympatico exists.

Alex Segal, though currently toiling in the Metro pix vineyards in Hollywood, is not deserting tv. He wants to do several shows this season as a freelancer, but only if the right properties come along. (It's not exactly a trade secret that his recent tenure with "U.S. Steel Hour" wasn't a too happy one by virtue of the fact that he had no say over scripts and felt most of them weren't worth lavishing his talents on. He doesn't want to get caught the same way again.)

Delbert Mann, ex-Philco director who teamed up with Paddy Chayefsky for the "Marty" pic, has a Broadway show on tap. When and if Chayefsky does a tv show

(Continued on page 48)

Freelancers Only

Spotlighting the newfound status of the top tv directors is the pronouncement by producer Herb Brodkin that all directors on the upcoming Goodyear-Alcoa Sunday night NBC dramatic hour will be freelancers. It's a marked departure from the staff-only setup on "Philco-Goodyear Playhouse," the predecessor show.

Brodkin says there's a good reason for the new policy: "All the good directors are freelancing; you can't get any of them on a staff basis." Definite thus far for the show (see separate story) are Dan Petrie, Sidney Lumet and Robert Mulligan, the latter one of the mainstays of the "Playhouse" staff.

There's Hardly a Man Alive Today On Madison Ave. Who Won't Remember The '$64,000' Raid That Hasn't Jelled

By GEORGE ROSEN

The "Battle for the '$64,000 Question'" is just about over, with CBS-TV looking to retain the show for its Tuesday night at 10 slot (although papers haven't been formally signed as yet) and automatically paving the way for Revlon's sponsorship of a second quiz show in the Sunday night at 10 period where it will alternate with P. Lorillard's (Kent Cigarets) "Appointment With Adventure."

But the tumult and the shouting hasn't died down by a long shot—probably won't for weeks to come. For in the wake of the most extravagant power play in tv's annals as NBC made what looks like an unsuccessful bid to win over tv's top rated show from CBS, agencies and sponsors up and down Madison Ave. are even yet salving wounded feelings as they recapitulate the most fantastic criss-cross pattern and chain reaction of events that transcends anything that vets in the business can recall.

As, for example:

(1): BBD&O, which precipitated the whole thing in the first place by asking NBC to "do something about '$64,000 Question'" since it's in direct competition with the agency's "Armstrong Theatre," figured to come out of it a big hero if NBC won out. Not only in terms of getting Armstrong off the hook, but in solidifying its share of the Revlon biz (which doesn't include the quizzer, latter being held by Norman, Craig & Kummel Agency.) However, had BBD&O succeeded in carving the choice Tuesday night 9:30 niche on NBC for "$64,000" and in the process paved the way for Revlon to fall heir to the Thursday night 8:30 NBC period for its second quizzer, the BBD&O relations with Charles and Martin Revson, the Revlon bosses, would be rosy from here on in.

(2): Had NBC won, it would have sparked a protracted hassle in acquiring the second Revlon quizzer by virtue of the fact that CBS has the exclusive option on it; Bill Paley & Co. had no intention of forfeiting it.

(3): No matter which way it went, Young & Rubicam was in the middle. True, the situation as pertains to Sunday night at 10 (Kent is a Y & R account) is eased because of the sponsor's willingness to share the time with Revlon. But Thursday 8:30 on NBC—plotted for the hoped-for second Revlon quizzer is Borden's time (also Y & R). NBC's idea was to alternate Revlon with Borden after the first 13 weeks of Borden's new Jackie

(Continued on page 52)

Wide, Wide

Overheard in a CBS elevator:

1st Guy: "I see where Pat Weaver plans to fly around the world."

2d Guy: 'Which, this world?"

'Horse & Buggy' Beefs Cue D-F-S Wholesale Exiting

Virtual wholesale exodus of the radio-tv department from Dancer, Fitzgerald & Sample agency since the first of August, when the resignation of Alvin Kabaker, veepee and director of the department, started the succession of moves, has cued a "what gives?" bewilderment around agency circles.

On top of the Kabaker checkout, Eugene Burr, who was manager of program production, announced he was quitting to join Young & Rubicam. Simultaneously, Walter Schier, manager of radio-tv business affairs, announced he was scramming the agency to join the Jack Katz theatrical law firm.

Reported involved was a hassle between Kabaker and the D-F-S management over policy on tv program buying with the departing trio opposed to what's characterized as a "horse and buggy attitude" on the part of the agency. D-F-S billings total some $50,000,000, with about 65% of that amount siphoned into tv and radio.

J. J. Neale has been moved over from media to head up the radio-tv dept., with Dave Nyron, agency producer, joining him. Meanwhile, Kabaker goes to the Coast where he expects to line up a new affiliation.

What's 'Nighttime Girlies' Got to Do With Weather? O'Neil Finds Out Hard Way

Toledo, Sept. 27.

Mike O'Neil, an announcer for WTHL-TV, Terre Haute, Ind., lost his job last week, and reports state it was because he flashed a copy of Stag's cover during his weather report program, and mentioned an article in the November issue of the magazine. The article in question is entitled "Nighttime Girlies of Terre Haute," and is authored by Stephen Hull, who about a year earlier in the same magazine called Indianapolis the "hottest Saturday night town" east of the Canadian Rockies. The article has the town in an uproar, and all copies of the magazines were sold within a few hours. The article mentions vice conditions and gambling joints in the city.

One story has it that O'Neil's ouster from the tv station was started by three influential persons close to the city administration. However, Joe Higgins, manager, said there was no official pressure, though many citizens called in to protest O'Neil's airing of the magazine. Higgins said O'Neil violated a station rule that no publications were to be shown on the weather program.

Conte As 'Matinee' Host

Hollywood, Sept. 27.

John Conte, recently featured in Max Liebman's color specs, has been spotted by Fred Wile, NBC-TV program vp, to emcee-host the web's "Matinee Theatre" daytime color strip.

Deal is for four weeks with options.

Durocher Pacted For NBC-TV Job

Hollywood, Sept. 27.

Leo Durocher, just resigned manager of the N. Y. Giants, is swinging full flight into tv for NBC. Base of operations will be from the Coast, where the "Lip" and the pilot's actress-wife Laraine Day maintain a home. Fred Wile, web's program v.p. here, handled the prelim negotiations from here.

Wile said he couldn't discuss the "area of operation" until deal is finalized, but it's understood the fiery ex-manager will be deployed both as sports commentator and executive and will head a show being blueprinted. Durocher will likely assist, or act as Coast liaison for, web overall sports chief Tom Gallery, who's based in N. Y.

It's known that huddles for Durocher's services were started several months ago by the William Morris Agency but no definite commitments could be made pending the manager's status with the ball club when he was still under contract. With Bill Rigney announced to mastermind the Giants, the situation changed.

ACKERMAN EAST FOR MARTIN-COWARD SPEC

Hollywood, Sept. 27.

Harry Ackerman, CBS' telepics chief, has left for N. Y. to supervise arrangements for the Noel Coward-Mary Martin "Ford Star Jubilee" Oct. 22 and to test femme singers for the lead opposite Bing Crosby in "High Tor," to be filmed late in October.

He'll also wrap up plans for the balance of the season for the Ford series. Ackerman is dickering with Sid Luft for another spec starring Judy Garland, who opened the season Saturday (24).

Judy's Trendex Garland

Judy Garland's opening CBS-TV "Star Jubilee" spec for Ford Motors ran off with the 15-city Trendex marbles, on Saturday (24), with a 34.8 for the 90 minutes against an approximate 11 tabbed by the opposition.

By segments, the specola drew 33 at 9:30 vs. 12.3 for NBC's "Texaco Star Theatre" and 7.6 for Lawrence Welk on ABC; moved up to 37.9 at 10 vs. 9.3 for NBC's "Here's the Show" (George Gobel's summer pinchhitter), with ABC sustaining in that segment; and at 10:30 topping its 9:30 portion with 33.4 against 13.6 for NBC's "Hit Parade."

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Tyrone Power Sez 'Yes' to NBC Spec

Tyrone Power has signed with NBC-TV for a "Producer's Showcase" color spec next March, and will star and sing in an original musical being assembled by the web for the date. Other than that it's to be an original and a musical, nothing in the way of components have yet been set. NBC is now at work assigning writers, composers and lyricists to develop the property.

Meanwhile, NBC's deal for "Wonderful Town" as a legit-to-tv transplantation with Rosalind Russell reprising her starring role has fallen through. For October, the "Producer's Showcase" entry will be Jose Ferrer starring in "Cyrano," but for November, in place of "Town," the network has slated an Overseas Press Club specola. "Showcase" last year pegged one of its specials to the dedication of OPC's new headquarters, but this year's is strictly on the theme of "freedom of communications."

Chi, With $650,000,000 Agency Billings, Rankled by Networks' Sluffoff on Radio-TV Originations

By FARRELL DAVISSON

Chicago, Sept. 27.

The network's sluffing of the Windy City as a programming source is showing signs of becoming a civic issue. The virtual blackout of Chicago network identification comes at a time when the municipal drumbeaters are thumping a crescendo on the growth potentials of the "nation's second largest city."

It would be an exaggeration to say a great wave of indignation is being directed toward the networks because this town doesn't figure larger in their schemes. But of late enough "opinion molders" have commented on the situation to indicate that considerable high level public relations values would accrue to the network that pops out with the promise that its particular Chi plant is to have at least a finger in the national programming pie.

Realistic observers chalm no ambitions for Chicago to rival New York or Hollywood in any dimensions. What rankles is that this metropolis for which the professional optimists see such a "glorious future" seemingly draws a zero rating from the network moguls. So it would actually take little more than a token manifestation of interest on the part of the webs in the city's "renaissance," currently the big civic party line, to earn some publicity rewards or at least quiet the criticism.

That's why it's considered likely moves will be taken shortly by an NBC or a CBS which will, in effect, reassure the hometown editorialists and chamber of commerce speech makers that there's really no anti-Chi cabal in their ranks. After all, the three tele webs as arms of such farflung enterprises as RCA, CBS-Columbia and American Broadcasting-United Paramount Theatres aren't in the business to wound any civic pride, no matter how slightly. And that's

(Continued on page 53)

Plays No Favorites

Hollywood, Sept. 27.

Lloyd Nolan is paid by Chrysler when he does the Jack London bio, "Sailor on Horseback," Thursday (29) on CBS' "Climax," and Ford signs the check for his appearance in "The Caine Mutiny Courtmartial" Nov. 19 as a color spec on CBS.

You guessed it—he drives a Cad.

Sullivan & Judy Issue to AFTRA

Hollywood, Sept. 27.

Ed Sullivan, involved in a showbiz feud just a few months ago when Frank Sinatra bluntly refused to appear on his "Toast of the Town" show, became embroiled in another one last week, with one of Sinatra's friends, Judy Garland. Sullivan yanked an act off Miss Garland's coast-originating CBS spec, it was charged by her husband, Sid Luft, who produced the show.

Luft said he did not know whether Sullivan's action was motivated by the refusal to Miss Garland to appear on a "Toast" last October, but said "I am going to make an issue of this case, and I've already taken it up with the American Federation of Television and Radio Artists."

Luft was notified Bob Lamoret, due to fill in six minutes on the Garland spec, wouldn't be on the show. He said Lamoret, in Davenport, Iowa, at the time, was ordered to return to N.Y. and skip the spec. Sullivan has an exclusive on Lamoret, and despite CBS execs' pleas for him to change his stand, he refused, charged Luft.

"I am not angry with Sullivan. This might be a blessing in disguise," commented Luft.

"How can a producer be protected when he makes a deal for an artist, and then the artist does not show?" asked Luft. "I have taken this to AFTRA because I feel the union must provide protection for producers in such instances. Sullivan's action is unconscionable," he declared.

Lew and Leslie Grade agency reps Lamoret, but "they have ducked my calls and I've been unable to reach them," said Luft.

AFTRA Steps In As ABC Fires 6

ABC this week fired six veteran announcers. Web spokesman would only confirm the firings, but refused to comment on the whys, wherefores and whether they'd be replaced. Understood, however, the network dropped the staffers as part of an overall "new look" operation featuring new personalities in line with its nighttime changeover.

Neither the announcers nor AFTRA are taking the discharges lying down, however. An emergency board meeting of the N.Y. AFTRA local was held Monday night (26), and the fact that ABC wouldn't comment on the situation is taken to mean that the web and union are at hammer and tongs over the dismissals.

ABC'S HALF-SOLD STATUS ON SUNDAY RANK PIX

ABC-TV appears assured of more than a half-sold status for its Sunday 7:30-9 "Famous Film Festival" series through Nov. 20. Toni Co. has purchased four participations per week through that date, and Tums has picked up one spot per week for the same period, bringing total participations to five out of a possible nine.

Also in for dates are Philip Morris and Hoover Co. for one participation each on two-week deals, ending next Sunday (2).

WATV to Forjoe Co.

Forjoe Co. replaces Petry as WATV's (Newark) station rep this week. Petry had only been handling out-of-town sales for the Irving Rosenhaus station for a few months.

Forjoe deal was inked with Ed Cossman, new sales chief of WATV.

Robinson, Nelson Team For 'Mon. Quarterback'

New York's WRCA-TV launches its "Monday Quarterback" next week (3) with Brooklyn Dodgers' Jackie Robinson and Lindsey Nelson, NBC's assistant sports chief, heading the 15-minute session at 6:30 p. m. Series will consist of film clips and a lookback at previous Saturday's college grid and Sunday's pro whirls.

DuM in Longrange Plan to Buy New TV, Radio Links

DuMont, in presenting stockholders last week with a proxy statement for final okay of the establishment of a new DuMont Broadcasting Corp., reaffirmed "longrange" plans to buy into additional television stations. Moreover, it was disclosed the company will also be considering the purchase of radio properties. So far DuMont, which has limited itself in broadcast areas exclusively to video, owns WTTG, Washington, and WABD, N. Y.

DuMont in the proxy statement recalled that it is involved in a multi-faceted battle for a third VHF channel in Boston. In the event that DuMont Labs, which is to be the DuMont Broadcasting Corp. parent corporation, gets FCC approval in Beantown, it said that it has no immediate plans to turn the grant over to the subsid, since it is "better able than the Broadcasting Corp. to plan and construct a new station in Boston."

Stock in the new company will be sold at a par value of $1, with 944,422 shares going to existing stockholders. However, with DuMont Labs declaring that the new wholly-owned subsidiary won't in its initial stages be in a position to support itself, the Labs recommend that after "spin off" Broadcating Corp. raise an additional $1,500,000 by offering present stockholders options to buy more shares. The extra coin will permit the brace of stations to compete more readily in purchase of top-flight programming (live and vidfilm) and to increase ad, promotion and personnel budgets to new highs.

Murrow's Okay from Minn.

Minneapolis, Sept. 27.

Experiencing a change of heart, the Moorhead, Minn., school board will permit Edward R. Murrow after all to present its present extension of educational facilities controversy on his CBS network tv show.

Future Status of Dr. DuMont

With Par and its cohorts calling the corporate shots at DuMont now, they've set up founder Dr. Allen B. DuMont's future status with the company:

He'll resign as prexy of the corp. when a successor is chosen, but will continue as a fulltime employee of DuMont until '66. He will also be elected chairman of the corp. board of directors through that time, with expectations that "Dr. DuMont's unique experience and knowledge will be utilized to the fullest extent in the formulation of longrange policies and planning for the corp. and in advice to and consultation with the others in top management and the board of directors."

From the date of a new agreement, he'll get $50,000 a year (current salary is same), but from Jan. 3, 1955, "he will no longer receive any additional compensation based upon the net earnings of the corp."

At his own election, Dr. DuMont may after 1961 resign as a fulltimer, but remain as a consultant until 1966 at a reduced salary of $36,000 yearly. For this he has to put in six months a year. For a decade beyond '66, he will continue as a consultant on a three-month basis at a further reduced wage of $20,000.

Other provisions for Dr. DuMont, as suggested in a proxy statement, give him right to do outside consultancy, though all his inventions from '35 through the new agreement shall continue as corp. property and also all new electronic inventions go to the firm for the duration of the new agreement.

He also is being given option to buy an additional 35,000 shares of stock in the company.

Sponsor Exits in Cleve. Boxing Hassle

But Brewery Says Move Not Dictated by Federal Grand Jury Indictment

Cleveland, Sept. 27.

POC Brewery has dropped its hour-long Saturday 10 p. m. telecast of studio boxing and has also relinquished its time in favor of an extended spot purchase program in radio and tv

George S. Carter, brewery president, said dropping of stanza was not due to any coercion or pressure in the squabble with the Cleveland branch of the International Boxing Managers Guild, now under a Federal grand jury investigation. Carter indicated it was company policy to change radio-tv programming periodically.

Although the sponsor exits Oct. 1, producer and show owner Herman Spero indicated another sponsor will probably be pacted to keep the stanza on the air.

The controversy over the tv studio fights erupted last July when guild members picketed WEWS in an effort to support its claim the programs hurt boxing attendance; that fighters are not paid sufficiently, and that tv fight cards in local studios are harmful to the boxing industry. Managers, whose men appeared, were banned from the IBMG.

In August a federal grand jury moved into the dispute with investigations aimed at possible violations of antitrust laws. The grand jury findings have been reported back and Robert B. Hummel, chief of the antitrust staff here, is studying the report with possible court action upcoming.

Gilroy Is Here (Twice)

Frank D. Gilroy will have two plays in a row on CBS-TV's "Studio One"—a rarity in the medium, if not unprecedented. Oct. 3 entry is "A Likely Story," followed on the 10th by "Uncle Ed and the Consequences," starring Jackie Gleason.

"Likely" is an original, but "Uncle Ed" is based on a story by Gleason.

World Series' Big So. American Play

Mexico City, Sept. 20.

Six hundred Latin American stations will carry play by play reports of the World Series, in Spanish, it was announced here by officials of Station XEQ, Mexico City. Chain hookup will be largest in South American history, with XEQ serving as focal point for all rebroadcasts.

Series will be telephoned in from U. S. by "Mago" Septien, Mexican sportscaster now in N. Y. Announcer is receiving $1,000 for coverage, high for voices in this area.

"Beisbol," local spelling for U.S. national pastime, is rapidly replacing bullfighting and "futbol" (soccer) as major spectator and/or participation diversion, therefore heavy coverage on major events. Kinescopes on all games will play locally 24 hours after daily conclusion with outlying stations getting tv coverage following day.

Sid's '9 Trendex Caesars' As Newspaper Critics In Pre-Premiere Ballyhoorah

As local and national promotion Sunday (25), preceding his next night's seasonal preem on NBC-TV, Sid Caesar phoned other Caesers in nine of the 15 Trendex cities, selected at random from the phone books, to stimulate attention. Man of the Caesar "Hour" also quizzed 'em on what they think of his show, particularly the Monday opener, with newspapers alerted for stories.

Some dailies were to use the "local Caesar" sizeups of the program as reviews alongside their pro appraisers' stints. Latter gimmick was set to be applied in Boston and Cleveland, and in Hub a transcript of the phone conversation was timed for Monday. (Where no "Caesar" was listed in phone book, he called a Victor, after the character in his "Commuters" sketch.)

Other Trendex cities in the nine were Chi, Columbus, Kansas City, Washington, Cincy, Baltimore and Philly.

'Pennant' Stations Benefit by Series

World Series time (starting today) spells good news for the radio and video stations that have aired the regular season contests by the two pennant winners. And it's not a bad deal for Gillette either, which sponsors the series.

For example, WINS and WPIX which aired the Yankee home games on N. Y. radio and tv, respectively, and WMGM and WOR-TV, which did the Dodgers, get to carry all the games in which the two ball clubs meet this year. They don't get paid a cent for the airings by sponsor Gillette, but they do get the games for free, provided they carry the razor plugs along with the play-by-play. But the stations, none of the four being on the regular Gillette radio-tv Series lineup, do benefit by sale of adjacencies. Series only means that they can extend their respective pre-and post-game sports broadcasts, thereby gaining the chance to ink additional sponsorship pacts.

As for Gillette, its agency Maxon seeks all the coverage it can get. Sponsor's pact gets the show on radio via Mutual and on video via NBC-TV plus all the video stations that own stock in Mutual. And in all, there'll be some 185 tele stations airing the event, some for free, some for pay.

TV FOR THE 'HIVEY LEAGUE'

By LEONORD TRAUBE

How did the bedded ailing pass the long days/and nights before the tv era? Books and newspapers, yes; radio for a certainty. But reading, especially unto holding the tome or paper at the proper angle, can be physically exhausting. And radio, for all that it has done and is doing for humanity—sick and well—makes a claim on the ear which that delicate organ is not always prepared to submit to. "Good music" stations are the ideal for the sick gentry, music lovers or not.

Over and above all media, at least for this patient down with severe gargantuan hives and kindred breakouts of more ponderous proportions, was the suddenly convenient tv set during the four weeks of his incarceration. The 18 to 20 hours of wakefulness (partly for the round-clock pill-pushing kick, partly 'cause couldn't sleep) permitted dialing of shows rarely or never seen by a tv reporter-appraiser with an offbeat working regimen, in addition to habit-forming stanzas.

'Today'

The greatest take-your-mind-off-your-body fare was between 7 and 9 a.m. when this strategic morning period could be hurdled even under the most trying conditions. It is almost needless to point out—but we do—that NBC's "Today" does the most thorough job in every part of its elected purview in all of tv. Dave Garroway & Co. (is he human or robot?), the mobile units, hot-off-the-griddle interviews and features, straight news and weather-sports, humor, good sense and an unusual balance or components done without irritating early hour pesudo-heartiness or blah, rate at the very top shelf in this temporarily horizontal reporter's book of tv commendables. (This is intended to sound like a rave.) Show might easily persuade an inconstant "Today"-er to lam out of the sack earlier hereafter.

Geo. Skinner

Locally (N. Y.), George Skinner, 9 to 10 a.m. on WCBS-TV, hardly seen since premiere, has developed into a more positive personality, even more relaxed (an overused word), quick with the ad lib and small and large tasty talk. He has managed in his 18 months or so on the Gotham flagship of CBS as a fugitive from Philly, to keep his troupe virtually intact with Betty Cox, Tommy Furtado, Mort Lindsey Trio and a later addition of good gimmick values, Col. A. C. Watt, the eccentric, butt-of-the-joke Joe with the Houdini-like silvery habiliments and the IBM gadgetry thereon. (Skinner's show will go into a revised format next month.) For the smallfry at the same hour, WRCA-TV would be hard put to improve upon its chef-doeuvre, pixie Herb Sheldon, the durable

(Continued on page 48)

YOU, TOO, CAN BE A SPONSOR

Murrow, Friendly & Nixon

The crucial turn of events in the wake of President Eisenhower's heart attack has had the effect of leaving the Ed Murrow-Fred Friendly producing team on "See It Now" courting a vast area of sensitivities, of which they're very conscious at the moment. It's been several months now that the Murrow-Friendly combine have been at work on the initial 60-minute version of "See It," which is being slotted into the Tuesday night (Oct. 25) 9 to 10 p.m. period.

The show will examine the history of U. S. Vice Presidents dating back from 1789 and the proposal to change the methods of nomination and election. As far back as Aug. 16 Murrow had written to Vice President Nixon for both his counsel and cooperation on the "See It" project. Film footage has already been completed on ex-Veeps Barkley, Garner and Wallace (there is also footage on Victor Moore's Throttlebottom from "Of Thee I Sing") with shooting due soon on Truman. Two-thirds of the show has been completed.

Murrow and Friendly say they're definitely going ahead with the show, despite the fact that many, not aware of its longtime planning, may consider it a "let's-capitalize-on-what's-happened" stunt. Murrow was scheduled to huddle with Nixon but it's now felt the latter will be obliged to stay out of it.

Ordinarily the whole thing would be regarded as a timing coup, but in this instance Murrow and Friendly are all too aware of sensitivities regarding indiscretions, etc.

Perkins, 'Zoo Parade's' TV Status

$140,000 Annual Origination Tab Too Costly for Web; 'Ringmaster' Resigns Park

Chicago, Sept. 27.

Requested in effect to choose between his television career and his post as director of the Lincoln Park Zoo, Marlin Perkins, conductor of NBC-TV's "Zoo Parade," tendered his resignation to the Chicago Park District which runs the animal emporium. If Perkins' resignation is accepted, it'll write finis to the identification of the Windy City zoo with the tele show which has originated there the past six years.

Perkins' letter asking the park officials to either give him a two-year leave or accept his resignation was sent from South Africa where he's currently on an NBC-TV bankrolled film shooting safari. His was in reply to one sent him by the park execs asking what gives with his tv plans for the next season. Before taking off for Africa the animal specialist signed a term contract with NBC to continue as host on the Sunday afternoon show.

But even before the ultimatum was dispatched to Perkins, the network had reached an impasse with the park board on a new free setup and had practically counted the Chi zoo out of its '55-'56 plans. After refusing to renew the old pact which had grown too costly, the web sought to work out a new deal which would permit it to originate part of next season's shows from the old homebase.

Under the new proposal, NBC would have paid the Park District $2,000 for each program emanating from the local zoo. Since the earlier plans envisioned as many as 20 programs from Lincoln Park, the

(Continued on page 53)

'Super-Circus' In Chi Reprieve

Chicago, Sept. 27.

Maybe ABC-TV should hire a vice president in charge of contractural small print. The mimeograph ink was hardly dry on an ABC press release out of New York last week announcing the shift of "Super Circus" and its cast from its longtime Chi home site to N. Y. when a party of the second part informed the parties of the first part her contract read that the show could not be moved as long as the pact was in force.

Latest word on the confused ABC party line is that the Sunday afternoon sawduster is to remain here "indefinitely." That's interpreted to read "Circus" will stay here only as long as it takes to straighten out the contractual wrangle. There's an obvious lack of enthusiasm on the network's

(Continued on page 50)

Buick's 'You Can't Do That'

Sleuthing dept. of Buick reported to CBS-TV last week that some stations carrying its upcoming (Oct. 1) Jackie Gleason-"Honeymooners" will have adjacencies sponsored by a rival automaker. Web went to work pronto on tracking down the data.

Client was represented as putting on a big "mad."

Law School Dean Named to Launch Study of Networks

Washington, Sept. 27.

FCC's long-projected study of the networks, designed to bring its pre-tv chain broadcasting rules up to date, will get under way soon under the direction of Roscoe L. Barrow, dean of the U. of Cincinnati College of Law. An initial appropriation of $80,000 for the project was made at the last session of Congress.

Barrow's appointment to recruit a staff and initiate the investigation was made last week by a committee consisting of Chairman George C. McConnaughey, Comrs. Rosel H. Hyde, Robert T. Bartley and John C. Doerfer. The study may take up to two years to complete and may require taking of testimony to obtain the necessary information.

Plans for the study were revealed when the Commission reported last Spring to Chairman Warren E. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee on the Plotkin and Jones staff recommendations in connection with UHF problems. The agency said it believed that a study of "the entire economic structure and operation of the tv industry" was essential to determine whether any action should be taken by the FCC or the Dept. of Justice on the monopoly front. The Plot-

(Continued on page 52)

'Kangaroo's' N. Y. Client

First announced sale on the new, upcoming "Capt. Kangaroo" kid show for CBS-TV's restyled "Morning Show" (with "Kang" going at 8 to 9 in segue from the Dick Van Dyke-hosted wakerupper at 7) was made by WCBS-TV for the New York five-minute cut-ins. Flagship has sold the Wednesday and Friday co-op capsules to Fisher-Price Toys, via Weill & Eby of Buffalo.

Deal is for nine weeks starting Oct. 19.

NETWORK RADIO SHOW FOR $800

By BOB CHANDLER

Got $800? Then you, too, can be a network sponsor.

That's all it takes in these deflated days of network radio. That same $800 couldn't buy a 15-minute show on any New York television station, but it can buy an entire 325-station network radio lineup. Of course, it buys only one five-minute show on such a lineup, but after all, it's a network show and the buyer becomes a network sponsor.

The $800 figure is the new base rate in ABC's new nighttime scheme. It costs about twice as much for a spot in "Monitor," ditto for a share in Mutual's Multi-Message participating arrangement in its nighttime mystery shows. CBS' scatter plan, segmentation or what-have-you sales system runs only slightly higher. On the ABC plan, the $800 buys a fiv-minute show complete unto itself, with one minute of commercial time; on the other networks the program units are longer, but the nets are still selling in terms of one-minute commercials.

This new alltime low for network charges is all the more astonishing when contrasted to rates of individual stations. In New York, for example, the onetime rate for a one-minute participation on Martin Block's "Make Believe Ballroom" or the early-morning Ernie Kovacs show on WABC is $100. Yet the ABC network, of which WABC is the flagship, can be had in its entirety for only eight times that amount at night. $100 per one-minute spot for one station; $800 per one-minute spot for 325 stations, complete with a program the sponsor can call his own.

The decline in network radio costs and charges has followed the same curve downward as those in television have risen upwards, all during the same period that tv has become the home-entertainment kingpin. Nor is this a mere coincidence, for tv has grown fat and rich on the largesse of network radio's old clients and radio's old audiences. As television has widened its grasp, radio has had to cast about for new cost patterns and new program techniques, both to keep its shinking audience and to draw back some of those lost sponsors.

Locally They're Hot

Paradoxically, local radio stations have continued to roll in fat grosses and fatter profits as the network fortunes have dwindled. Radio as a commodity is stronger than ever; network radio as a service has dwindled in purpose and scope. With television taking the play from radio as an entertainment medium, radio has had to look elsewhere for its laurels. The local stations have found these in music-and-news, local public service and the like. Network radio hasn't found the answer—as for music-and-news, no thank you, say the local outlets, not at your 30%-of-rate card payments.

The result has been momentary

(Continued on page 43)

ABC Figures 40,000,000 Heard Championship Bout

ABC's Pabst-sponsored radio-only broadcast of the Rocky Marciano-Archie Moore heavyweight championship fight last week (21) scored a socko 32.6 rating on the 10-city overnight Trendex. The survey gave ABC and the fight a 92.3% share of audience.

There's no way to translate the Trendex survey into terms of actual listeners, but ABC researchers estimate these at over 40,000,000. At the peak listening period in the final quarter-hour of the fight, the rating hit a 38.1 high, with the 32.6 representing the average for the 45-minute duration of the bout.

Pomp, Pageantry & Toothpaste Usher in Britain's Com'l TV Era; 2,500,000 Viewers for Opening

By HAROLD MYERS

London, Sept. 27.

The revolution has happened. Commercial tv came to London on schedule last Thursday evening (22) in subdued and pompous tones. The opening was treated as an historic event in the life of the nation and was in consequence, accompanied by a slight overdose of pomp and pageantry.

Promptly at 7:15 p.m. the new network went on the air with a quickie film of the sights of London and at that moment, the longtime BBC monopoly came to an end. It is estimated that the initial commercial program was seen by about 2,500,000 people in London and the Home Counties, but reception was marred in some outlying districts by a hurricane in Bedfordshire and by sporadic thunderstorms throughout London.

Apart from the opening ceremonial, which took the form of a Guildhall banquet with speeches by the Lord Mayor of London, Doctor Charles Hill, the Postmaster General, and Sir Kenneth Clark, chairman of the Independent Television Authority, plus a 15 minute interlude by the Halle orch, conducted by Sir John Barbirolli, the evening's program was virtually a trailer of the shape of things to come. A half-hour vaude program was beamed from Wood Green, which mainly served to intro artists, who will be seen on the commercial web. There were also excerpts from three plays specially filmed for the new medium. A boxing tournament, a new style newscast, and a fashion and cabaret show from the Mayfair Hotel, made up the remainder of the evening's entertainment.

Toothpaste Gets in First

Exactly 57 minutes after Leslie Mitchell launched the new station with the words "This Is London," viewers saw their first commercial on a home receiver. First place, decided by ballot, went to a firm of toothpaste manufacturers and the remainder of the advertising spots followed throughout the evening. In the main, the commercials were innocuous, unobtrusive

(Continued on page 50)

Van Druten's Spec

John van Druten, the playwright, has been signed by NBC-TV to do the scripting "framework" around which the Sadler's Wells Ballet will perform in a 90-minute spectacular under Sol Hurok's production aegis.

Ballet spec, "Sleeping Beauty," starring Margot Fonteyn, is scheduled as the "Producers Showcase" presentation, Dec. 12.

BBC Not Afraid Of Com'l TV Net; £23,000,000 Chest

Aberdeen, Sept. 27.

The British Broadcasting Corp. is ready to fight and meet the challenge of commercial tv, and doesn't fear competition, according to Sir Alexander Cadogan, chairman of the BBC Governors. In a speech here, he forecast that competition in Britain might give less incentive to raise standards and improve tastes, as the BBC had tried to do.

However good commercial programs might be at the outset, it was unlikely there would be a steady improvement and a raising of standards. Competition for one big audience might squeeze out a good deal of strong material and eventually lead to a dead level of popular programs.

The BBC, he promised, would continue to serve the best interests of the whole nation. To compete it was not necessary to imitate, and it might be that, ultimately, contrast would be as beneficial as competition. A new permanent tv transmitter will open at Meldrum (near here) Oct. 12, serving a wide area of northeast Scotland.

It's reported that the BBC is planning to slash its radio budget in half and siphon the coin into television, with a reported 23,000,000 pounds ($64,400,000) on tap for the new season.

ABC Film Festival's Got a Trendex Punch; Tops Colgate's Show

Indications that the ABC-TV Sunday night lineup of J. Arthur Rank British feature may pack more rating punch than suspected lie in the network's 15-city Trendex score this week. For the first time in its history, the web beat out NBC in the Sunday 8 to 9 segment, scoring an 8.4 Trendex vs. NBC-TV's 6.3. The CBS-TV "Ed Sullivan Show" walked away with the rating laurels, with a 35.8 rating and a 68.3⅝ share of audience.

But ABC's 8.4, half again the size of its first-week (18) score, poses the web as a further threat to NBC, already weakened by the Sullivan power against its "Colgate Variety Hour." This Sunday's (25) "Famous Film Festival" sported a romantic comedy, "Adam & Evalyn," with Stewart Granger and Jean Simmons starred, which might account for the rating gain over the previous week, when the pic was the arty-and-depressing "Odd Man Out."

On the Saturday front, for his second 8 to 9, p.m. outing on NBC-TV, Perry Como not only again led the Trendex parade but came up with a 30.8 vs. previous week's 23.1. His mark swamped CBS-TV's summer pinchhitting "America's Greatest Bands (Paul Whiteman), which drew 9.2—up, however, from 6.8.

What Goes With Goody Ace, Como?

Although the new Perry Como Saturday night hour entry is only two weeks old, it's understood all is far from serene in the relations between Como and the scripting department.

Deletions reportedly being made by Como without consulting chief scripter Goodman Ace are said to be causing some behind-the-scenes tensions.

Similar situation cropped up last year when Ace was scripting the Milton Berle Tuesday night show. Ace, who bowed out of that one after a several-season tenure when it was decided to move the show to the Coast, was credited with playing a major part in the "rejuvenation" of the Berle stanza when it was on the Nielsen skids, bringing it back into a Top 10 status.

Longines Reprisng TV Turkey Day Festival

Longines-Wittnauer has repacted with CBS-TV for its "Thanksgiving Day Festival" fixture (Nov. 24) in the 5 to 6 p.m. slot. As per past, annual turkey trot will feature Longines Symphonette, Choraliers and a cluster of variety acts.

Victor A. Bennett, ad and public relations agency for the watch outfit, this week moved to larger quarters in New York, occupying entire 10th floor just off a midtown Fifth Ave. building.

Westinghouse Radio-TV Stations Have a Big Kultur Klatsch Yen

Fortified by new billing and rating highs this year for its cluster of nine stations (five of them radio), Westinghouse Broadcasting Co. is off on educational and public service targets plus injection of "more showmanship" into sustainers. First step in WBC's "kultur klatch" is a trio of group programming projects in aural and video.

Prexy Chris J. Witting is particularly pushing adult education stanzas, hence first to bow aurally will be "essays for radio" by and with prof-tv pivotman Dr. Bergen Evans under title "Of Many Things." High-Q skein will be done in association with packager Louis G. Cowan and his wife, Polly, to supervise the show, and Dick Pack functioning for WBC as its national program boss. Quarter-hour show will avoid gimmicks, hewing close to the talk-piece line, and is headed for November slotting in prime time.

Second show is built around educator-broadcaster Helen Parkhurst ("Children's World" is her magnum opus). These will be half-hours—25 of 'em — tagged "Growing Pains," dealing with "teenager problems in a complex society" Bill Kaland, WBC asst. program head, will produce. He and Miss Parkhurst were in Pittsburgh this week to tape the first five chapters, with other tapings to be made in Fort Wayne, Philly, Boston and Portland, Ore., plus those previously taped in New York. It's not pitched around juvenile delinquency, but embraces the more positive factors without ostriching the j.d. element, and will consist of juve and parent interviews, among other facets, including bringing on community leaders.

Third theme is for radio and tv, developed by WBC's WBZ-TV, Boston. Latter's program supervisor, Ben Huddelson, will be exec producer. Outlet has detached a cameraman and director to build five stanzas around "President's White House Conference on Education," encompassing also the grassroots view. Shooting is going on in Boston, Philly and Pitt, with WPTZ (Philly), and KDKA-TV (Pitt), program chiefs also active. Frisco coverage will be handled by Bill Dempsey, KPIX program topper. Total footage will then be assembled-edited in Boston in 20-minute slices around various themes set for the President's Conference, meeting week of Nov. 29 (but in view of General Eisenhower's illness may have an "Acting President" complexion or one to be named by the latter). These will be backed up with 10 minutes of live local discussion to round out a half-hour.

In Defense Of Script Buying

Hollywood.

Editor, VARIETY:

I have been waiting for someone better equipped than I in the matter of purchasing television plays to reply to the two writers, Ilse F. Stanley and Ormonde de Kay Jr., who recently vented their spleen in VARIETY, a publication which has, in the past, offered similar hospitality to other spleen-venters whose cause was righter.

The slings and arrows of outraged writers have been filling the air since papyrus was first fashioned but television, more than any other medium of communication, seems to attract more of these missiles.

I have been reading and buying scripts for a half-hour television show, "Douglas Fairbanks Presents," for more than three years now. Of the more than a thousand scripts which I have read personally in that period, more than 75% are by new writers or writers who are relatively unknown. And of the scripts we purchased in that time more than 50% were from the typewriters of writers who had to distinguish themselves in this field.

I submit these qualifications somewhat timorously because I am aware that there are other organizations whose purchases are for several shows, rather than one, and whose experience consequently makes mine very small indeed. But these have either missed the letters in your paper or have chosen to ignore these or are too busy reading scripts to find the time for such side adventures as this which I am undertaking.

There is a premium on new writers and there will be as long as there is a need for new and fresh ideas. For it is most often from the new writer that a notion springs which is refreshingly original, avoiding the glib, the hackneyed, even though slick, outpourings which more seasoned writers have learned it is safer to write and easier to sell.

Can Mr. de Kay, a writer with

(Continued on page 53)

More Cakes & Ale

The "Grogs & Rations" kick in tv continued this week after previous fortnight's load of such press gatherings. Most interest centered on showing off Ronny, 19-year-old son of George Burns & Gracie Allen. He becomes a cast member of the "B & A" CBS-TV show this season. Web will show both him and the film in which he debuts in a wingding at the Terrace Club of the St. Moritz Hotel, N. Y., tomorrow (Thurs.).

Last night (Tues.) the House of Juarez (N. Y.) pulled a cocktailery for its own interior designer Gregg G. Juarez, re the "decor-analyst's" new tv show.

Skinner Gets Format Revamp; 45 Out of 50 Availabilities Are Sold

George Skinner will remain anchored as the pivot of a restyled, change of accent show in the 9 to 9:55 spot on WCBS-TV, N. Y., coincident with CBS network's reshuffle of its 7 to 9 wakerupper. Having seen him come along fast commercially in recent months, a far cry from his previous snail's pace, the o&o, in attempt to maintain the upswing, will convert stanza from variety type to go pepcheery-bouncy. Jettisoned in the process will be the hymnals and extra conversation pieces, with strong reliance on singing talent capable of doubling on skits and badinage. Recruited as femme chirper in that category is Carole Bennett, Rama Records artist who's played several night clubs and was a Godfrey "Talent Scouts" winner. Latter fact first brought her to local attention, since at that time Skinner's show was giving bookings to such winners. She's cut "I'm Still in Love With You" and "Hammer and a Saw" for Rama. at 9:55 with her capsule to get her

(Margaret Arlen will be positioned away from the "kangaroo" kideo running on web 8 to 9.)

As of next month's new format preem, show has sold 45 out of 50 availabilities weekly, compared to 10 last year this time and 29 for 50 last March. Rating rise is accounting for Skinner's "all of a sudden" upbeat. His regulars will be Col. A. C. Watt, metallic "robot," and pianist-singer Mort Lindsey, both holding over, plus the new femme vocalist. Betty Cox and Tommy Furtado had a long run and will be off on a guest booking kick.

Gleason's Okay for Quiz Takeoff on 'Studio One' But 'Lay Off New Tunes'

Revlon's clamping down on programs taking off on its "$64,000 Question" will not apply to Jackie Gleason and "Studio One." Gleason will star in a comedy by Frank D. Gilroy, "Uncle Ed and Circumstance," on the Westinghouse show Oct. 10, built around a "little man," who becomes a contestant on the CBS-TV quizzer, and the amazing things that happen to him as a result. "Studio" has cleared the theme.

Interesting facet is that Gleason has written a special music score for the Oct. 10 play, being a steady tunesmith hand. "Studio One," it's understood, has tabooed songs done vocal. Its first last season, was "Let Me Go, Lover," running themer sung by recording on the show by Joan Weber, with the number making a splash following that. There have been numerous other instances of songplugging preems on tv—"Hard to Get" (by Gisele MacKenzie on "Justice"), "Hearts & Flowers" (by Johnny Desmond on "TV Playhouse") among them.

Westinghouse is said to feel that too much publicity is pegged on the song with resultant sluffing of sponsor's participation. "Studio One" producer Felix Jackson has been ordered to lay low on introducing songs on the show.

On the Int'l TV Front

Zurich, Sept. 20.

Funds originally appropriated (around $4,000,000) to launch television in Switzerland and provide the initial programming have about been used up. Citizens and Government at Berne must soon decide on the next phase. Some two hours of telecasting nightly is described by American visitors as comparable in content with U.S. tv of 8-9-10 years ago. Engineering quality is acceptable but conversion of U.S. and Dutch sets still presents problems. It is thought that fewer than 6,000 sets exist in this land of 4,500,000 population with retail prices under cartel control and wage scales relatively low.

Nightly telecast opens with news and segues into a lecture, often from a university lab or museum. Filler frequently include documentary films from Britain or other European countries.

Denmark's Mild Pace

Copenhagen, Sept. 20.

As with most of the continental nations of Europe, Denmark operates television strictly sans commercials. Americans find the engineering quality good but high cost of sets and mild nature of some of the programming has held tv progress to a mild pace.

However there are favorable omens for the immediate future. One of them is a brand-new government transmitter. Another is the increasing number of Danish bars which have installed receivers to encourage clientele. Denmark may have 10,000 sets sometime in 1956.

More variety in Denmark's programs is seen. The best actors from the very active native legit and cafe show business are utilized and they play tv for nominal fees, an echo of early American practice when it was a "novel" form of actor exploitation.

Denmark has four film studios which turn out about 12 feature films annually. They also make a fair amount of advertising films but these go only into theatres, of which Denmark has some 400, relatively few compared to 2,500 in Sweden, only slightly larger but far more prosperous, thanks to its neutral position during the war.

Night Shift In The Alpines

Salzburg, Sept. 20.

The impact of television is curious in a country used to regarding such immutable objects as Alpine mountains. Television is making its belated progress in Austria with nature putting up a fight.

A television transmitter is now being built on top of the Schonbuehel Mountain, a crest of the Austrian Alps, 4,800 feet high. The transmitter will serve as a booster and relay station, linking the German (and European) to nets with

(Continued on page 52)

Soviet Nyetwork

As one returned European traveler put it: Russia is showing a friendly radio-tv face outside its borders, but tightening up more than ever inside her domain, this extending to her satellites.

The Soviets even jammed radio-tv news about one of its own traveling delegations not long ago.

From the Production Centres

IN NEW YORK CITY . . .

Herb Rice returned from Europe yesterday (Tues.) after joining in the start of British commercial video. The GT exec is expected to return to his desk today . . . When that new building is completed at 48th and Madison next year, there's going to be an influx of radio-video folks, it seems. Already signed up as tenants are **John Blair**, the station rep, who is housing his firm in Chrysler Building East presently and radio indie WMCA, which has been settled above Lindy's Broadway corner for ages . . . Incidentally, same station is airing the Notre Dame football games for the sixth straight year in N. Y. and **Sam Aro** is doing the play-by-play . . . Commander Whitehead, Schweppes' American emissary, is added to the list of speakers at Radio Ad Bureau's Oct. 13 and 14 conclave in N. Y. . . . RAB has signed on two new salesmen—**Robert Canavan** and **Daniel Schmidt** . . . ABC prexy **Bob Kintner** to address 14th annual luncheon of The Pulse on Oct. 26 at Plaza hotel . . . **Lou Cowan** to tell "The Story Behind the $64,000 Question" before Radio-TV Executives Society at its next luncheon meeting Oct. 13 at Roosevelt hotel.

CBS Radio prexy **Arthur Hull Hayes** received Fordham U. medal for "outstanding achievement in field of communications." Present were WCBS buddies **Bill Leonard** and **Bob Haymes**, as emcee and vocalist . . . **Leon Pearson** will again cover B'way firstnights for WRCA, phoning in pronto for airing on **Ken Banghart's** 11 o'clock newscast . . . **Bob Haymes** will write some of brother **Dick Haymes'** material in latter's upcoming La Vie nitery stand. **Sy Mann**, Bob's pianist, won L.I. Press $25 prize for tabbing Stock Exchange rises . . . **Patricia Young**, ex-WMGM sales promotion director, joined CBS spot sales copywriter staff . . . Sportscaster **Herman Hickman** celebrates birthday Oct. 1, but stuck on whether he's 42 or 43, unlike his weight which he keeps tabs on daily . . . CBS-"Romance" to do two-parter of **Robert Nathan's** new "Sir Henry" novel on Oct. 8 and 15 with Nathan narrating . . . **C. T. Lucy**, headman of WRVA, CBS outlet in Richmond, retired from board of web's Affiliate Assn. with **Don Thornburgh** of WCAU-Philly succeeding him . . . **Dan Peterson** has taken over 11:15 p.m. sports spot on WRCA with **Lindsey Nelson** switching to NBC football (latter is asst. sports director of the web).

IN HOLLYWOOD . . .

NBC-TV producer **Ernie Glucksman** released **Shirley MacLaine** from his "Show Biz" Oct. 9 color spectacular commitment because **Mike Todd** wanted her for his Todd-AO filmization of "Around the World in 80 Days." She is otherwise a Hal Wallis-Joe Hazen (Paramount) contractee; since Wallis spotted her understudying Carol Haney in "Pajama Game" she has been in three Par pix. "Show Biz" overlength, with its record 43 sets, doesn't make the dropout acute; Groucho Marx heads the large cast . . . Not generally known that a fullfledged M.D., **Ed Tyler**, scripts much of **Groucho Marx's** material, and Dr. Tyler has been doing same for five years. He's the only M.D. with a g-a-g file.

With **Claudette Colbert** having exited the role, **Ruth Hussey** has been booked to play opposite **Jack Benny** in "Time Out for Ginger," CBS-TV's "Shower of Stars" entry for Oct. 6. Adaptors are **Roland Alexander** (from his B'way play), **John Tackaberry, Hugh Wedlock** (two of Benny's writers) and **Howard Snyder**, with Benny's **Ralph Levy** producing-staging.

IN CHICAGO . . .

Ed Gardner, ex-Headley-Reed, new NBC radio spot salesman . . . **Andy Murphy** back as Chi CBS public relations director after a hitch as a summer theatre pressagent . . . NBC o&o chief **Charles Denny** here last week for a round of conferences with WMAQ-WNBQ manager **Jules Herbuveaux** and his aides . . . **Jack Quinlan** has the nod to work WIND's airing of the Cubs road games next year, vice **Bert Wilson** who shifts to WLW-TV to handle the Cincinnati's Redlegs telecasts. **Milo Hamilton** and **Gene Elston** will split the Cubs home contests with Quinlan . . . **Hal Kanter**, producer-writer of the **George Gobel** NBC-TV'er, planed in for a chin session with Foote, Cone & Belding radio-tv headman **Jack Simpson** on intergration of the Dial soap blurbs into the comic's format this cycle . . . Wieboldt Stores femme spieler-deejay **June Marlowe** (Myrtle Green) who has helmed the "Your Neighbor" WMAQ morning show for over 17 years takes on a new early evening cross-boarder on WIND . . . CBS education director **Virginia Renaud** addresses the Publicity Club today (Wed.) . . . **Bob Elson** hosting this year's Chicago Cardinals "Quarterback Club" Monday nights on WGN-TV for General Finance . . . **Pat Buttram's** late evening deejay stint on WBBM expanded to six nights weekly . . . **Clint Youle**, NBC's weatherman, to sit in on a panel at the annual conclave of the American Meteorological Society Oct. 3-5 in Stillwater, Okla. . . . **Herbie Mintz**, pianist-deejay and expert on show biz memorabilia, bows Oct. 10 with a nightly four-hour platter-chatter roundelay on WLS.

IN SAN FRANCISCO . . .

Korda Pandit, organist, has signed to do a Sunday night half-hour for KNTV and the spot is sold . . . New KPFA program director is **Eleanor Moore**, new production director is **Charles Levy** . . . Town mystery: why isn't **Jim Moore**, KGO's number one jazz fan, doing the ABC outlet's new Saturday evening jazz show? . . . **Dwight Newton**, S. F. Examiner radio-tv columnist, spoke to the San Francisco Motion Picture and TV Council on "Television on Two Hemispheres" . . . KQED, aggressively going after top longhair talent, snagged the **Griller** Quartet for a half-hour Friday nights . . . Tidewater Associated **Oil** sportscasters were briefed here for the upcoming grid season . . . **Don Sherwood** and KSFO are feuding in the open now, with the big question who's going to break whose contract first . . . KOVR got a good break on its first "hungry i" show with **Josh White, Irwin Corey, Luba Sharoff** and the Gateway Singers all on deck.

IN PHILADELPHIA . . .

Richard P. Levy, formerly with CBS News in New York, added to WCAU-TV sales staff . . . **Bud Brees**, WPEN singing disk jockey, running series of dances in the Alhambra, former South Philly nabe . . . **Harvey Pollack**, ex-editor of the defunct TV Program Week, has joined exec staff of Donn Bennett Productions . . . **George Steele Jr.** of the WCAU-TV production staff, won local TV Guide Golf Tournament with a 79 . . . **Sid Goldstein**, WPEN comptroller, back from Bermuda vacation . . . **Rev. Stanley Gamble** marks 150th telecast of "Stories Retold," biblical series, on WFIL-TV . . . **Joseph T. Connolly** travelling over 3,000 miles a month for speaking dates in Louisville, Ky., Roanoke, Va., and Alpine Village, Canada.

IN PITTSBURGH . . .

James L. Snyder, new head of KDKA news department, succeeding **Jerry Landay**, who is returning to **Tex McCrary's** staff in N. Y. as executive producer of the Tex & Jinx radio and tv shows . . . **Ed Wood**, newscaster, directing Mt. Lebanon Players' first production of the season, "You Can't Take It With You" . . . **Al Rosensweet**, Post-Gazette reporter, won fourth monthly Newspaper Award of $500 from "Strike It Rich" . . . **Noel Mills**, radio and tv actress and wife of **Tommy Riggs**,

(Continued on page 52)

TV's TUES. NITE 'PINCER PLAY'

TV Network Premieres

(Sept. 28-Oct. 8)

WEDNESDAY, SEPT. 28

Brave Eagle (film). Western, CBS, 7:30 to 8 p.m., sustaining.

The Millionaire (film). Drama, CBS, 9 to 9:30 p.m., Colgate via Ted Bates.

This Is Your Life (Ralph Edwards). Personalities, NBC, 10 to 10.30 p.m., Hazel Bishop via Raymond Spector, Procter & Gamble via Benton & Bowles (alt. wks.).

THURSDAY, SEPT. 29

Sgt. Preston of the Yukon (film). Adventure, CBS, 7:30 to 8 p.m., Quaker Oats via Wherry, Baker & Tilden.

You Bet Your Life (Groucho Marx) (film). Comedy-quiz, NBC, 8 to 8:30 p.m., De Soto-Plymouth Dealers via BBD&O.

FRIDAY, SEPT. 30

Adventures of Champion (film). Adventure, CBS, 7:30 to 8 p.m., sustaining.

Truth or Consequences. Audience-participation, NBC, 8 to 8:30 p.m., P. Lorillard via Lennen & Newell.

The Vise (film). Drama, ABC, 9:30 to 10 p.m., Sterling Drug via Dancer-Fitzgerald-Sample.

The Line-Up (film). Mystery, CBS, 10 to 10:30 p.m., Brown & Williamson via Ted Bates, Procter & Gamble via Young & Rubicam (alt. wks.).

SATURDAY, OCT. 1

Captain Midnight (film). Adventure, CBS, 11 to 11:30 a.m., The Wander Co. via Tatham-Laird.

Stage Show (Dorsey Bros.). Variety, CBS, 8 to 8:30 p.m., Nestle Co. via Bryan Houston.

The Honeymooners (Jackie Gleason) (film) Situation comedy, CBS, 8:30 to 9 p.m., Buick via Kudner.

Max Liebman Presents (Heidi) (color). Spectaculars, NBC, to 9 10:30 p.m. (every four weeks), Oldsmobile via D.P. Brother.

SUNDAY, OCT. 2

General Electric Theatre (Ronald Reagan). Drama, CBS, 9 to 9:30 p.m., General Electric via BBD&O.

Alfred Hitchcock Presents (film). Drama, CBS, 9:30 to 10 p.m., Bristol-Myers via Young & Rubicam.

MONDAY, OCT. 3

Captain Kangaroo (Bob Keeshan). Children's, CBS, 8 to 9 a.m. Monday-thru-Friday, participating.

Mickey Mouse Club (film). Children's, ABC, 5 to 6 p.m., Monday-thru-Friday, participating.

Topper (film, re-runs). Situation comedy, ABC, 7:30 to 8 p.m., Standard Brands via Compton.

Burns & Allen Show (film). Situation comedy, CBS, 8 to 8:30 p.m.; Carnation via Edwin, Wasey, General Mills via BBD&O (alt. wks.) (B. F. Goodrich returns to take over General Mills spot effective Jan. 2).

I Love Lucy (Lucille Ball, Desi Arnaz) (film). Situation comedy, CBS, 9 to 9:30 p.m., Procter & Gamble via Biow-Beirn-Toigo, General Foods via Young & Rubicam (alt. wk.).

December Bride (Spring Byington) (film). Situation comedy, 9:30 to 10 p.m., General Foods via Benton & Bowles.

TUESDAY, SEPT. 4

The Chevrolet Hour (Bob Hope.) Comedy, NBC, 8 to 9 p.m. (every three weeks), Chevrolet via Campbell-Ewald.

The Playwright Hour. Drama, NBC, 9:30 to 10:30 p.m. (alt. wks.), Pontiac via MacManus, John & Adams.

My Favorite Husband (Barry Nelson, Vanessa Brown) (film). Situation comedy, CBS, 10:30 to 11 p.m., Frigidaire via Kudner.

WEDNESDAY, OCT. 5

Screen Directors Playhouse (film). Drama, NBC, 8 to 8:30 p.m., Eastman Kodak via J. Walter Thompson.

20th Century-Fox Hour (Cavalcade) (film). Drama, CBS, 10 to 11 p.m. (alt. wks.), General Electric via Young & Rubicam.

THURSDAY, OCT. 6

The People's Choice (Jackie Cooper) (film). Situation comedy, NBC, 8:30 to 9 p.m., Borden's via Young & Rubicam.

Show of Stars (Time Out for Ginger; Jack Benny) (color). Spectaculars, CBS, 8:30 to 9:30 p.m. (every four weeks), Chrysler via McCann-Erickson.

Four Star Playhouse (film). Drama, CBS, 9:30 to 10 p.m., Singer, Bristol-Myers, both via Young & Rubicam (alt. wks.).

FRIDAY, OCT. 7

Mama (Peggy Wood). Situation comedy, CBS, 8 to 8:30 p.m., General Foods via Benton & Bowles.

Our Miss Brooks (Eve Arden) (film). Situation comedy, CBS, 8:30 to 9 p.m., General Foods via Young & Rubicam.

Crossroads (film). Drama, ABC, 8:30 to 9 p.m., Chevrolet via Campbell-Ewald.

Crusader (Brian Keith) (film). Adventure, CBS, 9 to 9:30 p.m., R. J. Reynolds via Wm. Esty.

Schlitz Playhouse of Stars (film). Drama, CBS, 9:30 to 10 p.m., Jos. Schlitz Brewing via Lennen & Newell.

SATURDAY, OCT. 8

Texaco Star Theatre (Jimmy Durante). Comedy, NBC, 9:30 to 10 p.m., Texaco via Kudner.

George Gobel Show. Comedy, NBC, 10 to 10:30 p.m.; Armour via Foote, Cone & Belding; Pet Milk via Gardner (alt. wks.).

Damon Runyon Theatre (film). Comedy-drama, CBS, 10:30 to 11 p.m., Anheuser-Busch via D'Arcy.

'STAR TIME KIDS' AS WABD ENTRY

George Scheck's "Star Time Kids" returns to video on Saturday (1) when the show moves into the 7 to 7:30 anchorage on WABD, N. Y., for Sunset Appliance Stores. In the past the show was on NBC and ABC.

Deejay Lonnie Starr will emcee the kid variety stanza. Lineup will include Barry Gordon, Joey Sheptock, Vinni Monte, Rosalie Mann, Capri Sisters, and the preem will have MGM thrush Connie Francis as guest.

Shaw Vice Faust As CBS Radio Sales Mgr.

William D. Shaw this week was named network sales manager for CBS Radio, replacing Dudley Faust, who's being shifted to another assignment. Shaw, with CBS for the past 16 years, is presently general manager of KNX, Hollywood, and the web's Pacific regional network.

Shaw will come east to take up h.q. in New York, reporting to sales v.p. John Karol.

3-WAY SLUGFEST HOTTER 'N EVER

Each year, the major television networks get themselves into major and/or minor skirmishes for supremacy in any one night of the week. But somehow, the big dogfight always settles over Tuesday, with NBC's traditional 8-9 monopoly, an inheritance from the pioneer days of Milton Berle, carrying the entire night for Pat Weaver & Co. This year is no exception—some of the biggest shows and tallest coin are centered on Tuesday eves—but this season, there are a couple of complications that may make the Tuesday battle the hottest and most intriguing yet.

One such complication is CBS' "operation pincers," a two-way stretch working backwards from the undeniable supremacy of "$64,000 Question" at 10 and forwards from the "Name That Tune" 7:30 leadin, through "Navy Log" and "You'll Never Get Rich"- as the direct competition to NBC's Berle-Martha Raye-Bob Hope-Dinah Shore-Betty Hutton parlay. The other is the emphatic appearance of ABC on the scene for the first time, with its 7:30-8:30 "Warner Bros." cut-through and its much-ballyhooed "Wyatt Earp" at 8:30.

For years now, CBS has been shuffling format after format through the Tuesday 8-9 mill in a vain attempt to trip up the NBC Berle-Raye-Hope-etc. combo. Its latest entries, "Navy Log" and the Phil Silvers GI comedy, look promising but in themselves don't shape as formidable enough competition for the NBC powerhouse. But CBS, consciously or no, has brought other factors into play—the 7:30 "Tune" leadin, for example, which is part of an overall kidstrip programming scheme, may yet provide Columbia with an opening wedge that could keep the NBC standbys glued to their Columbia channel.

The big most intriguing question—the $64,000 question, in fact—is just what effect the Nielsen-leading quizzer will have on the CBS shows earlier in the evening. How much of a "backward attraction" will "Question" prove in terms of boosting ratings for its leadin shows (which comprise "Meet Millie," temporarily sub bing for the incoming "Joe & Mabel" at 9, and Red Skelton at 9:30). It's this CBS "pincer play," with "Question" amassing a pre-10 p.m. audience and "Tune" building an early-evening audience, both striking toward the pivotal 8-9 period.

Nor can the latter part of the evening be ignored, with "Question" once and for all crushing NBC after 10 possibly after 9:30. The NBC frantic bid for "Question," backed by Armstrong-BBD&O's fear of a 9:30 to 10:30 slotting for the alternate-week "Armstrong Circle Theatre," would indicate its insecurity even in the 9:30 period, with viewers understandably reluctant to tune in an hour drama knowing they aren't

(Continued on page 53)

SAROYAN BOYHOOD AS 'OMNIBUS' SEG

William Saroyan, the "The Time of Your Life" playwright, appears gaited to go "The Time of His Life" via his memoirs-on-camera for the CBS-TV "Omnibus" this season. It's all part of the TV-Radio Workshop's upcoming "Famous American Boyhood" segmentations hinted at last season in bringing anti-Joe McCarthy attorney Joseph N. Welch to the program for boyhood nostalgia as interviewed by Alistair Cooke. Saroyan would supply a portrait of his early days. This is a switcharound from NBC-TV's "elder wise men" series done interview style on film, although the main difference is setting off the youth angle.

Others in line for the boyhood autobiog route are James Thurber and clergyman Dr. Harry Emerson Fosdick.

Gals Gang Up on 'WB Presents,' Martha Slugs Silvers & 'Navy Log'

$1,000,000 Gamble

Hartford, Sept. 27.

It is expected to cost the Travelers Insurance Co. $1,000,000 before it finds out whether it will or will not get a VHF television station here. Insiders say that the figure may be exceeded before the insurance policy writing major domo finds out where he stands.

It is more than eight years since WTIC, a property of the insurance company, started proceedings for a VHF channel here. The station is currently the possessor of an "initial decision" for Channel 3 by FCC Examiner Fanny Litvin. But it's a piece of paper that could be reversed by the FCC.

Hartford Alerted To Oct. 1 Bow Of 'Big Changeover'

Hartford, Sept. 27.

Drastic change in the tuning habits in Connecticut takes place Oct. 1. At that time three telecasters—two UHF, one VHF—change their affiliations. Two of the stations have been recently purchased by NBC and CBS respectively.

WKNB-TV, studioed in West Hartford, will carry all programs of NBC. Latter recently purchased the UHF'r which becomes a basic affiliate, WGTH-TV of Hartford, a recent acquisition of CBS, becomes a basic affiliate of that net. WNHC-TV, of New Haven—with no place to go—has joined the ABC net.

Programming changes on all three stations has already started to take place and will be accelerated in very near future. WNHC-TV, a VHF'r, was Connecticut's first tv outlet.

Both WKNB-TV and WGTH-TV will up their power to 1,000,000 watts if and when their sales have been approved by the FCC. In the meantime, objections to their sales have been filed with FCC.

Anticipating its Oct. 1 changeover in programming, WKNB-TV has issued a new rate card upping its Class A base rate to $500. Station is asking for upped rate on the basis of the factor mentioned above and also because ARB survey shows UHF penetration of homes in Hartford County area to be 81%.

In line with its CBS affiliation, WGTH-TV has announced several changes. Effective with its CBS tie-up, the telecaster will go on a full time operation. Station has been operating from a 5 p.m. to midnight sked. Last week it went on a 3:30 p.m. to midnight setup. Hours of operation will be upped each week until a full day and night operation is reached.

Hartford tv outlet has also ap-

(Continued on page 52)

BRANDT EXITS WNEW TO SET UP OWN ORG

Alan (Bud) Brandt has tendered his resignation as publicity and special events director of WNEW, New York, to form his own organization, which goes into active operation Oct. 15. He'll engage in public relations, publicity and exploitation service ranging from radio-tv personalities and packages through consumer products.

Brandt has been with the N. Y. indie station since 1950, coming from Martin Stone Associates, where he worked on the "Howdy Doody" buildup via merchandising, etc. David Yarnell, WNEW's asst. publicity director, takes over Brandt's post.

The competition of Dinah Shore and Martha Raye on NBC-TV proved too rugged for "Warner Bros. Presents" ("Cheyenne") on ABC-TV last Tuesday (20), with Miss Raye's 8 to 9 entry also administering a Trendex body blow to the brace of new CBS-TV "service" entries—"Navy Log" and Phil Silvers' "You'll Never Get Rich."

Against Miss Shore's 9.2, Warners' second entry of the season was held to 4.5 in the overnight rating tallies. Miss Raye rolled up 21.6 to WB's 7.3. Away from the strong opposition, "Cheyenne" caught its highest marker, 11.3, in the 7:45 to 8 bracket.

That's the second week in a row that the new WB hour entry has taken it on the Trendex chin and in some quarters it's reported that the "trouble signs" are posted. There's about $7,000,000 overall at stake in the ambitious 7:30 to 8:30 venture and while it's too early in the season to tell the story with any finality, some are wagering that, with those kind of ratings, it can't last out the season.

Fact that the NBC 8 to 9 spread, which pitted Miss Raye for the season's preem (Milton Berle was on last night), clobbered the CBS combo of "Navy Log" and Silvers wasn't too surprising, despite the fact that the Silvers entry won practically universal critical plaudits as perhaps the best comedy show since George Gobel. Miss Raye posted a 27.1 against 11.8 for Silvers' "You'll Never Get Rich" in the 8:30 to 9 competition, and 21.6 against "Navy Log's" 9.4 in the preceding half-hour.

CBS is confident Silvers will build; that a good comedy show can't get "lost" even slotted opposite the Berle-Raye-Bob Hope rotaters. Others question CBS' wisdom in bracketing two service shows—one with a Navy background and the other, even though comedy, with an Army camp format.

NBC merely points to the fact that the hour power shows will always come through in the clinches against the conventional half-hour format, and "we played it smart in not letting Berle and Raye go half-hour this season as they originally tried to do."

Oppenheimer In Desi Exit for NBC

Hollywood, Sept. 27.

Jess Oppenheimer, producer-writer on "I Love Lucy" since its inception, has signed a five-year pact with NBC-TV and terminates his relationship with Desi Arnaz-Lucille Ball's Desilu Productions at the end of this season, when his contract expires.

Oppenheimer then shifts to NBC where he'll serve on the web's programming planning group on creation of new shows. He'll also produce his own shows and will have a percentage stake in such properties. Deal with NBC follows several months of negotiations with Desilu, CBS as well as NBC. His seven-year contract with CBS expires in November.

Oppenheimer began with CBS in radio as producer of "My Favorite Husband," which was the predecessor of "Lucy" on tv. Ills exiting is believed to be an indication that Arnaz may decide to drop "Lucy" at the end of this season.

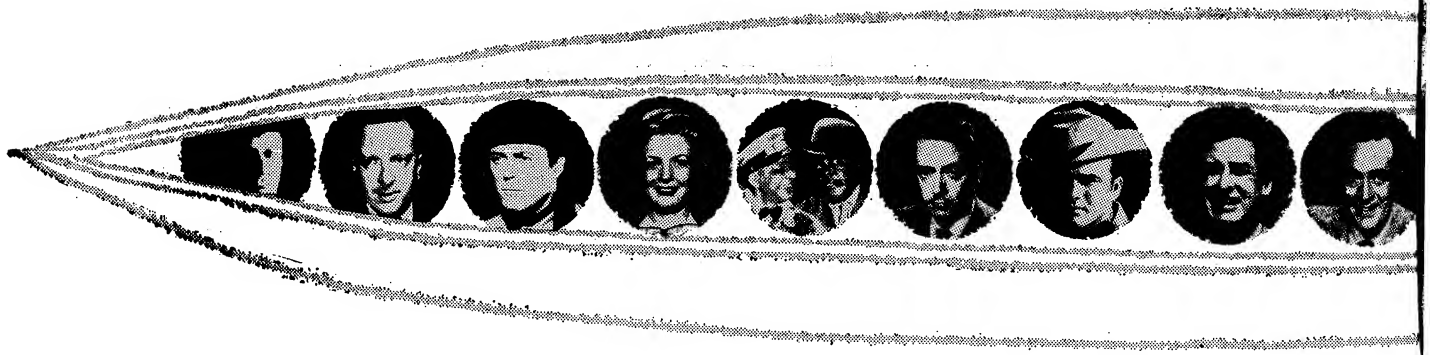
The network also stocked New York with a herd-rider on comedy development under Leonard Hole's program development setup, with Les Colodny moving into that sphere as manager. Colodny is former writer-director who's headed up comedy sparking dept. at the talent agency for the last four years.

Four writers have been pacted after screening from a load of applicants pitching with brochures and scripts under Hole's talent

(Continued on page 50)

LONG JOHN SILVER *Robert Newton*
FABIAN OF SCOTLAND YARD *Bruce Seton*
SCATTERGOOD BAINES *Will Rogers, Jr.*
SAN FRANCISCO BEAT *Warner Anderson, Tom Tully*
LIFE WITH FATHER *Leon Ames, Lurene Tuttle*
BUFFALO BILL, JR. *Dick Jones*
RED RYDER *Allan "Rocky" Lane*
EYE ON THE WORLD *Walter Cronkite*
AMOS 'N' ANDY
ANNIE OAKLEY *Gail Davis*
THE GENE AUTRY SHOW
THE RANGE RIDER *Jack Mahoney*
THE WHISTLER
CASES OF EDDIE DRAKE *Don Haggerty, Patricia Morison*
FILES OF JEFFREY JONES *Don Haggerty*
HOLIDAY IN PARIS *Dolores Gray*
NEWSFILM, *a product of CBS News*

ALIKE?



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*All data from ARB

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

CHICAGO — *Approx. Set Count*—2,055,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	22.2	46.0	48.4	Stars On Parade	WBKB	10.5
2. Eddie Cantor (Com)	WNBQ	Ziv	Mon. 9:30-10:00	19.3	43.5	44.3	Summer Theatre	WBBM	14.5
3. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	17.5	40.5	43.3	Stars On Parade	WBKB	9.8
4. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 9:30-10:00	14.8	42.5	34.7	Windows	WBBM	8.9
5. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	13.5	36.8	36.7	Dollar a Second	WNBQ	14.0
6. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	12.5	29.6	42.1	Summer Theatre	WNBQ	12.2
6. Death Valley Days (W)	WBKB	McCann-Erickson	Mon. 10:00-10:30	12.5	25.2	49.7	Mages Playhouse	WGN	12.5
8. I Led 3 Lives (Dr)	WGN	Ziv	Tues. 9:30-10:00	11.3	24.2	46.7	It's a Great Life	WNBQ	19.1
9. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	11.1	65.2	17.0	Big Roundup	WNBQ	2.2
							Frontier Playhouse	WGN	2.2
10. Little Rascals (Ch)	WBKB	Interstate	Mon.-Fri. 4:30-5:00	9.6	51.5	18.7	Various Competition		

PHILADELPHIA — *Approx. Set Count*— 2,000,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	14.8	66.0	22.5	Science Fiction Theatre	WFIL	5.2
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	14.4	58.0	24.8	Award Theatre; News	WJTZ	6.9
							Award Theatre	WJTZ	6.9
3. Mr. District Attorney (Myst)	WPTZ	Ziv	Tues. 10:30-11:00	12.4	26.8	46.3	Stage "5"	WFIL	18.5
4. I Led 3 Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	10.7	41.0	26.1	Award Theatre	WPTZ	11.5
							Award Theatre; News	WPTZ	11.5
5. Wild Bill Hickok (W)	WCAU	Flamingo	Tues. 7:00-7:30	10.2	47.5	21.4	Award Theatre	WPTZ	9.1
							Award Theatre; News	WPTZ	9.1
6. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	10.0	26.4	38.0	Mystery Hour	WPTZ	22.6
6. Frankie Laine (Mus)	WCAU	Guild	Wed. 8:30-9:00	10.0	28.0	35.6	My Little Margie	WPTZ	12.6
6. Follow That Man (Myst)	WCAU	MCA	Sun. 6:00-6:30	10.0	56.0	17.9	Ramar of the Jungle	WFIL	3.7
9. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	9.8	41.5	23.7	Award Theatre	WPTZ	12.2
							Award Theatre; News	WPTZ	12.2
10. Man Behind the Badge (Myst)	WCAU	MCA	Sat. 10:30-11:00	9.6	30.8	31.2	Ford Playhouse	WFIL	12.4

SAN FRANCISCO — *Approx. Set Count*—1,035,000 — *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)

1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	21.2	39.8	53.2	Kraft TV Theatre	KRON	17.6
2. City Detective (Myst)	KRON	MCA	Fri. 10:00-10:30	20.3	59.0	34.5	Undercurrent	KPIX	9.7
3. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	17.7	70.5	25.2	Damon Dunyon Theatre	KPIX	4.7
4. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	17.2	66.5	25.8	Headline News	KPIX	4.8
							Cartoons	KPIX	4.8
5. I Led 3 Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	15.7	68.0	23.0	San Francisco Tonight	KGO	4.7
6. Cisco Kid (W)	KRON	Ziv	Thurs. 6:30-7:00	15.3	65.0	23.6	CBS News—D. Edwards	KPIX	5.1
							Cartons	KPIX	5.1
6. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	15.3	31.8	48.1	Topper	KPIX	21.2
8. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	15.0	55.5	27.1	CBS News—D. Edwards	KPIX	6.6
							Cartoon Cut-ups	KPIX	6.6
9. Life of Riley (Com)	KPIX	NBC	Thurs. 7:00-7:30	14.6	40.5	36.0	Favorite Story	KRON	14.1
10. Science Fiction Theatre (Adv)	KRON	Ziv	Tues. 7:00-7:30	14.2	42.0	33.6	Western Marshal	KPIX	9.5

DAYTON — *Approx. Set Count*—640,000 — *Stations*—WLW-D (2), WHIO (7)

1. Waterfront (Adv)	WHIO	MCA	Sat. 9:30-10:00	23.0	72.0	31.9	Your Play Time	WLW-D	7.8
2. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 9:30-10:00	19.7	77.5	25.4	So This Is Hollywood	WLW-D	4.8
3. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	18.3	62.0	29.5	Liberace	WLW-D	7.8
4. Science Fiction Theatre (Adv)	WLW-D	Ziv	Sat. 10:00-10:30	16.1	53.5	30.1	Theatre at Home	WHIO	11.4
5. Follow That Man (Myst)	WHIO	MCA	Sun. 10:15-10:45	15.4	66.5	23.2	Theatre Tonight	WLW-D	5.4
							Break the Bank	WLW-D	5.4
6. Racket Squad (Myst)	WHIO	ABC	Tues. 10:15-10:45	14.5	61.5	23.6	Runyon at Night	WLW-D	8.1
							Tonight	WLW-D	8.1
6. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	14.5	33.8	42.9	US Steel Hour	WHIO	19.3
8. Ellery Queen (Myst)	WHIO	TPA	Fri. 10:15-10:45	12.8	57.0	22.5	Runyon at Night	WLW-D	6.1
							Tonight	WLW-D	6.1
9. Superman (Adv)	WLW-D	Flamingo	Mon. 5:00-5:30	12.3	57.5	21.3	Kenny Roberts	WHIO	5.9
10. Range Rider (W)	WLW-D	CBS	Tues. 5:00-5:30	11.9	69.5	17.1	Kenny Roberts	WHIO	3.3

SEATTLE-TACOMA — *Approx. Set Count*—400,000 — *Stations*—KOMO (4), KING (5), KTWT (11), KTVW (13)

1. Science Fiction Theatre (Adv)	KING	Ziv	Tues. 8:00-8:30	26.6	51.5	51.6	Western Marshal	KOMO	13.4
2. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	25.1	58.0	43.0	Channel 4 Film Feature	KOMO	8.6
3. Death Valley Days (W)	KING	McCann-Erickson	Sun. 8:00-8:30	24.3	57.0	42.5	G.E. Theatre	KTNT	10.2
4. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	23.6	56.0	42.1	Best of Premiere	KOMO	9.0
5. Star and the Story (Dr)	KING	Official	Mon. 9:30-10:00	20.8	36.0	57.7	R. Montgomery Presents	KOMO	21.1
6. Wild Bill Hickok (W)	KING	Flamingo	Fri. 6:00-6:30	20.6	65.0	31.8	Sports Reel	KOMO	7.6
7. Eddie Cantor (Com)	KING	Ziv	Wed. 8:30-9:00	20.3	42.5	47.9	I've Got a Secret	KTNT	15.4
8. The Whistler (Myst)	KING	CBS	Fri. 10:00-10:30	19.4	48.5	40.0	Best of Premiere	KOMO	10.4
9. City Detective (Myst)	KING	MCA	Fri. 8:30-9:00	18.7	45.0	41.3	Dear Phoebe	KOMO	12.6
10. Annie Oakley (W)	KING	CBS	Thurs. 7:00-7:30	17.7	44.0	40.3	Bob Cummings	KTNT	12.9

VIDFILM TALENT COMES HIGH

Col Studio Preps Hour TV Series

Columbia Pictures is definitely readying its entrance into tv in a one-hour format on one of the major webs. Unlike its Screen Gems telefilm subsidiary operation, the new approach is promotional in scope, plugging the studio by name and specific upcoming films via the use of the major's top talent, a la Metro, Warners and 20th-Fox.

Though a final format hasn't been agreed upon, the studio has had preliminary talks with all three networks and last week held a top-level meeting on the Coast to hammer out agreement on format. Studio toppers have met with NBC, CBS and ABC, but it's reported that the talk was general, without specific details as to format.

There's a chance that Columbia can stage a trial run via an NBC-TV one-shot on Dec. 6, a Tuesday 8-9 hour that's still open in the Milton Berle-Martha Raye-Dinah Shore rotating parlay. Col execs planing to the Coast for the policy meetings included Paul Lazarus, ad-pub v.p., and Ralph Cohn, Screen Gems topper.

Nothing Confidential About 'File'

Paul Coates Series Profits by 75G in Pre-Premiere Promotion

Guild Films' "Confidential File" series has gotten one of the most intensive promotional kickoffs for any series thus far entered into syndication, with the Paul Coates starrer pulling down an estimated $75,000 in pre-premiere promotion in its 60 markets. Figure isn't high for network showcasers, but in the case of a syndicated series, where there are dozens of sponsors and station buyers involved and where each effort is a separate one, it ranks extremely high.

Sparkplugging the promotion setup is Bardahl, the motor additive firm which has alternate-week sponsorship in 40 markets. Bardahl bought extensive newspaper space, streamers, posters, dealer mailings and displays, etc., in all its markets. In single-station sponsorship instances, there was more-than-usual advertising-promotion, with Gold Seal, sponsors in N. Y., for example, chipping in with WPIX and Guild to buy a full-page ad in the Daily News and lotsa space in other publications.

Moreover, individual sponsors aroused a good deal of word-of-mouth in each market via pre-kick-off screenings and meetings with local civic groups, such as the Chambers of Commerce, mental health groups, Better Business Bureaus, city health boards, educational groups, church councils and others. In N. Y. a press party included invites to mental health groups, Narcotics Anonymous, the Better Business Bureau and city officials. Coates, who came in from the Coast for the preem, did heavy duty on the radio-tv-newspapers interview circuit, appearing on some 15 programs to plug the show.

Canada Sponsor For 'Navy Log'

"Navy Log," the CBS-TV'er produced by the web's Television Film Sales subsid in cooperation with the U. S. Navy, is taking on an international flavor. It's been sold in Canada, with Sheaffer Pens, one of its U. S. sponsors, bankrolling it on alternate weeks on the Canadian Broadcasting Corp. network, with the other week open to local and regional bankrollers.

The switch, however, is the Canadian treatment of the U. S. military subject. Harold Stanfield agency, which reps the show, has shot an opening sequence with a Canadian naval officer who introduces the pic stating that it's about "our friends," the U. S. Navy, but many of the incidents portrayed have happened in the Canadian navy as well. Canada's military is said to be delighted with the series as a recruiting pitch for the country's own armed forces.

Idea may go even further on the international front. Group of Italian television execs, in New York last week on a looksee and film-buying spirit, are negotiating for the series for the Italian tv network. They want to do the same thing, cutting in an Italian naval officer on the dubbed film.

John Ford's TV Bow

Hollywood, Sept. 27.

John Ford makes his tv bow on "Jane Wyman's Fireside Theatre." Director caught "Bamboo Cross," play by Theophane Lee, when it was performed at the Black Friars, a Catholic organization, in N. Y., and brought it to the attention of Miss Wyman, who will star.

Laurence Stallings will telescript story of two Maryknoll nuns in Red China who become involved with a Red Commissar.

Official's 'Zip Up The Strip'; Helping Stations on Sales

Official Films, currently in the midst of a "more national spot biz via daytime stripping of established rerun properties" drive aimed at stations, is reinforcing its bid via the establishment of a setup which will coordinate between the stations and their national reps and will help out in securing more spot biz for the stations carrying Official's rerun properties. Heading up the new department will be Wells Bruen, who returned to Official last week after two years with the George Hollingbery station rep outfit.

Bruen reports that in his station rep work, the reps often found that they knew too little about the film acquisitions of their station clients. Where a station had bought a top property in hopes of attracting spot biz, the rep wasn't informed quickly enough and consequently couldn't go out and sell national sponsors on the basis of the programming acquired by the station. One function of the new department will be to bridge that gap.

As soon as a station buys an Official property as a spot-carrying vehicle (and all the strip-programming buys are in that category), Bruen reports this to the station rep. He then supplies the station rep with promotional material on the programs and actually goes out with the reps to help drum up more business. Furthermore,

(Continued on page 48)

CBS MUSICAL BIOGS OF RECORDING STARS

CBS Television Film Sales is dickering with another CBS subsid, Columbia Records, for a new musical film series which would involve musical biogs of top Columbia recording stars, with the vocalists taking starring roles in each film. Pix, which would have a regular story line but spotlight the hit songs of each artist, would be put up for network sale.

Mitch Miller, Columbia a&r chief, would host and narrate each segment.

STARS FROWNING AT 3G 1-SHOTS

By DAVE KAUFMAN

Holywood, Sept. 27.

More tv film series have increased the already hot competition for creative talent in Hollywood, so that telefilm salaries have reached unprecedental heights for stars, directors, and even supporting actors. It's a great day for the star and director, but the producer is finding his budget steadily being upped as a result of the race for talent.

William Self, producer of Meridian Productions' Schlitz Playhouse of Stars, on CBS Friday nights, says the hiked production has also resulted in a shortage of story material, adding the fierce telefilm competition has extended to the east, with producers scanning slick mags for stories continually.

Top salary price at Schlitz is $3,000, and while this was good enough in the past to insure a flow of names, coin asked for quite a few telestars has leaped past that price this season, mainly because the same personalities are sought by such shows as the Alfred Hitchcock series, Star Stage, General Electric Theatre, Ford Theatre and Four Star Productions, said Self.

"Consequently, we've got to come up with stories we can do less expensively in order to use stars. The star system in tv film is forcing production values down," said the producer. "The sponsor wants a good show, preferably with a name, but if its too expensive he's not getting his cost-per-thousand out of it. Certain sponsors may drop out of tv, feeling they can't afford it any longer," he declared.

Self said, too, that if the IATSE unions get all they ask for in upcoming negotiations, it will add about $2,000 cost to each show.

Typical of the upped demand for actors is the supporting player, he said. Many formerly worked for minimum, and "now it's not at all unusual for them to get $150 a day, an increase of 100%," said the exec.

As for the story shortage, Self related an incident recently wherein he saw a story in the SatEvePost the day it was published, hurriedly had the story okayed for purchase within a few hours, only to learn Four Star had already bought it. Another time, he quickly snapped up another SatEvePost story, edging out the Loretta Young series which also wanted the yarn.

Producer said Mark Stevens formerly got $2,500 for a telepic, now his asking price is $5,000. Other price jumps he cited: Robert Newton, up from $2,000 to $3,000; Jack Carson, up from $3,500; to $5,000; Edmond O'Brien, from $2,500 to $3,000; Diana Lynn, from $2,500 to $3,500; Vera Miles, from $500 to $2,000; director Roy Kellino, from $600 to $1,000 to $1,250.

(Continued on page 48)

Dick Powell to Exit 'Four Star' for Own 'Willie Dante' Series

Hollywood, Sept. 27.

Dick Powell, one of the regular stars of Four Star Playhouse tv pix series since its inception, will ankle the telefilm series next season in favor of his own telefilmer, "Willie Dante."

Powell, who has played the Dante character in several Four Star telefilms, says that next year Four Star's pact with its Playhouse sponsors are over, and whether or not there is a renewal he wants to step out so that he can star in "Dante."

In "Dante," a light dramatic series, Powell plays the part of a restaurateur-gambling casino operator. Powell, David Niven and Charles Boyer, who with Don Sharpe own Four Star, alternate on the Four Star Playhouse series, seen on CBS-TV Thursday nights.

What Makes Syndicators Rerun? Enjoys New Wave of Popularity

Finland's Cowpoker

Add one more country to the role of consumers of U. S. telepix via its own tv setup. Gone unnoticed in all the excitement over the bow of commercial tv in England has been the opening of television in Finland, in the capital city of Helsinki.

But Finland's tv bow didn't pass by some sharp eyes at CBS Television Film Sales. The CBS telefilm subsid sold one of its new Finnish setup. It's "Range Rider," and the western is already on the air there

The swing among telefilm syndicators once again is toward reruns, which after a period of semi-repugnance, they now view again as the staple of the syndication business. In fact, a couple of key execs see the acquisition and sale of network rerun properties on a syndicated level as the only way they can stay in business, or at least show a profit.

One exec envisions the pattern of his business for the future as comprising a group of network rerun series as the basic commodity, with new product forming a minor part of the catalog and that aimed at national or large-regional sponsorship only. He sees the day of producing a new series for market-by-market sale only at an end for his company and several others, pointing out that from a bookkeeping point of view alone, it's virtually impossible to show a profit when coin has to be poured into production with a four or five-year wait in most cases to get it back from syndicated sales. On a network sale, the billing for the entire package comes in week-by-week and gets the syndicator off the hook immediately, but it's a prolonged affair in straight syndication.

Perhaps this is an extreme view, but nonetheless, virtually every major firm in the business is doing anywhere from 25% to 75% of its business from rerun sales at present. This goes hand-in-hand with the cutback this year of produc-

(Continued on page 43)

CBS Newsfilm's 'Do-It-Yourself' In Trial Run

CBS Newsfilm is experimenting with a new service for stations which would enable its subscribers to put on local news shows without having to set up a studio, with its attendant lighting, sets and camera problems. The CBS subsid is packaging a complete news segment on film, with titles for the breaks from one story to another, which would require only a voice-over announcer to narrate. With all the video on film, the station would save lighting, camera warm-up and use, set and other studio costs, and more stations would be able to produce local news segments.

Package, which would be sent out daily to subscriber stations, comes in two lengths, a 10½-minute reel, to which the bigger stations could splice their own local newsfilm coverage, and a five-minute reel. Thus far, CBS is experimenting in only one key market, but if tests run off okay, the daily package would become part of Newsfilm's regular daily service to all subscribers. Newsfilm, incidentally, is also stepping up its regional newsreel coverage throughout the U. S. in answer to station demands.

ABC GETS REGIONAL CLIENT FOR 'SHEENA'

ABC Film Syndication has made its first regional deal on "Sheena, Queen of the Jungle," selling the show to Mother's Cake & Cookie Co. of Oakland for six California markets and alternate sponsorship in a seventh. In the latter case, KABC-TV picked up the series in Los Angeles, with Mother's taking on 13 alternate weeks. Otherwise, the baking outfit has it exclusive in San Francisco, Sacramento, San Diego, Chico, Fresno and Salinas.

The ABC telefilm subsid, incidentally, wrapped up its internal personnel changes last week, bringing in John B. Burns from Chicago to take up the new post of director of national sales, replacing Burns in Chi, adding two new staffers and setting up a San Francisco office. Burns' replacement in Chi is Patric Rastall, who becomes acting manager of the midwest office. Under him will serve Robert B. Miehle, one of the two new staffers; other is Al Godwin, who will work under eastern sales chief Nat Donato in N. Y. Fred J. Stratmann of the Hollywood office goes north to take over the new S. F. setup.

ATFP Elects Roach

Hollywood, Sept. 27.

Hal Roach Jr., is new prexy of Alliance of Television Film Producers, succeeding Armand Schaefer. Newly-elected panel also includes Maurice Unger, v.p.; John Zinn, treasurer; John Findlater, secretary.

William F. Broidy was reelected executive board chairman.

TPA 'Monte Cristo' Shifts to Britain

Television Programs of America has switched the shooting site of its "Count of Monte Cristo" series from the Coast to Great Britain. Reason given for the switch is availability of location sites in England and on the Continent, plus greater economies via the made-in-Britain setup, but it's also conceded that TPA might benefit under the unofficial quota taking shape in the British tv setup.

Making the switch to England are producer Rudy Flothow, director Charles Bennett, story editor Sidney Marshall and stars George Dolenz and Nick Cravat. Interiors are being shot at the British National Studios outside London, while crews will roam England, France, Italy and Spain on the exteriors. TPA completed 15 "Cristo's" on the Coast, with the transfer currently taking place. Flothow and Bennett planed out last week, and production is slated to commence in less than two weeks.

"Cristo" marks the first time a property completely owned by TPA is shooting abroad. The firm's "Captain Gallant of the Foreign Legion" is shot in North Africa and France, but this is a Harry Saltzman package in which TPA has a financial stake as well as distribution rights. In the case of "Cristo," it's explained that because TPA had to meet the fall selling deadline on the show, the first 15 were done on the Coast; once the first cycle was out of the way, TPA was able to make the more complicated arrangements for overseas production.

OF Ups Stan Smith

Stan Smith has been upped to New York City sales manager for Official Films. Smith joined Official's Gotham sales force about six months ago, after a stint with Ziv, and swung the national deal with Taffon that saw the drug outfit spot-booking "The Hunter" series in over 200 markets.

Before swinging over to Ziv, Smith was with ABC-TV for a number of years, the last couple of them as eastern sales chief of the tv network.

a spectacular beginning

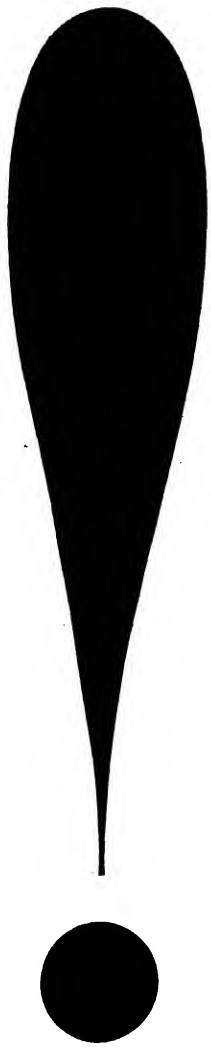
Television's new season of excitement opened with Helen Hayes and Mary Martin starring in "The Skin of our Teeth." Said the Newark News about this new NBC Sunday Spectacular, "The season is indeed off to a wonderful start." And the Detroit Times reported "... one of the most memorable shows in television's short history ..."

Then, on Producers' Showcase, Frank Sinatra and Eva Marie Saint brought the warmth and beauty of "Our Town" into more than 12,000,000 homes. Martha Raye in NBC's great Tuesday night spot; Martin and Lewis on the Colgate Variety Hour; and Perry Como in his new Saturday night extravaganza all walked away from their competition. And no wonder. Each of these three shows reached at least 32,000,000 viewers —viewers who expect... and get... the biggest and best on NBC.

And this is only the beginning. A few of the big shows upcoming on NBC are:

"Inspired... sensitive... imaginative"—Variety

"Magnificent achievement"—The New York Times



Max Liebman's musical version of "Heidi"; Jose Ferrer's production of "Cyrano de Bergerac" starring Mr. Ferrer; Maurice Evans' production of "Alice in Wonderland"; and "The Constant Husband" featuring Rex Harrison.

New programming ideas on NBC continue to open up profitable opportunities for *new* sponsors. NBC Matinee Theater, for instance. For the first time in television history, viewers will be able to see a live, full-hour, dramatic show in color and black-and-white, every day, five days a week—equal to the best that nighttime television has to offer. Advertisers who buy into NBC Matinee Theater before October 31 can qualify for the money-saving Charter Client Plan. Like they say . . .

exciting things are happening on NBC TELEVISION

a service of RCA

"Happiest opening of the new TV Season"—New York Herald Tribune

"...rocked the viewers"—New York Daily Mirror

"...socko all the way"—Variety

FRONTIER
With Walter Coy, narrator; John Smith, King Donovan, Carol Thurston, Scott Forbes, others
Exec Producer: Worthington Miner
Producer: Carroll Case
Director: Don Siegel
Writers: Morton Fine, David Friedkin
30 Mins., Sun., 7:30 p.m.
REYNOLDS METALS
NBC-TV (film)
(Buchanan, Clinton E. Frank)

With the bow of Worthington Miner's "Frontier" on NBC-TV, the competition is complete—each network now has a house-owned half-hour "adult" western series on hand, each with a different tack. CBS has converted its radio "Gunsmoke," with the rough-tough Matt Dillon as the central character, into a tv'er; ABC has a historical basis in a one-man show via the Wyatt Earp character; Miner has steered a middle course, avoiding hinging his stories on one character but nonetheless digging into historical and folk archives for his stories.

Whichever is the more desirable or effective technique remains to be seen—but the initial segment of "Frontier," bearing the title "Paper Gunman," was an intriguing and offbeat yarn that really merited the "adult" tag. The Morton Fine-David Friedkin original was an excursion with psychological overtones into the manufacture of a legend. A sensation-hungry newspaperman, played by King Donovan, is looking to manufacture some gunplay and excitement so he can have some hot copy to send back to Denver, and he seizes on an ignorant and restless cowhand for his opportunity. Cowhand, John Smith, lets Donovan build up his ego to the point where he pushes people around and gets a reputation as a killer. When he comes up against the real thing, he loses heart, but forced by his own ego, goes ahead and loses his life too.

Smith (is the name for real?) did a highly effective stint as the make-believe killer, injecting all the psychological subtleties — greed, stupidity, arrogance and finally cowardice—into the portrayal. Donovan clicked as the ruthless newsman looking for copy, while Carol Thurston was highly effective as Smith's wife and Scott Forbes quietly believable as Clay Allison, the real thing in the way of a gunman. Supporting cast was excellent, and Walter Coy's off-screen narration effective.

Don Siegel's direction was swift and sure, building rapidly to the final climax, while Miner's and Carroll Case's production trappings were authentic-looking and A-1 in quality. "Frontier" faces a formidable network rival in the Jack Benny-Ann Sothern combo 7:30 Sundays on CBS. but it should hold its own quite nicely, if the kickoff teleplay is any indication. It's got a good deal more life to it than the late and seemingly not-too-lamented "Mr. Peepers," its predecessor. *Chan.*

MINNESOTA FOOTBALL
With Murray Warmouth, Rollie Johnson, others
Producer-director: Roger Gardner
60 Mins.; Sun., 9 p.m.
Participating
WCCO-TV, Minneapolis

In his second season as U. of Minnesota football coach and following a highly successful 1954 debut that has prompted the Saturday Evening Post to profile him in its Oct. 22 issue, Murray Warmouth, who came here from Mississippi State a virtual "unknown" and quickly got into the public's good graces, is on the air again during the ensuing 10 stanzas.

This 60-minute Sunday night show is one of his four weekly programs, equally divided between WCCO video and audio and all sponsored, for the second successive year. A pigskin review during which the coach principally dilates on Minnesota's previous day performance and analyzes the play, before and during the showing of the game's films, it's a cinch to command a substantial audience.

Initial show must have been gobbled up voraciously by fans. Warmouth and Rollie Johnson, WCCO sports director and the coach's video program partner, sitting side by side at a table, discussed the team's practice progress and season's prospects. Warmouth's introductions of the players and his assistant coaches and his brief data about them were among the show's highlights.

Film clips consumed much of the program and included a "Big 10" reel produced by the Western conference to launch the 1955 season by acquainting viewers with its purposes, achievements and school members. Film highlights of 1954 Conference games also held interest. *Rees.*

NAVY LOG
Producer: Sam Gallu
Director: Bud Andrews, others
Writers: Allan Sloane, others
30 Mins., Tues., 8 p.m.
MAYTAG, SHEAFFER PEN
CBS-TV (film)
(Burnett, Seeds)

CBS' new telefilm series, "Navy Log," is an answer to the continual cry for something different in tv, but the series will have to do better than the initialer if it's to gather any sizeable audience, particularly since it's slotted against NBC's powerhouse (Berle, Hope, etc.).

Hero of the new show is actually the U.S. Navy, since series is based on official records of the Navy. First episode deals with the "frog men," relating how a team of them blow up a U.S. ship which has been sunk off Korea, in order to prevent the enemy from salvaging it. One of the men, after placing the ammo, returns to the ship to get its bell as a souvenir. He overexerts himself and passes out. So an ex-frogman from the sub which took them there goes to the rescue. This third frogman had been "busted" because, it seems, he had a phobia against water. But he overcomes his fear to retrieve his mates. Rescue sequence is suspenseful.

Yarn itself is weakened by an offcamera narration which while giving it a semi-documentary touch tends to distract from the dramatic values. In addition, Maytag Co. tossed a commercial right into the middle of the mission for a display of offensive blurbing.

"Log" has in its favor the fact it's offbeat, unlike any series on tv. However, the opener was off to a slow start, and it wasn't until the latter part of the episode that there was any suspense. Even a glimpse of the enemy would have made it more interesting. Teleplay by Allan Sloane was okay, but didn't need that narration.

Harry Landers, Ross Elliott, Robert Nichols, James Seay and Paul Dubov all register with good performances. Direction by Roger M. Andrews has too leisurely a pace. Shots inside the submarine and of the frogmen under water are interesting, and there are good production values in the Sam Gallu-produced vidpic.

Maytag blurbs were obtrusive. Next time up Sheaffer Pen picks up the bill, the two bankrollers splitting the tab on an alternate weeks basis. *Daku.*

MARCH OF MEDICINE
With Ben Grauer, William L. Laurence, others
Producer: Doris Ann
Directors: Charles Christensen, Alan Beaumont
Writer: Lou Hazam
30 Mins.; Tues., 9:30 p.m.
SMITH, KLINE & FRENCH LABS.
NBC-TV, from various points
(Doremus-Eshleman)

For the past three years the Smith, Kline & French pharmaceutical firm, the American Medical Assn. and NBC-TV have been pooling their collective knowhow for periodic tv peeks into the world of medicine. These occasional reports on "The March of Medicine" have consistently held in neat balance the dignity of the medical profession without whose participation there would be no program and the necessary showmanship without which there would be no audience.

Latest chapter (20), dealing with radiation therapy, was no exception although the video laity probably found it heavy going in spots. There were moments of considerable interest during the half hour but overall the masterminders bit off more than the home audience could chew as they attempted to trace the relatively short but complex history of x-ray treatment into the nuclear age.

Technically, this "March" with its cross-country switches, its smooth use of film, and the windup four-way split screen panel discussion was a credit to the proficiency of the NBC-TV crews and the SK&F tele unit. High spots were the filmed visit to the M. D. Anderson Memorial hospital in Houston which depicted the procedures whereby radioactive "seeds" were literally shot into a patient suffering from cancer and a live pickup from New York's Columbia Presbyterian Medical Centre showing its multi-million volt betatron in action.

Less interesting from the lay view was the roundrobin panel led by the N. Y. Times science expert William L. Laurence which brought in three physicians from their home points for a hashing of the international medical significance of the recent Geneva atomic energy conclave.

Narrator Ben Grauer, a "March" regular, had little to do on this jam-packed session which used the Chi convention of the American Roentgen Ray Society as its jumping off point. *Dave.*

THE GOLDBERGS
With Gertrude Berg, Robert H. Harris, Eli Mintz, Arlene McQuade, Tom Taylor, Dora Weissman, others
Producer: William Berke
Director: Marc Daniels
Writer: Gertrude Berg
39 half-hour films
Distributor: Guild Films

After 25 years as a radio soaper and a network television show, Gertrude Berg's "The Goldbergs" begins its second quarter-century as a syndicated film series, produced and distributed by Guild Films. As if in commemoration of its new identity, the formula has been changed to a small-town atmosphere, complete with a new Cape Cod home for the family, but with Mrs. Berg still scripting and playing the inimitable Molly, it retains its innate and unique warmth and humor.

That's not to say that Guild necessarily made a wise decision economically in backing a filmed version of "The Goldbergs." As warm, wonderful and witty a picture of family life as it is, isn't it possible that the specialized area of Jewish humor-folklore is a thing of the past? In the field of the printed word, there haven't been any top Jewish pieces since Leonard Q. Ross' "The Education of Hyman Kaplan" and Milt Gross' "Looy, Dot Dope." It's entirely possible that the longrunning "Goldbergs" is the last and final holdout in the field. At any rate, the show had tough sledding finding sponsors during its network days; it looks like a much tougher haul for Guild on a market-by-market basis, with over 100 sponsors to find instead of one before the show pays off.

Economics aside, however, there should be a goodsized viewership thankful to Guild for saving "The Goldbergs." For Mrs. Berg is both a humorist and humanist, and the Yiddishisms are only the vehicle. The Goldbergs are any family. Molly is any good mother. Jake any responsible father and the children anybody's good kids. Mrs. Berg always has a story to tell, and it's always about the goodness and warmth of the family life. That the story holds universal truths, that it is literate and theatrical, are all to her credit. And the Yiddishisms, the background and her impossible malaprops only savor the story and character and bring it closer to credibility.

Mrs. Berg is no less an actress than a writer, for some 25 years, the general public has on more than one occasion remembered Molly Goldberg but done a double-take on the name Gertrude Berg. She's still at the top of her form on film. Robert H. Harris is natural and believable as Jake, Eli Mintz still lovable as Uncle David, Arlene McQuade more attractive as Rosalie, and Tom Taylor good-naturedly affable as Sammy. It's the same cast intact, and they make the switch from live to film with grace and ease.

Marc Daniels, an old hand at telefilmmaking, directed the initialer with a leisurely pace, giving Mrs. Berg free rein. If at times the kickoffer seemed a little slow, it was due to effecting, storywise, the switchover from the Bronx apartment to the Cape Cod in Haverville, U.S.A. As for the new background, there's nothing to fear, Molly can take care of herself. *Chan.*

HARRIET VAN HORNE SHOW
With Miss Van Horne, guests
Producer: Lester Lewis
Director: Lee Davis
30 Mins.; Sat., 6:30 p.m.
WABC-TV, N. Y.

Harriet Van Horne, tv critic for the N.Y. World-Telegram & Sun, has gone over to the other side of the fence. She's working her own half-hour interview show on WABC-TV. It's not a particularly exciting stanza.

Since she's a tv critic, Miss Van Horne devotes her program to that medium. Her guests are people associated with video production—the performer, producer, director and others. Last Saturday (24), NBC-TV producer Max Liebman and his "Spectacular" staff appeared on the show. For the viewing audience, it was undoubtedly novel to see the people who make those 90-minute shows tick. But, that was about the extent of the program's effectiveness.

Miss Horne's interviews failed to create interest, while a session with Paul duPont, who costumes the specs, was weak in an obvious attempt to give the show a visual boost. Miss Van Horne served as a model for a flock of weird hairpieces and hats created by duPont. In fitting the items on Miss Van Horne's head, duPont invariably managed to cover her eyes, which after awhile became funny in its consistency.

Another guest on the show, besides Liebman and his staff, was Elsa Lanchester, who didn't register too strongly. *Jess.*

JACK BENNY SHOW
With Dennis Day, Rochester, Don Wilson, Lois Corbett, Vera Felton, Dick Ryan
Producer: Hilliard Marks
Director: Ralph Levy
Writers: Sam Perrin, George Balzer, Al Gordon, Hal Goldman
30 Mins.; Sun. (alternate), 7:30 p.m.
AMERICAN TOBACCO
CBS-TV, from Hollywood
(BBD&O)

The intense national concern with the health of Pres. Eisenhower was justification enough for the CBS decision to interrupt all programs Sunday night (25) with frequent medical bulletins. It was, however, a tough break for Jack Benny's preem show of the new season. At least five minutes was sliced off the start of the stanza by a special news report from Denver and then again midway, another bulletin, shorter than the first but giving exactly the same information, broke into show. The bulletins broke up the continuity of the session and played havoc with the mood since it would take a schizoid viewer to shift back and forth between the solemn news and the Benny gags without grinding his gears.

Discounting this tremendous handicap, Benny launched the new series with a good, though routine comedy session. The quartet of scripters came up with skits and snappers that were funny, but familiar, and the whole show bore the stamp of routine professional competence. Once again, it could have been the pall of Ike's condition that laid over the show.

Benny evidently was not informed of the opening news bulletin and so played the first five minutes strictly for the benefit of the studio audience. Home viewers picked up the show in the middle of a chatter routine between Benny and Dennis Day and the script, due primarily to the fact that it was working over old-material, quickly established that Benny was again the penny-pinching boss and Day the yokel character with Irish tenor pipes. Benny's now-legendary timing in his gag delivery was, of course, on the button and he got the most of appearing to do very little.

A sketch with Eddie (Rochester) Anderson, once again playing the frank-talking, work-dodging valet, was okay and involved a delayed gag about a telephoned quiz show. The punchline, unfortunately, was telegraphed way in advance. One of the best things of the session was the integration of the cig commercials in a routine between Benny and Don Wilson. The message was clearly accented, but the format was humorous and palatable.

Final comedy sequence was another strong bit framed around a visit to Day's home. It was broad comedy played vigorously and it payed off ith solid impact. Benny closed the show by wishing Ike a quick recovery. *Herm.*

LIGHTS, CAMERA, QUESTIONS
With Phil McLean, emcee; Frank Murphy, Max Mink, Jack Silverthorne, Dick Wright, Gloria Gale, Louise Baker, Howie Mather
Producer: Marc Wyse
Director: Tony Reda
30 Mins.; Sat. 7 p.m.
FIRST RUN THEATRES
WEWS, WERE, Cleveland

Four years ago, this city's four managers of firstrun downtown houses recognized tv's showcase possibilities and latched onto "Lights, Camera, Questions," a half-hour Saturday eve stanza to entice viewers from their sets and to hypo their product. As conceived by Ward Marsh, Plain Dealer movie editor, the show clicked. Back on the air (24th) this year, the format remains the same with viewers sending in questions to be answered by the panel of experts: Frank Murphy of Loews; Max Mink, RKO Palae; Jack Silverthorne, Hipp; Dick Wright, Warners. Quartet, veterans on the show, come through with professional know-how. In turn, viewers win prizes, primarily tickets to the theatres, although there is also a "jackpot" question; with an additional gimmick this year being prizes for the best 150 word commentary of the week's attraction on the downtown screen.

As added features, stanza employs Howie Mather at piano, and canary Gloria Gale to handle musical queries; attractive Louise Baker to provide visual charm to queries. Trio did commendable job on opening stanza although musical offerings could be shorter and more plentiful. Phil McLean, on opening emcee stanza, showed charm and plenty of ability in moderator's chair, but could cut back on palaver to help speed overall tempo. *Mark.*

WARNER BROS. PRESENTS (II—Cheyenne)
With Clint Walker, L. Q. Jones; Ann Robinson, Bob Wilke, John Garner, Jeff Silver, others; Gig Young, host
Producer: Harve Foster
Director: Richard Bare
60 Mins.; Tues., 7:30 p.m.
LIGGETT & MYERS, MONSANTO
ABC-TV (film)
(Cunningham & Walsh; Needham, Louis & Brorby)

"Warner Bros. Presents" is in with the middle part of its "Kings Row" - "Cheyenne" - "Casablanca" trilogy based on and extended from its contrasting cinematics of the past in the key characters and locales. Cheyenne is the character name played by Clint Walker as a Government mapmaking scout who in private life was a deputy sheriff in Nevada, it sez here.

Walker is the strong and peralfalfa tradition not overly loquacious type; in manner and especially speech of the Gregory Peck school with some Gary Cooperisms. There's the sidekick—classical in the westerns — name of Smitty, played by L. Q. Smith, with an engaging mugg who makes with the funny lines to Cheyenne's dedicated visage.

Opening story — like "Kings Row" spanning about three-quarters of the hour — is standard desperado - Injun fightin' - virtue triumphant fodder, but nicely plotted and dialoged. Unsurprising is the presence of a pretty maiden, Ann Robinson, whose stagecoach is attacked by Shoshones with rescue by Cheyenne. Latter also saves her from the banditti who hold her as hostage to assure the scout's co-op in convoying the mob to the Mexican border as the law breathes down their neck. Cheyenne also saves the girl for her lieutenant fiance whose patrol detachment from the nearby fort runs into the badmen's trap.

This is almost strictly kideo fare, squared by the 7:30 starting niche. It's undoubtedly by design, since "Row" and "Casablanca" are for the middle and upper teeners and higher age levels. No "adult westerns" for WB's video entry.

Last quarter-hour was divided into two parts under hosting of Gig Young and panoply of "Behind Cameras at WB," the permanent segment for the picture plugs. First the studio's art sector (John Beckman) for scale model runthrough segueing to "action" via Otto Preminger's shot-calling in "McConnell Story." This is repeat of previous week, but with costar June Allyson (Alan Ladd the week before) spotted in the back-and-forth expository lead-ins by her to three clips from the film. Two-week buildup is bound to hypo the b.o. of the product.

End piece come out a fat trailer on "Casablanca," which completes the first roundrobin of the trinity as of last night (Tues.).

On basis of first pair of shows, "Presents" still doesn't have the look of a strong showcase by a major film maker. *Trau.*

AUTUMN HOLIDAY
With Bob DeHaven, Mary Davies, Nickrae Dancers, Del Franklin Orch, others
Producer-director: Harry Jones
Writer: Kay Nee
30 Mins.; Sun. (18), 3:30 p.m.
WCCO-TV, Minneapolis (Color)

Locally produced tv color variety show stressing seasonal pleasantries and with the station's own and other home talent, "Autumn Holiday" was WCCO-TV and the Minneapolis video set distributor sponsor's contribution to National Radio and Television Week. It provided unpretentious but diverting entertainment.

In the person of one of its aces, Bob DeHaven, program enjoyed the advantage of a host who contributed considerably to its success. A genial, friendly, homespun approach to his emceeing was calculated to put and keep dialers in a receptive mood. His reading of Riley's "When the Frost Is on the Pumpkin" fitted into the proceedings nicely.

Chirping by Mary Davies, an attractive and firstrate song stylist who recently appeared on Arthur Godfrey network shows, and by capable Del Franklin and dance numbers by the Nickrae girl and boy team were neatly tied together by the scripter and given production trimmings.

There also was a gab session during which DeHaven interviewed F. VanKonyenberg, WCCO-TV general manager, and E. R. Taylor, Motorola veepee, regarding the season's outlook for color tv.

Color came through clearly and held its own in quality with that of network shows seen here. Show undoubtedly achieved the purpose of whipping up more local interest in color tv. *Rees.*

YOU'LL NEVER GET RICH
With Phil Silvers, Harvey Lembeck, Alan Melvin, Herbie Faye, Maurice Gosfield, Jack Healy, Harry Clark, Jimmy Little, Karl Lukas, John Gibson, Michael Dreyfus, Ned Glass, Billy Sands, Mickey Freeman, Tiger Andrews, Walter Cartier; announcer, Bern Bennett
Producer-Director-Writer: Nat Hiken
30 Mins.; Tues., 8:30 p.m.
R. J. REYNOLDS, AMANA
CBS-TV (film)
(Esty; Maury, Lee & Marshall)

Phil Silvers has gone from top banana on Broadway to top kick in tv in the CBS vidfilm package that sets "You'll Never Get Rich" into the lion's den. Comic is tossed into the cage as the Daniel to tame the leonine lineup of NBC-TV's 8 to 9 slot rotating M. Berle, B. Hope, M. Raye and a couple of D. Shore excursions. "Rich" is in the last half of the inter-web rivalry, with Columbia's "Navy Log" celluloid preeming same night as Silvers last week (20) up ahead at 8 o'clock. Both "Rich" and "Log" will also be up against the tint potential of Berle's 13 outings this season, as well as Berle's admixed format in which everything in the show biz book will be essayed.

CBS is in a hope springs eternal mood, figuring on its double vidpixer to cause some dent in the hour that Berle originally built. Silvers' show, with opener as sole criterion, is bound to lure dialers interested in seeing if the ohjohnny-one-joke can be maintained —among other reasons having to do with taste of at-homers. The one-joke; with business betwixt, is M/Sgt Silvers' cornering of recruits' money via his nefarious but ingratiatingly pitched promotional schemes like sports pools, souvenir cards and contests with entry fees attached; there's even a $5 tap for any GI posting his girlfriends' "beauty pageant" photo on the bulletin board in the Silvers platoon.

Every serviceman is privy to this type of larcenous tactic. It went on at all large and small posts; so vets and current servicemen alone represent audience potential for "Rich." Nat Hiken, tripling as producer-director-writer (with Al De Caprio the camera boss), is playing on the fleecing theme for all it's worth in establishing the Silvers characterization.

Preem was far from a rouser, though with some very funny lines and situations. Series can probably build better if the petit larceny pattern is tapered down by degrees to allow for exploration of other avenues in the change-up dept. But, such is the telepix structure, they do not kick off with less than 13 or so in the can, often much more. They keep on shooting "in the dark" without benefit until long after the fact (when too late) of home audience reaction, fan mail, critical evaluation and intratrade and layman word-of-mouth. A live show can change its course pdq. This is the great unknown quantity in filmed tv, especially for situation comedies, where a good chunk of the season is canned before the jury is even formed. The defendant could be dead before he's sentenced.

Silvers brings practically a new face to the tubes. Guesters and "Top Banana" inserts were insufficient to establish him thereon. He's a comic with a winning mien and puss, hep to the older as well as latterday school accenting gentle line-throwing and modified mugging. He is not a comedian of manners, nor for that matter of ill-manners in the aggressive sense, and of recent years has been more attuned to the tuners ("High Button Shoes," "Top Banana") than straight harlequinades without benefit of such trappings.

There will undoubtedly be many situations to exploit and peddle as Sgt. Bilko, with gambling and the easy buck as the set pieces, runs through the maze of mythical Fort Baxter in Roseville, Kan. Strictly off the first show, "Rich" looks to be at a competitive disadvantage, granting that a lot can happen on the Nielsens in subsequent unspoolings of the 16m.

Headman has been surrounded with a competent cast drafted mostly from Broadway, partly of the mugg type and some with comedy stature of their own, especially as feeders and double-take characters. Chief among them are Harvey Lembeck, Alan Melvin, Herbie Faye, Maurice Gosfield and Jack Healy, latter ex-manager of Rocky Graziano (who coincidentally is in the competitive camp as foil to Miss Raye, a reminder that Hiken moved out of the Big Mo sphere as writer-stager a season ago to create "Rich").

One key drawback is the laff-track—irritating, ofttimes tinny and of corny pushbutton level. (Later in the fray the paroxysm settled down, this after covering some of the quips and badinage, since they obviously forgot to adjust the rolling laffs to the dialog pickup.) Also, some of the titters and guffaws occurred during tepid exchanges, so this kind of overexertion will have to be adjusted pronto.

Camel plugs (Amana alternates) segued from story in a semi-integrated approach delivered in the GI setting. Silvers made a cig pitch at windup, changing to civvies in obvious avoidance of military sensitivities. *Trau.*

MARTHA RAYE SHOW
With Tallulah Bankhead, Gloria Lockerman, Rocky Graziano, Carl Hoff Orch, others
Producer: Karl Hoffenberg
Director: Norman Lear
Writers: Lear, Ed Simmons
60 Mins., alternate Tuesdays, 8 p.m.
Participating
NBC-TV, from New York

Martha Raye is normally one of the funniest femmes in video. Generally this lady buffoon reaches her top when she has a strong script to accompany her comedics. In her debut which satirized the "$64,000 Question" she seemed abandoned by her writers and stuck with a good guest list comprising Tallulah Bankhead and Gloria Lockerman, latter the juve semantic marvel from Baltimore.

The idea of the show had already been done by Martin & Lewis the previous Sunday (18) with enough bite to cause the giveaway execs to slam a suit on the comics and their sponsors. News of that suit breaking on the eve of Miss Raye's attempt might have caused a softening of telling satirical blows, or it may have cast a general pall on the players. For who can be funny in the face of a damage suit. Whatever the reason, her opener wasn't one of her representative shows.

Miss Raye retains the same general format of previous seasons, but scripters have been changed. Perhaps Ed Simmons & Norman Lear still have to get on familiar terms with the format started by Nat Hiken, who is now working one of the opposition slots on behalf of Phil Silvers.

With the bite and sting out of her first show Miss Raye did a lot of clowning on her own as the contestant who gets on the big show with the aid of a good fairy (Miss Bankhead) who was sent around by Gloria Lockerman. Rocky Graziano contributed to the comedy. The former pug seems to be able to handle increasingly longer lines and sometimes gets in a word of several syllables. After all, you gotta progress if you wanta stay in this racket.

Miss Bankhead as the reluctant fairy gave one of her standard characterizations. The Negro moppet is a winsome child, but she seems to go overboard on the personality tricks at times. Lee Pockriss contributed a serviceable if not outstanding set of special material tunes and Jonathan Lucas designed a good set of production terps. *Jose.*

OZZIE & HARRIET
With Ozzie & Harriet Nelson, David & Ricky Nelson, Don DeFore, others
Producer-Director: Ozzie Nelson
Writers: Nelson, Jay Somers, Don Nelson
30 Mins., Fri., 8:30 p.m.
Hotpoint, Pillsbury
ABC-TV (film)
(Maxon; J. Walter Thompson)

"Ozzie & Harriet" are one of the perennial groups in television's family circle, each of them having its own attributes that make possible their longevity. This tribe consisting of the parents and two sons, David and Ricky, strive to appear as a typical American household *in* both looks and actions and are successful in creating that illusion. They are likeable, if not spectacular folks and in a minor way brighten up their portion of the tele spectrum.

The initial episode had the parents mistaking the elder son's strange behavior as a prelude to an elopement. The parents only went overboard in comedy at the very end when the affair seemed to be approaching its apex. But throughout the rest of the show, the situation seemed natural and the comedy seemingly arising out of the situation.

This filmed show carries good production values. The people inhabiting it are all well cast, with Don DeFore as the nextdoor neighbor as the only permanent member of the panel on the initial showing. The sets carry out the motif of the typical American family living in California, and other production assets including direction and writing being of a good calibre.

Plugs on alternating shows are for Hotpoint and Pillsbury, with former on the first show. *Jose.*

CAESAR'S HOUR
With Sid Caesar, Nanette Fabray, Carl Reiner, Howard Morris, Ellen Parker, Bill Lewis, Sandra Deel, Cliff Norton; guest, Earl Wild; music, Bernard Green
Producer: Leo Morgan
Director: Clark Jones
Writers: Mel Tolkin, Selma Diamond, Larry Gelbhart, Mel Brooks, Sheldon Keller
60 Mins.; Mon., 8 p.m.
HELENE CURTIS, REMINGTON RAND, AMERICAN CHICLE
CBS-TV, from N.Y.
(Earle Ludgin, Y & R, D-F-Sample)

Sid Caesar is back for his eighth year on tv, but on his new series the crucial number is "2." Per tradition, it's the second semester that represents the strategic hurdle to the homescreen tape. Get past that barrier and chances are better than good to take to the field again. (Red Buttons expired after his third leg on the trophy, and there've been others, but these may be regarded as the exceptions. Even so, the application of "2" doesn't dovetail since Buttons had both a change of networks and of slotting after his second season, so he proves the rule in spirit.)

Caesar & Co. look to have staying power. Comedian's initial season went through the tortures of talent deployment and experiment on material before, nearly at the mid-mark, it gained the aura of a click. Its big weapon was fact that it got to be "noised around"—largely by virtue of some multiple factors, such as making permanent the versatile Nanette Fabray as the headman's vis-a-vis and introduction of running skits and conceits, including "The Commuters" as meat of the story playout and "The Haircuts" for the vocalistic takeoffs thinly disguised as personating the Crew Cuts. "Hour" also has fronted new songs, Caesar's among them. Some of the other stuff was in and out, dropped along the way or as the case may be, continued and improved.

Under his own Shellric banner, Caesar is in a position to control the situation to the point where the burden is on his own shoulders and no patsy enters the equation. It reduces the irritating element of mixed responsibility, though NBC is also in there, as are the ad agencies.

Opener (26) drew largely on two sketches, one of them of extra length, for its overall appeal. First of these was show's kicker-offer, a mostly slapstick but innocuous theme of Caesar and Miss Fabray "at home" attempting to protect a newly laid high pile rug against the predatory tactics of the visiting couples (Carl Rainer-Sandra Deel, Howie Morris-Ellen Parker). It was a bit slow, and sometimes telegraphed, but with some guffawing situations and crisp lines ("the rug is like walking on yogurt").

Second playlet was so long as to require a commercial breather (five plugs in all over the 60-minute route, and a snap to tell when they were coming). Prohibition cabaret setting with Miss Fabray as torchsinger pure in heart pretended to take off on "movie" themes in that category. Caesar was nitery bossman "Moose," big-time gangster who falls for the chirper with her running gag of rejection/ interpolated here and there in mock song, "You Can't Put a Price Tag on Me," done with characteristic rousing vigor and emoting by Miss Fabray.

Of prime interest on upcoming "Caesar's Hours" would be the spotting of big-voiced tenor Bill Lewis. He fronted an Italo operatic "Fiesta" production number to display not only a commanding voice of range and sweetness but a dandy "built," handsome face and high pro poise. Off his first showing, he would appear to be deserving of a followup song, but it was good caution to limit him to one full treatment on his "Hour" debut. After he launched into the song, one forgot the dancers and background. Earl Wild, piano guestar, delivered a dazzling showpiece in Liszt's "Sixth Hungarian Rhapsody" that included production adornments. For the "pop" crowd it was a corker. Bernard Green's maestroing was alert throughout.

Ender-upper centered "Three Haircuts" (Caesar-Reiner-Morris) in their madcap song lampoons including "I Am So Sick" done "Rag Mop" style. This is a feature that the dialing customers look forward to and they were not disappointed either by the inclusion or the entertainment.

With the preem as criterion, Caesar is feeding on Grade-A meat, but will not grow so fat as to take a "let things alone" position on the show. He never has. *Trau.*

CBS-TV's 'Double-Decker' Ushers In Judy Garland TV Bow, Web's 1st Spec

By GEORGE ROSEN

CBS-TV dished up a "double-decker" of more than passing significance Saturday night (24), the occasion being the tv premiere of Judy Garland as one of the last of the "holdouts" among the topflight stars, and also marking the initial entry of Columbia into the realm of the spectaculars in following the pattern incepted by rival NBC a year ago.

Thus the bow of "Ford Star Jubilee" as CBS' Ford-sponsored one-a-month 9:30 to 11 salute to the "big big big" program concept was, on both counts, an eagerly-awaited event. Though unquestionably a personal triumph for Miss Garland, it was not the show it should have been. CBS has a lot to learn in penetrating the 90-minute upper programming frequencies. What should have been a milestone in the fabulous career of one of the great artists in show business, to be remembered as a fitting "companion piece" to her now storied Palace, N.Y., two-a-day engagement of a few years back, was dissipated by CBS' inability to cope with a major showcase.

Whether it's called a spec or a "jubilee," it takes knowhow and plenty of experience to put on a super-show. In mood, pace, tempo, lighting, timing and overall cohesion (and even color definition) the deficiencies reflected CBS' year-behind status.

This is in no way to detract from Miss Garland's talents. When she was on camera, and particularly in the closing 30 minutes when it was her show, that ol' black magic and magnetism came through in all its treasured nuances. But unfortunately this wasn't a 30-minute show, and the preceding hour was punctured with so many "stage waits" of lacklustre and uninspired material as to destroy a lot of "Jubilee's" overall impact.

More's the pity, because out of the closing half-hour or so, when Miss Garland took over, with a fine assist from the eight Escorts, came something long to be remembered. Here the spectacular—and rightly so—went out the window. It didn't need color, nor for that matter any production furbelows. Just that closeup camera shot as Miss Garland was given the spotlight and the chance to go to work.

First, atop a piano, in a sentimental mood, with "While We're Young," then into a whole medley of standards—"But Not For Me," "For Me And My Girl" (in duet with David Wayne, who emceed and did some specials on his own); "The Boy Next Door," "Trolley Song"; an unforgettable rendition of "Rockabye My Baby." Then into her trademarked tramp act (partnered with Wayne) but with some of the remembered lustre somehow lacking. Finale was the inevitable and surefire "Over The Rainbow." What to the average viewer appeared to be an overstudied and over-emotional rendition was revealed later as genuine tears provoked by a case of laryngitis. (Some of the tunes had been pre-recorded.)

Seemingly there were any number of less fortunate elements competing with Miss Garland—and it's a tribute to the star that nothing else mattered when she was on and when her vibrant personality took hold of things. Her costumer, Irene Sharoff, for one, was certainly not in her corner, for she bedecked Miss Garland in a manner that not only failed to slim down a paunchy Judy but actually appeared to accentuate her embonpoint.

Sid Luft, Miss Garland's husband, who has helmed the star through her recent show biz years, including last season's WB "Star Is Born" entry, also produced this tv spec (with Paul Harrison doubling from director into an associate producer status) and it's perhaps as much Luft's fault as any one's that the show as a whole fell apart in too many places.

Turning over so much of the bill to the Goofers, a zany band combo, was a mistake. Perhaps in the right place the quintet would be recognized for their talents in making with the funny business as they ride herd with their instruments on trapeze, pogo stick, see-saw, etc. And the drummer's monkey-face bit is, in its way, a little gem in panto. But showcased smack in the midst of the Garland show, it had the effect of throwing the whole tempo of the production out of kilter. It was even jarring on the nerves.

Wayne's contribution to the show both as emcee, in company with Miss Garland and with his own material, is perhaps a matter of personal taste. It wasn't this corner's dish of tea. True, as a threesome on "It's Delightful" with Miss Garland and Mitsuko Sawamura, a moppet songstress with a flair for some Nipponese nipups on vocalizing, he hit a gait and ease that complemented Miss Garland's style and sureness. He fell in step, too, as he played and sang the tramp vis-a-vis. But his overall emcee demeanor; his long, long recap of the old Palace days with accompanying exhibition of memorabilia slowed the show down to a walk. (Memo to show's researchers: neither Al Jolson or Sir Harry Lauder ever played the Palace.) And his own "archie and mehitabel" sequence seemed a forced and contrived bit.

The regrettable "memory lane" turn did have its compensations in a sequel, for it served as an intro to Miss Garland's grand tribute to the two-a-day in a reprise of her "Playing The Palace" which she did in her vaude engagement. Conjuring up "Shine On Harvest Moon" (Nora Bayes); "Some Of These Days" (Sophie Tucker); "My Man" (Fannie Brice), and "I Don't Care" (Eva Tanguay), it was one of the few redeeming portions of the first hour.

The show opened with Miss Garland getting into "Swanee" stride. Had they let her stay right through with an assist from her fine group of singing and dancing "escorts," this could have been a show of shows.

JUDY GARLAND SHOW
(Ford Star Jubilee)
With David Wayne, emcee; Mitsuko Sawamura, The Goofers, The Escorts; Jack Cathcart, orch leader
Producer: Sid Luft
Associate Producers: Paul Harrison, Bernie Gould
Director: Harrison
Writer: Jack Tackaberry
Set Designer: Robert Tyler Lee
Choreography: Miriam Nelson
90 Mins., Sat. (24), 9:30 p.m.
FORD
CBS-TV, from Hollywood (color)
(J. Walter Thompson)

U.N. IN ACTION
With Larry LeSueur, George Hicks, others
Producer: Bill Weinstein
30 Mins., Sun., 11 a.m.
Sustaining
CBS-TV, N.Y.

"U.N. in Action" returned to the air for its fifth year last Sunday (25), with a new format of weekly broadcasts from UN headquarters in N.Y. First eight mintes were devoted by moderator Larry LeSueur to reports on President Eisenhower's illness, with cut-ins to CBS headquarters in N.Y., D.C. and Denver. Later on, Le Sueur also devoted some of his interview time to the same subject, and the tie-in to UN events became apparent. The President's illness may well postpone or alter certain programs at the U.N.

Airer was again the interesting, timely, important program, as it brought into one's own living room discussions that may settle the fate of the world, thus making one an intimate part of these events. LeSueur discussed the events of the week at the UN; the opening of the Assembly; the various debates. Film segments of the speeches were shown, with newscaster George Hicks explaining their significance. Sec. Dulles' opener; Molotov's two speeches, one to admit Red China, the other on disarmament; Ambassador Lodge's reply—all made vivid teevee, especially as one watched the faces of listening delegates, and caught the feeling of international import contained here.

Then LeSueur switched to an interview with two UN correspondents, one from India, the other the N.Y. Times' man, Thomas J. Hamilton. They felt the President's illness would hold up developments on the disarmament question, and might even postpone next month's Geneva meeting of foreign ministers.

LeSueur proved to be, as usual, the quiet, competent, informed moderator, keeping the program to its high level. *Bron.*

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Hour by hour, day by day, WEEKDAY's regular hosts and hostesses will introduce prominent service and information editors, news commentators and performers. Entertainment will range over the whole gamut of music, comedy and drama. A stock company of versatile actors will perform every type of play, and WEEKDAY will have its own group of top popular singers. Nationally known experts will cover, *from the woman's point of view,* subjects like Child Care, Money Management, Health and Medicine,

PREMIERE, NOVEMBER 7th

"weekday"

Fashions and Beauty, Personal Relations, Show Business, Geriatrics, and Public Affairs. "Easy to listen to, easy to work to" will be the keynote of WEEKDAY programming.

Women will get to know the time-of-day of WEEKDAY features, and each feature will have a daily change of approach and treatment.

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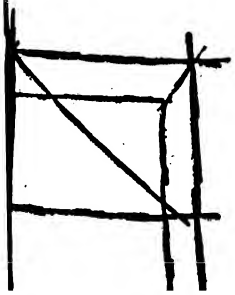


exciting things are happening on the

NBC radio network

a service of RCA

ADVENTURES OF ROBIN HOOD
With Richard Greene, Bernadette O'Farrell, Ian Hunter, Alexander Gauge, Rugus Cruikshank, Alan Wheatley, Donald Pleasance, others
Exec Producer: Hannah Weinstein
Director: Ralph Smart
Writer: Eric Heath
30 Mins., Mon., 7:30 p.m.
JOHNSON & JOHNSON, WILDROOT (Alts.)
CBS-TV (Film)
(Y & R, BBD&O)

With virtually every program category exhausted in short order by the demands of television, it was only a matter of time until the costumers invaded the field. The British-made (Sapphire Films Ltd., a subsidiary of the same group operating the Associated Broadcasting Co. commercial tv franchisee). "Adventures of Robin Hood" crossed the tape first (also in the running are "Count of Monte Cristo" and "The Three Musketeers," the former in syndication and the latter not yet buttoned down) via a national sale by Official Films, which owns U.S. distribution rights, to Johnson & Johnson and Wildroot. Sponsors promptly placed the series as the Monday segment in CBS-TV's 7:30-8 kidstrip.

Just how well the series will do is going to depend to a large degree on how the CBS 7:30 experiment works out. But on its own merits, the Richard Greene starrer should attract a sizeable chunk of the moppet (and for that matter, the adult) audience. It's offbeat—for tv, authentically produced, appears to have enough action to satisfy the more frenetic kids, and has a deeply imbedded identification with which to draw viewers initially.

Opening segment was purely introductory in character, showing the return of Robin of Locksley from the Crusades only to find his estates confiscated by the Normans and the Sheriff of Nottingham's office well esconced in the Norman camp. After some meaty swordplay, he flies to Sherwood Forest to join the outlaws, with the return of his estates a hopeless case. Not much in the way of conclusive action in the initial screeplay by Eric Heath, but enough swordplay and atmosphere to make even the introductory segment entertaining escapism.

Greene is a familiar face to the American audience and a happy choice for the title role. He has a youthful mien, cuts a commanding figure and appears agile enough to handle the requirements of the role. Exec producer Hannah Weinstein, an experienced hand at producing for American audience, wisely eliminates British accents in her casting of the subsidiary roles, and this should overcome much of the alleged midwestern resentment toward British-made pix. Ralph Smart's direction set the story line smoothly and deftly but left plenty of room for action.

There's an obvious advantage to the made-in-Britain tag on this one. Some highly authentic looking interiors and the real mccoy on the way of castles were put to good use to provide authentic flavor. It's there in good measure, and for a tv budget, the production on "Robin Hood" shapes up as top notch. *Chan.*

SANDY BECKER SHOW
With Virginia Graham
Producer-director: Dick Sandwick
45 Mins., Mon.-thru-Fri., 8:45 a.m.
Participating
WABD, New York

This early morning eye-opener is for momma and the moppets. Sandy Becker takes care of the latter with some genial juve slanted palaver while Virginia Graham is in charge of the housefrau dialer dishing out hints on home furnishings, fashion, etc. It's all tried and tested stuff but it's handled pleasantly by the helmsman and should attract a tidy following.

Bulk of the three-quarter hour stanza is pegged at the juves. Becker intersperses his patter with cartoon features and nature films and keeps it going at a pace fluid and varied enough to hold a young viewer. His soapboxing on the importance of drinking milk and/or soap kills germs is delivered in a way which should make the kids follow his directions. He also keeps 'em busy by throwing in a community art lesson with a prize going to the viewer who sends in the best drawing.

The kids'll probably run to the playpen when Miss Graham comes on but her segment packs enough interest to keep mother at the set. She's got a savvy and amiable manner to her woman-to-woman talk and she handles an interview session with ease and charm. *Gros.*

SAM SNEAD SHOW
Producer: Scope Productions
Director-Writer: Bob Perine
3½ Mins. (color)
Distributed By: RCA Recorded Program Series

"The Sam Snead Show" is the second vidfilm series on the market about golf. First was the Jimmy Demaret stanza, a quarter-hour edition, but the newer one is only 3½-minutes long so RCA Recorded Program Services intends plugging the 39 stanzas as either the fillip to round out a local 10-minute news-sportscast or as a program in which three of the capsuled swingin' Sammys could be tied together with a station personality to make a distinct 15-minuter.

No doubt the master knows his golf. He's got the style and for viewers already on the golf kick his doings could likely be fairly stimulating. But the uninitiated are gonna have trouble trying to make iron or wood out of his instructions. Snead, lensed in various course locales by Scope Productions of Indianapolis, isn't as practiced in the video arts as he is in control of the white pellet. He's called upon to do two things he apparently isn't used to doing by director-scribe Bob Perine: give a brief closeup lecture on the ins and outs of the game and, for the actual demonstrations, do his own over-frame narrations. He tends to show embarrassment in his role as video teacher and this leads to stuttering and a rapidfire drawl that make whole areas of his conversation unintelligible to people who don't know what it's all about in the first place.

Each pic covers a different aspect of the game. Those seen had Snead demonstrating the intracacies of "foot action," and the methods needed to avoid "topping" the ball.

Of course, it was logical that the distrib, a subdivision of the RCA empire, would pick a string to fit into its predictions for mucho multichrome in '56 as well as current black-white standards. But the colors were chosen from a tired palette. Scope did the shooting at least in pix seen, on courses which were a sun-burned yellow instead of a rich green. And with these dull backgrounds, Snead's pastel attire certainly wasn't enough contrast. *Art.*

JACKIE RAE SHOW
With Eydye Gorme, Douglas Hepburn, The Four Grads, Frank Peppiatt, dance trio (Glenna Jones, Gayle Gibson, Sandy Francis), Jackie Rae
Producer: Norman Sedawie
Director: Jackie Rae
Writers: Frank Peppiatt, Sammy Sales
Musical Director: Jack Kane
30 Mins.; Wed., 9:30 p.m.
SUNBEAM, BORDEN
CBC-TV, from Toronto
(Vickers & Benson; Y & R)

Jackie Rae, formerly cross-Canada supervisor of musical revues on radio and television program series for the Canadian Broadcasting Corp., unexpectedly resigned that post to do the things he wants to do on his own. For his "Jackie Rae Show," blond youngster has teed off with his own format of a musical variety and talent hunt. He has 26 CBC-TV stations lined up, with alternate weekly sponsors —Sunbeam electrical appliances and Borden milk products.

Opener was unsatisfactory in that too many blatant, time-consuming commercials were interpolated, plus an abrupt ending that left interested but non-clock watchers puzzled at the sudden signoff, this obviously indicating near runoff time. Rae, though confessing nervousness, showed little of this malady and was excellent in his nonchalance in interviewing guest stars. Crew-cut youngster has an easy flair here that could lead to cross-the-board talks with celebs or out-of-the-ordinary citizens.

For his format of using guest stars, Rae started off with Eydye Gorme for her neat singing stint. Next were The Four Grads, three boys and a girl.

Trailing is Doug Hepburn, Canada's champion weight-lifter, who apparently wants to sing. His contribution was "I've Got a Crush on You," this accompanied by such strong-arm feats as crushing tin cans and bending iron spikes. Hepburn has a small and undistinguished singing voice, a high speaking voice, and should stick to his weight-lifting. The only comedy on the program, apart from Rae's easy talk, was Hepburn's strong-arm feats in which Rae was the lift-up patsy. Filling in for near finish is a dance trio for one number, with choreography by Norman Thomson, but nothing outstanding.

Rae is excellent as an easy-going personality but program relax needn't mean leisurely collapse. *McStay.*

WONDERAMA
With Sandy Becker, Pat Meikle, others
Producer: Clara Heller (Assistant Producer: Betty Churchill)
Director: Arnee Nocks
360 Mins.; Sun., noon
WABD, N.Y.

WABD's "Wonderama," six unbroken hours of material which topper Ted Cott and his aides hope will be of juve interest, implies a sweepingly new experience in video—a change in concept of programming. Yet while most of the elements under this cohesive format were fine, they weren't markedly unique from the kidvid norm—done in quarter-, half- and full-hour progams. Nevertheless, lumping everything under one title, in addition to providing an occasionally-used elasticity, serves an important initial function for WABD. The fact that six hours of "Wonderama" do suggest a sweep and grandeur could be converted into a promotional bomb to stir up advertiser interest in a WABD Sabbath afternoon.

Whether "Wonderama" comes in 12 half-hours or the giant consumer "one-pack" size isn't as important as something else. Concept of turning Sunday afternoon entirely over to the kids has vital implications, provided the theory about the younger members of the family controlling the video knob is true—and there may be much to it, since Cott has many industryites who believe it right along with him. So with this potential hitting them full in the face, the six other N.Y. tele channels might have to jazz up their movie-and-pubserv Sundays with competing kidvid.

"Wonderama" premiered at noon last Sunday (25) with Sandy Becker up as host for most of the show's duration. His nonchalant strolling about the large DuMont Telecentre studio, with props, cameras and aides-de-camera coming into sight now and again, was a reminder of the old days of Dave Garroway at NBC-TV. Since WABD chose to integrate the juve presentations into one mass, it couldn't have picked a much better man than Becker, who save for rare cuteness, was amicably direct.

Usually at the end of each "Wonderama" 60 minutes, Becker asked the homescreen children to ask mom and dad's permission to watch further. (Maybe making room for some adult dial switching which would have dented the WABD share of audience factor?) But with a general awareness of the need for parental complicity, the station did more than a little aiming at grownup tastes too. Some of the programs, like the sock "Bobo the Hobo" vidfilmed marionettes, and the live Paul Ashley marionettes in an engaging "HMS Pinafore," the lesser telefilm on the life of Lou Gehrig, and the same old Jon Gnagy art lesson and big-folks essentials. Plus these items, the elders probably couldn't help approving of the kiddie cooking lesson, nor, for that matter, of vidfilms "Snow Man in July" or "Puss 'n' Boots." Program had a lot of educational and semi-educational fillips liberally stirred in between noon and 6 on WABD that first time. But under that educational effort creeped in one not-so-good but old film fronting Tim McCoy in a narrative about soldiers and Indians. Back on the plaudit side was Janet Pinney, a Museum of the City of N.Y. curator, who with Becker's help detrunked a lot of musty toys from the last century. Miss Pinney had the gusto and knowhow of a tv veteran, and merits more video time. WABD regular Pat Meikle was a credit too. She did the cooking bit, and she was up for a fashion presentation also.

Some of the variegated parts were prosaic television, but most of "Wonderama" was more pleasing than ordinary, and can ride that way for as long as WABD doesn't run out of fresh angles. *Art.*

RED FEATHER REVUE
With Raymond Massey, Wayne & Shuster, Marilyn Bell, Norman Brooks, Priscilla Wright, Donna Grescoe, Marcel Marceau, Max Ferguson, Gratien Gelinas, Walt Kelly, Alan & Blanche Lund, Irene Salemka, Jan Rubes, The Mello-Macs, Collette Bonheur, The Rhythm Pals, The Canadettes, St. Michael's Choir with Father Ronan, Jack Kane Orch.
60 Mins., Sun., 10 p.m.
Producer: Peter Macfarlane
COMMUNITY CHEST
CBC-TV, from Toronto

Largest studio audience the Canadian Broadcasting Corp. has ever played to, and first time CBC has ever presented from a theatre stage rather than in its own studios, Community Chest campaign kicked off here, with Toronto-born Raymond Massey as host, Loew's Shea's Hippodrome, Toronto, with

(Continued on page 46)

Tele Follow-Up Comment

The world of lonely people is large enough to accommodate all the tv dramas anyone wants to write. Reginald Rose drew on it in full measure Monday (26) when "Studio One" on CBS presented his "Three Empty Rooms."

From a dramatic point-of-view, it was a fine, sensitive show that was almost heartbreaking in its simple and yet effective realism. Amidst a set consisting of little more than bare walls, surrounded by the insistent noises of a tenement district, Steve Brodie and Barbara Baxley as a newly-married couple played out the touching story. Both were standout in their parts.

It is to the credit of Rose that "Three Empty Rooms," while reflecting the depressing surroundings and their effects on an already troubled pair, never seemed to bog down in its own bleak atmosphere. It was a study of two people, both lonely, both no longer young, who had met in a "Friendly Club" and had married for companionship. Now, together alone for the first time, the girl was overwhelmed by the new experience which both corresponded to and contradicted her dreams.

Rose's dialog, set in a frame of the barest action, revealed their fears and frustrations of his two characters with almost terrifying insight. Through most of the show there was unhappiness, not the kind that cries out loud, but the kind that tells in faces and in little inflections of voice. In the end, the birth of a baby next door seemed to bring the newlyweds together and form the basis of a new bond. It wasn't really a very satisfying climax, or a very believable one.

Steve Brodie as the schoolteacher-husband who wanted "someone to come home to" etched a powerful and true-to-life portrait that was almost painful in its grasp of what the man was all about. It was the kind of part an actor dreams of, yet it could have easily been fluffed by one less sensitive to the needs of the role. Brodie, eager or in torment, frustrated in his desire for tenderness and yet really unable to give it, did a great job.

Miss Baxley matched him step-for-step. Her woman, with a mind already adjusted to spinsterhood, rang true every moment of the play and her fears were acted as well as spoken, not an easy thing to do in a play such as this which depended almost entirely on the dialog.

Director Franklin Schaffner directed his players with a view to mood and movement. There were an unusual number of closeups, not all of them successful but some of them powerful in dramatic climaxes. Show proved how much tv still has to learn in handling the camera, and also how much it has already learned. The staging, accentuating the emptiness of the rooms as an influence on the emotional confusion of the principals, was close to perfection.

In the smaller parts, Ginger MacManus as the little Sharon was excellent and contributed importantly. Moppet is completely unaffected and was perfectly cast. As the other two children, Judy Sanford and Dickie Olsen were just fine. There is probably a question whether audiences take much pleasure out of shows such as "Three Empty Rooms." Be that as it may, the latest Rose effort was superior drama in many ways and, popular or not, that's something to be thankful for and to welcome. *Hift.*

Television undoubtedly can be a powerful sales medium in promoting a motion picture but the "miniature preview" of United Artists' "The Night of the Hunter" on CBS-TV's "Ed Sullivan Show" Sunday (25) represented a gross misuse of video. For instead of employing suitable excerpts from the film which would bring about a "want-to-see" attitude on the part of the public, virtually the whole plot was exposed via several clips and an accompanying narration by Lillian Gish.

Plot tipoff wouldn't have been too damaging had the story been a vitally interesting one. However, as revealed by Miss Gish's ominous on-screen delivery along with scenes from the picture, this is a morbid yarn about a preacher who kills because of "messages from the Lord." Particularly gruesome was a filmed sequence showing Robert Mitchum (the preacher) drowning in a whirlpool during his ineffective pursuit of two children. This footage in itself would be sufficient to discourage any parent from taking his offspring to see such a frightening thing.

On hand for the occasion, aside from Miss Gish, were Mitchum, Shelley Winters and Peter Graves, all of whom appear in "Hunter." As is his custom, conferencier Sullivan tossed in a plug for Miss Winters' upcoming Broadway legiter, "Hatful of Rain." His guests did little more than take bows.

Contemporary note was lent by presence of Rocky Marciano who exchanged postmortems with Sullivan on last week's Archie Moore match. Red Skelton, who sat in on the pleasantries, managed to break away to etch a mirth-provoking pantomime of an harassed referee. Sports sector was further covered via intros of several ballplayers who'd been named in an All-Star team by a Look mag poll.

Musical portion—from longhair to shorthair—was well taken care of by soprano Lily Pons and Pearl Bailey (whose voice is several registers lower), in addition to the Obernkirchen Children's Choir which is in the U.S. for a string of concerts. Miss Pons warmed up with a couple of arias from "Carmen" and returned later in a lilting arrangement of "The Blue Danube." For the latter she was supported by a corps de ballet and backed by a sumptuous set.

Miss Bailey clicked, per usual, with "Toot, Toot, Tootsie" and whammed 'em with "Something's Got to Give" which she did at the show's finale. While her unique style has no peer, nevertheless the Obernkirchen Choir provided a pleasant contrast in some charming harmony on such varying numbers as Brahms' "Lullabye" and "The Happy Wanderer."

For the record Sunday's (25) edition marked the name change of "Toast of the Town" after more than seven years to "The Ed Sullivan Show." Program preemed on CBS-TV in June, 1948. No particular observance of this event was made, but Sullivan was somewhat nonplussed at the show's kickoff when Ray Bloch's orch struck up an impromptu "Happy Grandpa To You." Yet emcee, who said that he thought Bloch for the first time had miscued, explained the salute stemmed from birth of a daughter the day before to his daughter, Mrs. Bob Precht.

Plugs for Mercury's new 1956 models were capably handled via film with Sullivan dishing up the commentary in some instances. Sullivan, incidentally, brought on a balding George Raft seconds before the show's windup but the stanza was cut off the air before Raft could utter a word. *Gilb.*

"Meeting at Mayerling," presented last week (21) on "Front Row Center" over CBS-TV, tackled one of the great tragic romances of history, the ill-starred affair between Archduke Rudolf of Austria and Marie Vetsera which ended in double suicide at Rudolph's hunting lodge at Mayerling. If it wasn't a very good play, at least it had the benefit of a radical new theory about the death of Rudolph: Resulting from an affair of honor, he had pledged that he would die by his own hand by a certain date.

There have been many theories about how Emperor Joseph's son met his death. Some say it was over the Emperor's objections to Marie. Others, less romantically inclined, hold it wasn't suicide at all but that the Archduke met his death during a wild drinking party.

Brainerd Duffield who scripted the show chose to accept "recently unearthed evidence" pointing to a suicide pledge. In any case, the documentary root unfortunately didn't flower into the great tv drama it might well have been. Much of it was slow and ponderous and even the key scenes lacked depth.

Fault in part was with the performance of Claude Dauphin as Rudolph who accentuated the melancholy nature of the man without giving adequate expression to other facets of his character. The air of resignation he bestowed on the duke became overpowering after a while, and it was a little difficult to understand why Marie Vetsera should find herself so infatuated with him.

As Marie, Marisa Pavan came equipped with stunning looks and little fire. Her character seemed to match the dullness of the duke, even though—in all fairness—the script hardly allowed her much leeway. Duffield had to deal with a great many angles apart from the love story and he somehow covered them all in the unusually talky script. Obviously, the atmosphere of the Court required

(Continued on page 46)

Syndicators Rerun

Continued from page 35

tion-for-syndication, and in those cases where new product is accounting for more sales than rerun product, there are usually national sales involved. Company-by-company rundown shows the following in terms of rerun packages:

Scoreboard

MCA-TV: "The Ray Milland Show," "Pride of the Family," "Man Behind the Badge," "Biff Baker," "Follow That Man," "Heart of the City" ("Big Town"), "Abbott & Costello," and the "Famous Playhouse" anthology group of well over 200 half-hour pix. By way of contrast, MCA's only new-for-syndication production is "The Secret Journal of Dr. Hudson."

Official Films: "My Little Margie," "The Stu Erwin Show," "Foreign Intrigue," "The Hunter," "My Hero, and 'Willy." In contrast, its only new entry is "The Scarlet Pimpernel." being shot in Britain.

Screen Gems: Big play here is in national sales, with rerun sales of its own network entries. "Ford Theatre" reruns under "All-Star Theatre" title is the big grosser, but the firm also enjoys rerun and non-network-playoff on virtually all of its national properties. Only one new shop up for syndication, "Jungle Jim."

Television Programs of America: Just acquired 104 "Private Secretary" replays, retitled "Susie." Also has "Your Star Theatre" anthologies in the rerun category, with only new entry "The Count of Monte Cristo." Big stake, however, in non-network-playoffs of its national properties.,

ABC Film Syndication: Reruns on "Ray Bolger Show," "Douglas Fairbanks Presents," "Racket Squad," "Schlitz Playhouse." New entry is "Sheena, Queen of the Jungle."

CBS Film Sales: Reruns of "Life With Father," "The Line-Up" retitled as "San Francisco Beat," "Gene Autry," and "Amos 'n' Andy" Made its first major strike in the network field with "Navy Log," but no new properties for syndication.

NBC Film Division: "Badge 714," "Victory at Sea," "The Visitor" and non-network playoff on "Life of Riley" plus "Hopalong Cassidy" continue as rerun staples. Much more activity than others in made-for-syndication, with "Great Gildersleeve," "Steve Donovan, Western Marshal" as new entries, "Crunch & Des" upcoming.

Ziv: Now making its bid for the national field with five upcoming properties. Sells only its own reruns on the basis that it won't take on property unless it keeps exclusive ownership. Ziv's probably the only firm equipped to show a profit by selling for syndication alone, via its well-trained, high-power sales force, its long track record and its list of loyal sponsors, but here too the national field has shown its attractions.

Guild Films: One of the exceptions to the rule, with no network reruns but selling its own. Guild too, is extremely active with new properties for syndication, showing "Confidential File," "I Spy" and "The Goldbergs" on its fall roster.

Smaller outfits are no less active with reruns. For example, Associated Artists Productions, specializing in features, has as its sole syndication entries such rerun items as "Johnny Jupiter" and "Candid Camera." Interstate TV, the Allied Artists subsid, just acquired "Public Defender." Flaming Films has "Beulah," plus playoff markets on "Superman" and "Wild Bill Hickok." And so it goes down the line, with the prospects for more rerun properties and fewer new shows looking up as each season passes and another network entry bites the dust, or sponsors finally let go their hold on rerun rights.

Jimmy Shearer's GE Coin

Jimmy Shearer, oldtime pianist-songster, picked up his first national advertiser via WATV, Newark. General-Electric, to promote its vacuum cleaner line, bought him up on Mondays (starting Oct. 3) for a 13-week ride, thus increasing the number of his 9:30 p.m. telecasts to three a week.

Koos Bros., local furniture outlet, relinquished Mondays to GE and moved into Tuesdays instead. Koos stays in as coinsupplier of Shearer's Thursday programs. G-E deal was closed through Y & R. Shearer's been on WATV video for two months all told.

Curtiss Candy's 'Kukla' Xmas Merchandising Buy

Latest to hop on to the "Kukla, Fran & Ollie" merchandise bandwagon is Curtiss Candy, with some previously contracted manufacturers in on Christmas promotion tieins, as is Curtiss. Confectioner will package a miniature recording of "KFO" along with tinted postcards. Some 4,000,000 of these are up for distribution under power exploitation.

Headman Burr Tillstrom had earlier made a deal with Decca Records for "KFO" Xmas album wherein all the characters sing together for the first time.

Okay WBUF-TV to NBC

Buffalo, Sept. 27.

FCC has approved transfer of ownership of WBUF-TV to NBC. The action was taken over the objection of WGR, Buffalo's present NBC outlet.

NBC has agreed to pay $312,500 for present WBUF facilities and good will and also commits itself to building a $657,000 television center here to go into operation as soon as the sale is consummated.

Texarkana, Tex. — Arthur D. Smith Jr., is selling KTFS here to Robert S. Bieloh for $75,000 subject to approval of the FCC.

WMAL-TV'S 3-HOUR 'JAMBOREE' SPEC

Washington, Sept. 27.

Something new in spectaculars—a three-hour local live country music show—will be televised by WMAL-TV here this Saturday at 9 pm. Titled "Town and Country Jamboree," the program will be produced by Connie B. Gay who quits has disk jockey assignment on WARL in Arlington, Va., soon to produce country music shows and look after his expanding chain of radio stations.

Initial telecast of "Jamboree" will have Bob Wills and his Texas Playboys, guitarist Jerry Byrd of "Grand Ole Opry," singer-composer Chief Marvin Rainwater and singer Autry Inman. Show will have four emcees—Gay, Jimmy Dean, Jackson Weaver and Phil Long.

Andrews to Produce CBS-TV 'Morning Show'

Charles Andrews has moved into CBS-TV as producer of the revamped "Morning Show," which tees off next Monday (Oct. 3) in the 7 to 8 slot. (Following hour will be the "Kangaroo" kid show.)

Walter Cronkite, who along with Charles Collingwood was a major personality at the inception of "Morning Show," returns to the stanza as its newsman.

You, Too, Can Be a Sponsor

Continued from page 29

confusion on the program side, but a unanimous downward pull on the cost side. While Mutual and CBS are sticking to old program formats, with Columbia in particular striving to keep the old radio names alive, both have reduced the cost of their programs by Multi-Message and "segmentation" or "scatter sales," both creating the same effect of giving the sponsor a piece of the show instead of the entire program. NBC, and now ABC, on the other hand, are seeking new program formulas, while at the same time cutting costs and charges. NBC, having started "Monitor" as a weekend operation, is now going full-week with it, while ABC has junked its entire evening lineup in favor of a new "umbrella" programming concept, sliced into five-minute chunks.

Regardless of the type of programming, the effect and purpose are the same—to attract audience and to hook sponsors. CBS believes it can get audience through entertainment shows featuring the top names, NBC and ABC say no, new excitement is needed. But all four networks are making their programs available at lower-than-ever prices, so that anybody can buy in now. The new look in radio selling and radio timebuying is the "mass impressions" look, the "cumulative rating" look, the "lowest cost-per-thousand-ever" look.

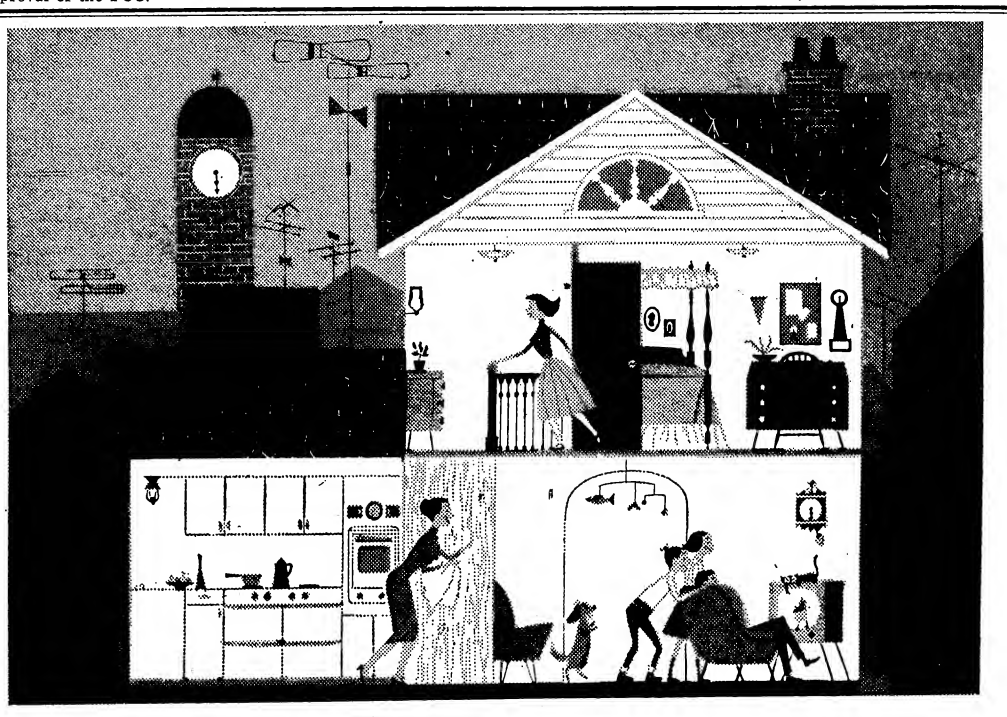
Radio may be priced within the grasp of the smallest advertiser, but this is only incidental in the networks' scheme of things. It's the top sponsors who still count the most—the difference now is that instead of one half-hour a week they buy 20 participations a week. Those 20 participations, or capsule programs, or whatever the term might be, only get a rating of 1 or 1.5 each, but cumulatively, at the same cost as that half-hour show of old, they roll up a Nielsen score of 20 or 30. This is the new type of radio timebuying; it's done on an adding machine in a dark corner of a big media department of a bigger agency.

KQV's Grid Coin

Pittsburgh, Sept. 27.

KQV has signed Lincoln-Mercury dealers of Allegheny County to bankroll play-by-plays of Notre Dame football games this season.

In past years they've been carried from the Irish grid network by WWSW.



Philadelphia's Sunday Best!

Ever since August 14th, when WPTZ introduced "Silver Screen Theatre," more and more people are going to WPTZ for the *finest full-length feature films* ever seen on television in Philadelphia! Films like "Algiers," with Charles Boyer and Hedy Lamarr—"Pardon My French," with Paul Henreid and Merle Oberon.

At 6:30 on Sunday evening it's a family time and a family audience . . . two-thirds adults, one-third children and teenagers, an amazing three viewers per set!

Commercials are carefully integrated, so that even a one-minute participation rates a big payoff. "Silver Screen Theatre" is Philadelphia's "Sunday best" in entertainment . . . Sunday best in advertising value. Get the complete scoop from Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, at LOcust 4-5500, or Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.

WPTZ First in Television In Philadelphia

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	BOSTON—WBZ-TV
PHILADELPHIA—KYW	PHILADELPHIA—WPTZ
PITTSBURGH—KDKA	PITTSBURGH—KDKA-TV
FORT WAYNE—WOWO	SAN FRANCISCO—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

No selling campaign is complete without the WBC stations

TV CALL

Starting another great season!

THE GENERAL ELECTRIC Theater

MEMO FROM Ronald Reagan

Second season starts this Sunday night over CBS-TV! Top Broadway and Hollywood stars will again appear ...some who were with us last year and others making their TV debut. New shows...exciting plays! Thanks to the wonderful job done for us last year by all the writers, actors, producers and directors, we had an outstanding season. And this year will top it!

RONALD REAGAN AND JACK BENNY

Produced by MCA-TV

BOARD
ETHEL BARRYMORE
KATHRYN GRAYSON
ANN HARDING
CHARLTON HESTON
ALAN LADD
GENE NELSON
JOHN PAYNE
Sunday nights
CBS Television-9 P.M.
FIRST SHOW OCT. 2nd

Television Chatter

New York

Carole Bennett becomes **George Skinner's** regular WCBS-TV warbler as of Oct. 3 . . . Evangelist **Oral Roberts** bought time on WATV to air his half-hour vidfilm stanza . . . Announcer **Don Morrow** and NBC director **Larry Romer** are now honorary citizens of New Orleans. It's in appreciation of the boost they recently gave the city's Crippled Children's Hospital campaign . . . **Jack Paar** being profiled in the Nov. Pageant by Evelyn (Connie) Konrad . . . **Ted Husing,** founder and first prexy of the Sports Broadcasters Assn., joins **Clem McCarthy** and **Bill Slater** as the third gabber voted to lifetime membership by the outfit.

WCBS-TV sportscaster **Bill Hickey** in Birmingham Friday (30) to narrate annual men's fashion show climaxing Men's Week in Alabama, with **Hal Simms** pinchitting for him that night . . . WRCA-TV program chief **Steve Krantz** in Europe for four weeks' vacash. And associate director **Pat Pels** to make her home in Great Britain after marriage in Dec. to British Lt. Col. Patrick Victory . . . Understood film-legit producer **Mike Todd** spent two days on phone from Coast trying to get **Nancy Berg** to come out for a test as lead in his new pic, "Around World in 80 Days," but it sez here that Miss Berg prefers her "Count Sheep" crossboarder at 1 a.m. on WRCA-TV . . . **Gordon Shadwick** named mgr. of film service operations dept. and **Lee Hon** asst. mgr. of CBS-TV with Shadwick replacing **Grant Theis,** recently switched to Coast . . . **Louis DaPron** is choreographer for **Perry Como** show . . . **Suzanne Ginsberg** moving over from **Bob Blake's** spec-press sector at CBS-TV as secr'y-asst. publicist to **Bob Fuller** at WCBS, with **Jane Hoffberg** leaving to marry and joining a UN division . . . **Al Perlmutter** of WRCA-plus-tv news and special events returns Monday (3) after two-weeker in Bermuda.

Adelaide Bishop, of the "Fanny" cast on Broadway, signed for the title role in "Griffelkin," which kicks off the NBC Opera season Nov. 6 . . . Ziv will advance-preview its "Highway Patrol" **Broderick Crawford** starrer before the conference of the International Assn. of Chiefs of Police in Philadelphia Oct. 5 . . . **Cathy Crosby,** vocalist daughter of **Bob Crosby,** set for the **Bob Hope** show on ABC-TV Oct. 4 . . . **Theodore Rousseau,** curator of the Metropolitan Museum of Art, guests on the **Claire Mann** show via WABC-TV Oct. 3 . . . **Robert Q. Lewis** and members of his cast plane to Chicago Oct. 8 to appear in the "VIP Show of the Year" for the Chicago Milk Fund at the Civic Opera House . . . Vocalist **Monica Boyar** completed a stint in one of Guild Films' "I Spy" telefilms . . . **Jack Davis,** formerly an indie producer, joined Transfilm as production supervisor at the commercials-industrials house . . . Italian film star **Silvana Pampanini** guests on "Italian Feature Film Theatre" on WATV tomorrow (Thurs.) . . . **Joel S. Hammil's** original teleplay, "Split Level," bought by "Studio One" for an October production . . . **Betsy Palmer** a guest on "I've Got a Secret" Oct. 5 . . . **Don Murray, Don Gordon** and **Martin Balsam** cast on "Philco Playhouse" this Sunday (2) . . . **Edmon Ryan** back from Bermuda and a vidpix stint there . . . **Jack Mullaney** featured in "Robert Montgomery Presents" Oct. 10 . . . **Alfred Drake** signed by the BBC to play "Othello" in London next month . . . **Mel Allen** signed for Sunday's (2) Colgate Variety Hour to interview three members of the Dodgers and three of the Yankees as a World Series feature . . . **Ted Lit,** Washington newsman, authored "Destination Unknown" beamed Sun. (25) on CBS-TV's "Appointment With Adventure."

James Congdon played the part of the young American navy lieutenant in the Sept. 21 U. S. Steel Hour presentation of "A Wind from the South." One of the major roles in the play, VARIETY's review had erroneously credited it to **Lawrence Fletcher.**

From WORLD-TELEGRAM & SUN
NEW YORK, SEPT. 15, 1955

Television Has Its Eye on You

By SAUL LEVINSON

We've known all along that people are watching television, and now comes emphatic proof that television is watching people. That Cyclopean eye you gaze at while contestants win money, doctors take out tonsils and actors play out their dramas is focused on you in wonderment of what you want and just how you feel about life and times in these united channels.

For example: The National Society of Television Producers has just invited the National Audience Board to sit in on a conference to discuss a code of standards for TV film shows.

This might come as a sort of nothing to you because you are not well versed in National Audience boards. Please attend. This could be important.

Your Voice, Sort of.

The group we speak of won't be a year old until November. But it is a mighty youngster composed of people devoted to the idea that high standards must be maintained by the TV industry. At the moment you cannot become a member of the group, but you are represented in a way if you belong to very many organizations.

On Aug. 31, a few days before "Father Knows Best" returned from vacation, the board had its first preview in New York. This meant that 25 people saw the show before its general release and filled in a questionnaire that asked almost everything pertaining to entertainment and good taste.

These 25 people were identified with such groups as the American Legion, the YMCA, YWCA, Community Chest and the American Assn. of University Women. They were not representing those organizations. But they are considered representative of the groups.

Questions Asked

They were asked if the program is entertaining. Is it shown at an appropriate time? Are the actors and actresses convincing? Is the technical work of high caliber? How about the music? Is the show in any way offensive? Is it instructive? Would they like to see more programs of that type? And finally, is the commercial offensive?

These questionnaires will be tabulated and the findings will go out to members of the National Audience Board and, more important, to the television industry and the advertising agencies who are responsible for much that appears on the air.

The question of censorship immediately arises, but the board disavows this completely. It points out that it has no restrictive power and will be a barometer for the industry.

That power is in its grasp is beyond doubt since a group representing industry has come to it for counsel. Soon the doors of the board will be open to you, and since you are involved in its function, it might be a good idea to have a look beyond the sill.

NATIONAL AUDIENCE BOARD
152 EAST END AVENUE, NEW YORK 28, N. Y.
MUrray Hill 8-2360

Midwest Brewing Co.'s 'Multiple Exposure' As Telefilm Pattern

Midwestern Bavarian Brewing Co. has adopted the "multiple exposure" telefilm pattern becoming prevalent in the east, but Bavarian has done it in spades by picking up a total of five different shows for exposure in four Ohio markets from NBC Film Division. Bavarian will bankroll four shows simultaneously in Dayton and Zanesville and three in Columbus and Cincinnati.

Lineup of 14 weekly half-hours comprises "Victory at Sea," "Steve Donovan, Western Marshal" and "His Honor Homer Bell" for Cincy; "Adventures of the Falcon," "Donovan" and "Bell" for Columbus; "Falcon," "Victory," "Donovan" and "Bell" for Dayton; and "The Great Gildersleeve," "Falcon," "Donovan" and "Bell" for Zanesville. Deal for the entire bundle was set via the Peck-Heekin agency in Cincinnati.

Multiple exposure in individual markets has become common in the highly competitive brewing business. In the east Rheingold started things off with its "Douglas Fairbanks Presents" and "Henry Fonda Presents," the latter going under the national title of "Star and the Story." Ballantine picked up the habit a year ago while sponsoring "Foreign Intrigue" and the "Eddie Cantor Comedy Theatre" simultaneously; now it's got "Highway Patrol" doubling over on two stations in N. Y., WRCA-TV and WPIX. But nobody yet appears to have gone in for the multiple-slotting on the scale that Bavarian has mapped out. All Bavarian's new shows, incidentally, will kick off in October.

DALE SHEETS, OTHERS UPPED AT MCA-TV

Wynn Nathan, head of MCA-TV Film Syndication, has reworked the corporate standings of three of his executives. The company has also added one more syndication office, in Tampa, bringing the total to 26 cities throughout the world.

Dale Sheets was upped to the new job of director of regional sales for the western division of MCA, and will report to v. p.-in-charge Bob Greenberg. Sheets got the boost from assistant national sales manager, job he held since the UTP-MCA merger last December.

Noel Rubaloff was given Sheets' old post after a three-year factotum hitch with MCA. Robert Riley, lately Rubaloff's righthand man, was lifted, along with his boss, to the job of heading producer relations, a new department to handle the over 15 indie producers whom MCA reps in syndication. In a fourth move, Irving Rosenberg got posted in a joint-assistantship to Nathan and Rubaloff.

'Rascals' 8.5 in N.Y.

"Little Rascals," the Interstate comedy series playing New York via WPIX under the title of "Clubhouse Gang," scored an 8.5 average Monday-through-Friday rating on the American Research Bureau's August survey. As such, it should have appeared last week in the VARIETY-ARB chart in third place among non-network New York film shows.

Tele Reviews

Continued from page 42

2,386-seater jammed to turnaway biz. With the CBC paying the entire production shot estimated (at some $35,000 for stage proceedings), revue went across CBC's trans-Canada tv network to 18 stations to be subsequently running film.

As usual with a one-hour show of this type, there was too much talent to afford any cohesion, with result that some artists were on too long and others too briefly; but whole was run off at top speed, with no technical fluffs. Midway appeals for Community Chest fundraising had Raymond Massey reading a prose-poem by Lister Sinclair, with selected photographs alternately thrown on screen from Edwards Steichen's "Family of Man" collection; and from 17-year-old Marilyn Bell, first person to swim Lake Ontario and recent conqueror of the English Channel. Amiable emcees were Wayne & Shuster, comedy duo.

With something for everybody's tastes, the 60-minute stanza got off to a wham start with 16 of Midge Arthur's "Canadettes," in silver briefies, spangled red jackets and top hats, for a neat hi-kick precision, this setting the pace. On comedy, there was Walt Kelly, creator of the "Pogo" strip, for some swift, upright draughtsmanship plus engaging patter; Gratien Gelinas for a monolog based on his "Fridolin" comic-soldier type; Marcel Marceau for his butterfly-catching mime; Max Ferguson for his multiple-voiced "Rawhide" characters (many of these undeterminable in the various accents.

Further dance interludes had Alan and Blanche Lund on for two numbers, a neat variety tap and then an oldtime dance medley labelled "Vaudeville Days," both highlights of the program. Lighter vocal end had Priscilla Wright singing her latest recording, "Could It Be?" but youngster in bad voice and almost inaudible; Wayne & Shuster fine in their rollicking "Best Dressed Man in Town"; The Mello-Macs, three men and a girl for a bouncy delivery of "Zing Went the Strings;" Collette Bonheur for the cute French love song, "Minouche;" Norman Brooks for an outstanding Al Jolson medley; The Rhythm Pals for some Western songs, plus instruments.

On the operatic end, Irene Salemka, soprano, sang an aria from Gounod's "Romeo and Juliet;" Jan Rubes, basso, in "This Nearly Was Mine." Okay on speed and virtuosity was Donna Grescoe in her violining of "Dizzy Fingers." Fine finale had the 40-boy choir from St. Michael's Cathedral, Toronto, — in surplices and cassocks, and carrying lighted candles — for a moving a cappela "Bless this House," this conducted by Monsignor Ronan. (Not mentioned, however, that The Four Lads and The Crew-Cuts are graduates of the group.) Jack Kane and his 26 men gave solid backing throughout. *McStay.*

Tele Followup

Continued from page 42

explaining, as did Rudolf's associates, but in the weaving the texture became rough and unwieldy.

John Wengraf as Franz Joseph did well; Stephan Bekassy was overly theatrical as the revolution-minded Archduke Johann; Isobel Elsom as the Countess Larisch carried the air of one in love with court intrigue and Fred Essler did justice to the part of Loschek and Kudt Katch slightly overdid it as the conspiratorial Von Taaffe. As Empress Elizabeth Mary Forbes was either miscast or just not herself that day. Her performance, brief as it was, seemed pitched for comedy and shouldn't have gotten past director-producer Fletcher Markle. Latter managed to get some fine moments out of the play, and the ending was handled with taste. *Hift.*

Guild's Tint Blurbs

Guild Films, which went into the business of production of tv commercials just a few weeks ago, has completed its first color work. Guild wound production on a series of eight-second, 20-second and one-minute tinted blurbs for L&M Cigarets, which will use the spots during chain breaks in the NBC-TV World Series color coverage.

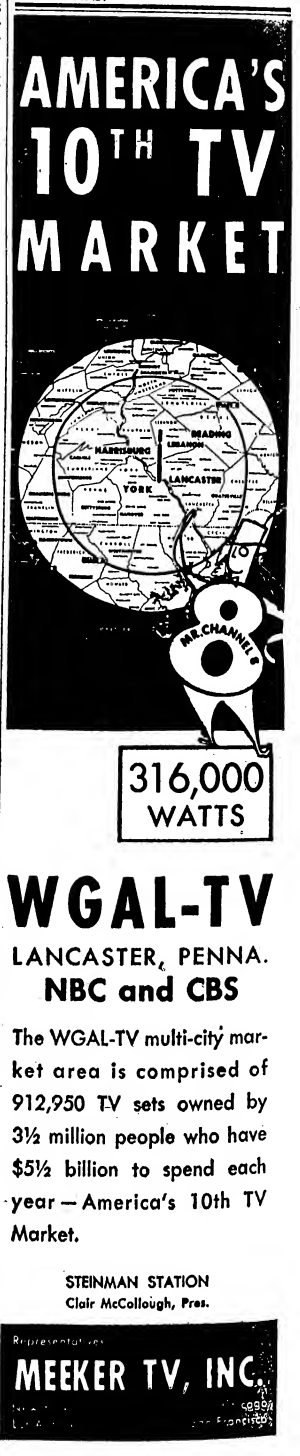
Arthur King, Cuningham & Walsh exec producer, supervised the making of the blurbs, with Joel Spector and Wally Gould, heads of Guild's commercial division, producing and directing respectively.

Gen. Mills Tricks Up 'Ranger' Pix to Plug Trix Cereal Product

Example of the flexibility of film and use of a half-live, half-spot-film lineup for product diversification is being offered by General Mills and its "Tales of the Texas Rangers" vidpixer during the four weeks from Oct. 1 through Oct. 29. General Mills will spotbook the "Rangers" films on several key CBS-TV affiliates regularly carrying the show via cable, while putting on the regular film "live" (via cable) on other affiliates.

Reason is the introduction of a new cereal product, Trix, which has not yet achieved national distribution. The Trix cereal will share sponsorship on the four telecasts with Kix, the regular product advertised, in those markets where it has already been put in distribution. Since these areas will be limited, General Mills is supplying prints of the show to each station in the distribution areas, with commercials for both products. On non-Trix distribution areas, the regular "Rangers" show will be aired via cable from CBS-Tv origination points, with these shows carrying only Kix commercials.

San Jose, Calif.—Len Cinnamond has been named sales manager of KNTV here. He was formerly with KYA and most recently with KJBS.



A Man Is Judged By The Companies He Keeps

Pillsbury Mills.....8 *years so far*
Lever Brothers.....5 *years so far*
Kellogg Company.....5 *years so far*
Toni Company.....2 *years so far*
Dole Pineapple.....2 *years so far*
Paper Mate Pens.....2 *years so far*
NBC.....14 *years so far*
CBS.....11 *years so far*

This week CBS tore up
"ART LINKLETTER'S HOUSEPARTY"
contract . . .

It had two years to go.

They gave him a new one—
7 years firm

We thank the clients and the webs
for their faith in LINK—

—the only star who shines
regularly on two networks.

John Guedel Productions

(We still keep a candle burning in the window for two clients who got away ...Brown and Williamson after 9 years, General Electric after 5 years).

TV For The 'Hivey League'

Continued from page 28

cutter-upper, spliced with change-the-pace cookery of Josephine McCarthy to keep the hausfraus glomming.

Back on the webbery side (CBS), Walter O'Keefe maintained a fine flavor and caper as pinch-batter for Garry Moore ("The Morst the Merrier"), assisted by general handyman Durward Kirby, a G. Moore fixture; as did Peter Lind Hayes in the dept. of soft exuberance and slick extroversion for A. Godfrey's mid-morning session.

'Strike It Rich'

What amounts to a first full look at the daytime "Strike It Rich" showed the Walt Framer actuality throbber in a familiar groove, though fairness compels admission that some of the guests, when not overly zealous and caused to be sparked by the "gimmies" on the heartbeat route, can be extremely interesting as persons. As for example, a self-effacing unpaid femme missionary worker the other week, plus a straitlaced young blind woman who was seeking hard work in her mechanical specialty and not a cushy job. Personal tastes aside, as far as this kind of show is concerned it's obvious that the veteran Warren Hull is an ideal defender of the hearts and flowers bastions and with considerable skill and pacing in handling the money-seekers.

Of the pre-dinner local news-weather-feature capsules, consistently good and with an aura of established strength, are the "Six O'Clock Report" on WCBS-TV (and when it comes to the weather we are real gone on Carol Reed) and the combination of Tex "Uncle Wethbee" Antoine and the crisp Kenneth Banghart newscasts on WRCA-TV. On the CBS web, kudos continue to go to Douglas Edwards for his business-like, no-waste-motion news pitches, who has made 7:30 a fixture and too bad it has to go into another time. Edwards rarely if ever fluffs, hinting at painstaking preparation and dedication to work.

Summer Fillers

Of the summertime variety drills, CBS ran away with the marbles by a substantial margin with a pair of bigtime entries eminently worthy of regular season slotting. Frankie Laine wrapped up consistently in Godfrey's Wednesday hour, with his emceeship (aside from singing) frank and disarming and his guests of top calibre and skillfully deployed. Other winner was Stan Kenton's "Music '55," ditto in the quality of guestars, tops in the Kenton tunes (moderately progressive for tv audiences), and specially noteworthy for lush production facets, alert lensing and bright decorology.

Among the new western shows come across, the syndicated "Steve Donovan" seemed weak as a starter-inner, "Wyatt Earp" gives evidence of going places if it can maintain the preem cadence, and "Gunsmoke" was a wallop.

The Dusty Rhodes of the pinch-hitters, for one man's money, was Ernie Kovacs in Steve Allen's NBC-TV "Tonight" chair. But the Kovacs emergence before what was perhaps his largest audience to date, is hardly a surprise to his champions who've been in his corner since he left Philly. Why the CBS local ever let him get away is a mystery, much like the mystery of the web itself throwing away Steve Allen a couple of years back to allow the gent to become a millionaire elsewhere. Kovacs is one of the master humorists and imaginationists of tv and with obviously latent endowments yet to emerge.

Conflicts

We'll let the dramatic showcasers pass—however tempting it is to sound off on some of the incompetence shown in the face of good and even excellent scripts—except to sound off (again) on the 30-minute overlap involving Robert Montgomery and "Studio One." This conflict stood out as a major irritant during this corner's battle with his rich itch. Year-round, the viewer inequity in this regard is one of the shameful disservices practiced by the networks in their desire to knife each other by fractional time trickery.

Channel 2's "Late Show" incepted with hurrahs its string of 93 firstrunners to mark WCBS-TV's Fall Film Festival. It's been pitching mostly crackerjack actioners, thrillers and straight dramas, here and there a bad apple.

But going back to drama, one surprise during our imprisonment was the still-in-summer-garb "Lux Video Theatre"—with Columbia Pictures previewing a sleeper of a problem play in "The Happy Man." Slick cast of Kurt Kasznar, Robert Emhardt, Judith Evelyn and Marilyn Erskine took their turns as if they had played the show on B'way and the road for a couple seasons. It was an absorbing comedy drama on all counts, especially inclusive of the staging (and the script, of course) and of compelling gait in several rewarding scenes.

Here and there we helped Nancy Berg "Count Sheep" as WRCA-TV closed out its shop nightly, forcing us to look into "Late Late Show," which is really yenning for television hook, line and orthicon. But remember, we couldn't sleep most of the time.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

CBS Radio Affils Nix Whole Tab on Local Ad Plugging of Shows

CBS was forced to recapitulate to its radio affiliates in Detroit on "share and share alike" local newspaper advertising covering the seasonal push on new and returning shows. It's been a 50-50 deal with the outlets in the recent past, but the web attempted to maneuver them into responsibility for the whole ad bundle. A number of stations got into action and after a series of meetings CBS decided to continue sharing the ad bill.

The 11 display ads were "sneak previewed" at the Motor City powwow. They'll be run on consecutive days starting Sunday (2)—one for each weekday night, one for Saturday daytime, one for Sunday daytime, and two Monday through Friday daytime. There's one major CBS holdback in that web that will only participate in the larger ads, thus squeezing some of the stations into favoring them. Another restriction is that the local total does not run beyond 3,750 lines, plus being limited to the station city (not the suburbs or distant areas).

CBS' Crazy Week

Continued from page 27

"power" of aviation in latterday military circles. A CBS official said the show has not been offered for sponsorship; but this may mean that there weren't sufficient installments on hand to dangle the series. Earliest date the spokesman saw for the premiere was January. They're shooting at 26 chapters.

Another irritation, but of comparatively minor impact, was the exiting of Claudette Colbert from "Time Out for Ginger," ex-legiter primed for the Oct. 6 "Shower of Stars" colorama with Jack Benny costarring. Official word was Miss Colbert had other commitments which apparently were not on tap when she was booked for "Ginger."

While the film actress has appeared on Benny's own Sunday show—an indication that the possible "temperament" did not stem from that direction, she's taken a walk previously. About a year ago she nixed the pilot film of her own series for Rockhill Productions, "Leave It to Liz," after taking pokes at the script. It was a costly scram as far as Rockhill is concerned, since the packager was going through financial headaches at that time as result of that and other complicated involvements.

Columbia's overriding silver lining was retention of "$64,000 Question." This was the one fortress that CBS wanted to hold against any invader's threat. By comparison, horses, situation comedies and airplane showcasers are routine.

Bridgeport — A newspaperman turns deejay next week when Harry Downie of Bridgeport Herald becomes a regular on WICC. Downie, who has done a lot of pinchhitting for the station, will take over the matinee platter grind replacing Wes Hobby, who goes into U. of Bridgeport public relations.

Vidfilm Talent

Continued from page 35

From other sources, it was learned two years ago Margaret Hayes worked in a half-hour vidpic for $500 including residuals, which actually brought her salary down to $250. In addition, she paid her own transportation from N.Y. Recently Miss Hayes starred in a Loretta Young telepic, with her price $2,000. Ida Lupino is reported drawing $5,000 per pic plus a percentage for her Four Star Playhouse telepix. Joan Fontaine's asking price is $10,000.

Joseph Cotten is understood to have received $10,000 for a recent film for General Electric Theatre. GE Theatre, in instances involving stars of top stature, gives the names the negatives after one or two runs. Joan Crawford and Jane Wyman, for example, received possession of the negatives after starring in GE vidpix.

Official Zips

Continued from page 35

Bruen has reports coming into the field to the effect that certain clients have bought the same show in another market and tips the station rep to the fact that this client is a distinct possibility for the same show in the rep's market. All in all, it's a coordinated effort among vidpix distrib, station and station rep to drum up sponsors for those outlets buying the Official strip-shows.

Fact that Official has "My Little Margie" reruns strip-programmed in 35 markets, "The Erwins" the same in about 20 and "Foreign Intrigue" stripped in nearly 25 adds to the cumulative effect in Bruen's setup. If a national spot buyer purchases participations in three cities on the "Margie" show, for example, Bruen can pitch more stations carrying "Margie" to the same bankrolled instead of scattered spot efforts. In fact, he's planning to work with reps in setting up complete package buys by national spot advertisers under which they can concentrate their spot campaigns in participations in the same strip shows throughout key markets in the country. All of Official's strip packages are being slotted daytime, from 1 to 6 p.m.

TV Directors

Continued from page 26

again, Mann will be in there as director. He did last week's widely-acclaimed "Our Town" on "Producers Showcase." Vincent Donehue, also ex-Philco, has the legit bug; with the right script he's more than willing to further his stake in tv and will direct occasional shows for the "Pontiac Theatre" series. (He directed the recent "Skin of Our Teeth." Ditto Sidney Lumet, also "playing" the Broadway boards, but restricting himself to tv on a "right play, right circumstances" basis in tying in with the new Alcoa Sunday night series.

Arthur Penn, long in the Philco camp, will throw in his lot with the new Pontiac dramatics, directing those shows he feels a kinship with. Robert Mulligan, who turned out one of Philco's standout directorial jobs over the past season, is planning a similar stance to "keep 'em qualitative" for Goodyear-Alcoa.

Columbus — Television Station WLW-C and its general manager, James Leonard, have received a public service award from the Columbus Academy of Medicine for the "strong support of medical public service through the medium of television."

Bartley's 'Beware' On Political Time

Saranac Lake, N.Y., Sept. 27.

Broadcasters were warned here last week by FCC Comr. Robert Bartley to plan their operations to insure equal opportunity for candidates for political office. Most of the problems which have perplexed the Commission in this area, he said, could have been avoided if stations had devoted sufficient thought to programming policies "before" the beginning of a political campaign.

In an address before the NARTB regional meeting, Bartley advised: "Don't wait until after the first candidate is permitted to make an hour-long speech, for then it is too late. The first request the broadcaster honors starts the chain reaction, and he may find his entire program schedule disrupted. For the law requires that when a licensee makes his station available for use by one political candidate for a particular office, he must afford equal opportunity to all other candidates for that particular office."

Bartley suggested that broadcasters decide well in advance on station policy in handling of political time requests, giving weight to the importance of the office sought in terms of local interest.

Regarding efforts to do away with the equal time requirement in cases where a network or station produces an interview or panel program, Bartley said such a step "would go a long way toward undermining one of the basic principles which guarantees the freedom of radio in this country."

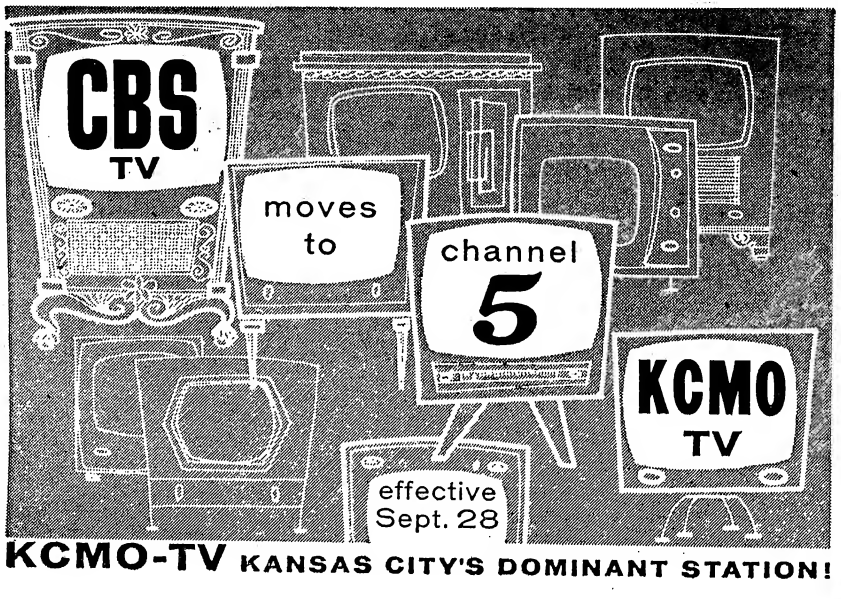
Bartley predicted that "the importance of impartiality in political broadcasts will be greatly magnified during the presidential election year of 1956 when more and more radio and tv stations will be on the air, when more receiving sets will be in the hands of the public, and when practically every voter and future voter will be 'looking in' on the campaign."

Savannah—WSAV here has had three promotions in the past few days. Donald K. Jones, ex-commercial chief, now gets a v.p. stripe and the command of the radio operation. Meredith E. Thompson, chief engineer of the station since it was begun in '39, becomes secretary-treasurer and operations manager for the outfit. Replacing Jones as commercial manager is Robert Ward.

FOR A SQUARE DEAL call CIRCLE
FILM LABORATORIES
COLUMBUS 5-2180
A Complete Motion Picture Lab Serving the Industry OVER A DECADE
33 WEST 60th ST. NEW YORK 23, N. Y.

4,500 Sq. Ft. Penthouse
Penthouse Offices from $75 Month
Hotel Great Northern
118 WEST 57th STREET
- Ideal for TV rehearsals
- Ballet School
- Dance Instruction
- Photographic or Art Studio
- Or living quarters

24-hour elevator and switchboard service



KCMO-TV KANSAS CITY'S DOMINANT STATION!

FOR SALE
FOR GRACIOUS LIVING
GENTLEMAN'S ALL-YEAR ROUND ESTATE

Approx. 7.60 Acres on Main Highway (New York State). About 55 miles north of N. Y. C. MAIN HOUSE—Colonial Type. 14 Rooms—5 Bathrooms. Upstairs: 5 Bedrooms and 3 Tiled Bathrooms. Downstairs: Good size modern kitchen, butler's pantry, help's dining room; large size Dining Room, Living Room, Library with fully equipped bar, Tiold Powder Room, Enclosed heated-screened Patio.

SUPERINTENDENT & GUEST HOUSE—Colonial Type. First Floor: Living Room, Dining Room, Bedroom and Bathroom, Screened Porch, Kitchen, Pantry and Storage Room. Second Floor: Five spacious Bedrooms and Bath. HELP'S QUARTERS: 1 large and 1 single Bedroom with adjoining Bathroom.

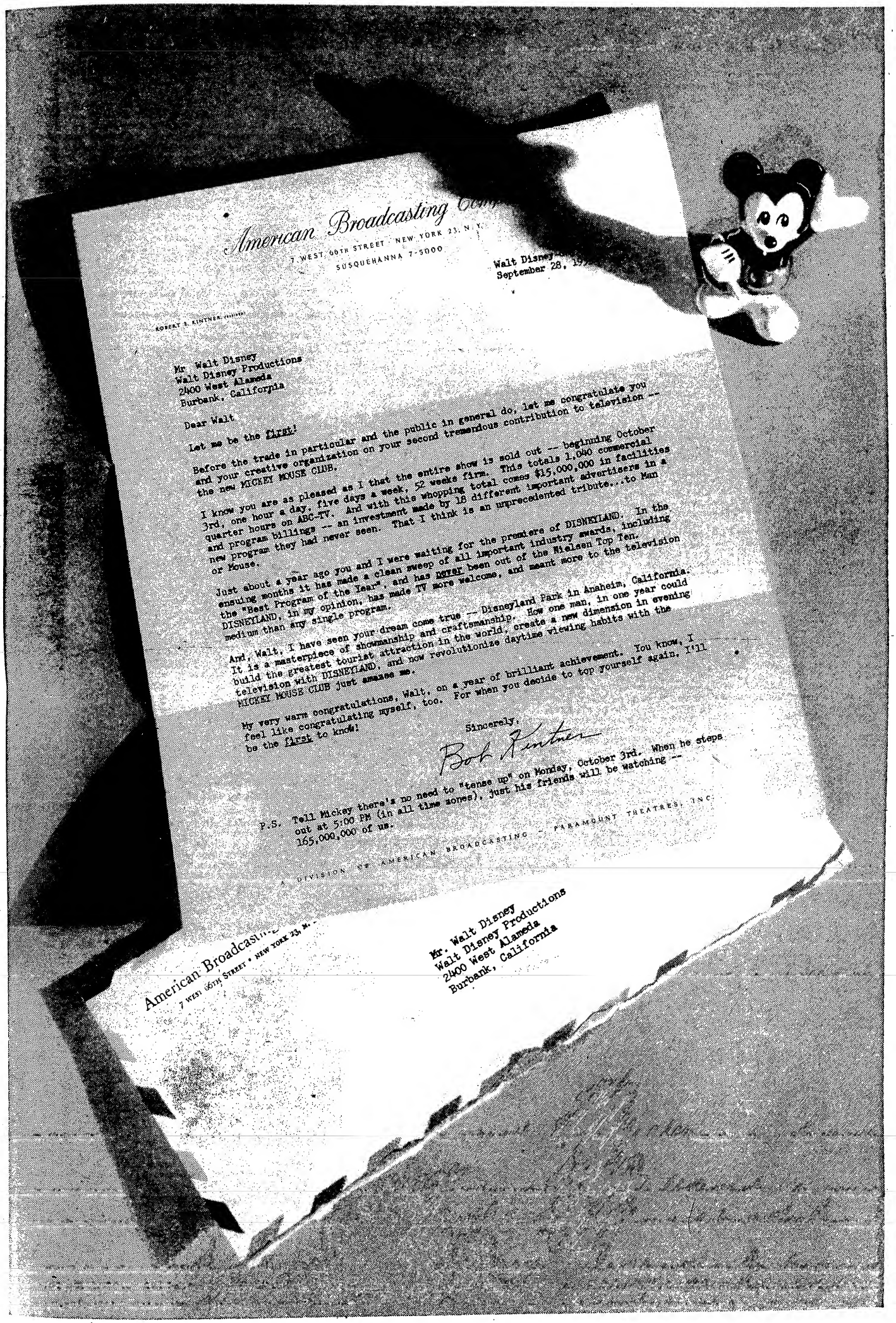
SWIMMING POOL—25' x 60'—Refiltering Plant. 2 Artesian Wells.

CABANA—Large tiled Lounge Room with fully equipped bar, 2 dressing rooms, each with shower and toilet.

Motion Picture Projection House—asbestos lined. 6-car Garage—Greenhouse—Dog Kennels—Vegetable and Flower Gardens—Fruit Trees.

Must be seen to be appreciated. Price: $110,000—unfurnished.

E. LISS—LO 4-3737



American Broadcasting Co...
7 WEST 66TH STREET · NEW YORK 23, N. Y.
SUSQUEHANNA 7-5000

Walt Disney...
September 28, 19...

ROBERT E. KINTNER, President

Mr. Walt Disney
Walt Disney Productions
2400 West Alameda
Burbank, California

Dear Walt

Let me be the first!

Before the trade in particular and the public in general do, let me congratulate you and your creative organization on your second tremendous contribution to television -- the new MICKEY MOUSE CLUB.

I know you are as pleased as I that the entire show is sold out -- beginning October 3rd, one hour a day, five days a week, 52 weeks firm. This totals 1,040 commercial quarter hours on ABC-TV. And with this whopping total comes $15,000,000 in facilities and program billings -- an investment made by 18 different important advertisers in a new program they had never seen. That I think is an unprecedented tribute...to Man or Mouse.

Just about a year ago you and I were waiting for the premiere of DISNEYLAND. In the ensuing months it has made a clean sweep of all important industry awards, including the "Best Program of the Year", and has never been out of the Nielsen Top Ten. DISNEYLAND, in my opinion, has made TV more welcome, and meant more to the television medium than any single program.

And, Walt, I have seen your dream come true -- Disneyland Park in Anaheim, California. It is a masterpiece of showmanship and craftsmanship. How one man, in one year could build the greatest tourist attraction in the world, create a new dimension in evening television with DISNEYLAND, and now revolutionize daytime viewing habits with the MICKEY MOUSE CLUB just amazes me.

My very warm congratulations, Walt, on a year of brilliant achievement. You know, I feel like congratulating myself, too. For when you decide to top yourself again, I'll be the first to know!

Sincerely,

Bob Kintner

P.S. Tell Mickey there's no need to "tense up" on Monday, October 3rd. When he steps out at 5:00 PM (in all time zones), just his friends will be watching -- 165,000,000 of us.

A DIVISION OF AMERICAN BROADCASTING — PARAMOUNT THEATRES, INC.

American Broadcasting...
7 WEST 66TH STREET · NEW YORK 23, N. Y.

Mr. Walt Disney
Walt Disney Productions
2400 West Alameda
Burbank, California

British Com'l TV Bows

Continued from page 29

and rather dull. It seemed as if the advertisers had determined to adopt a genteel breaking in policy rather than starting off with a sledge hammer approach. The advertising films too closely followed the style of screen advertising, which is current in picture theatres throughout the country.

In his Guildhall speech, the Postmaster General elaborated on the part of commercials in the new setup and endeavored to allay misgivings with an assurance that Hamlet would not interrupt his soliloquy "to tell us the favorite brand of toothpaste in Elsinore." He opened his speech with the profound observation that "Television is here to stay."

Sir Kenneth Clark, the ITA topper, likened the role of the Authority to that of a doctor. They had been called in at birth and would not be called again until there was some serious complaint. He thought that the launching of the network within nine months was a miracle of speed, even though the program contractors had had to "kidnap" some of their staff.

Once the pageantry was over, the new station got into its stride with its first Variety presentation under the appropriate title of "Channel 9." Jack Jackson emceed and introduced the performers, who included Derek Roy, Hughie Green, Reg Dixon, Billy Cotton, Les Randall, Shirley Abicair and Michael Miles. This was a slick presentation, every bit as good as the best of its kind from the BBC, and indicative of the style of vaude entertainment for the future.

In many ways, the three legit presentations (all on film) outstripped the normal quality of BBC drama and the star names had a marquee lure far ahead of the normal casting by the state web. The first of the trio was from Oscar Wilde's "The Importance of Being Earnest," with Sir John Gielgud, Margaret Leighton and Edith Evans. They followed an extract from Saki's "Bakers Dozen," starring Alec Guiness, Pamela Brown and Faith Brook; and finally a scene from Noel Coward's "Private Lives," with John Clements and Kay Hammond in the leads.

The new web broke from British tradition with its own news and newsreel. Aidan Crawley, editor-in-chief of Independent Television News, prefaced the introduction by giving assurances of impartiality and then Chris Chataway, one of Britain's champion sprinters, went into action as Britain's first tv newscaster. He probably encountered more hurdles than he normally does on the cinder track, as much of their essential equipment did not arrive until the morning of the inauguration, and the unit, 178 strong, had only had their first dummy run the previous day. In the circumstances, it was an achievement for them to get on the air on schedule and criticism needs to be reserved until the unit has got into its stride. News bulletins were delivered clearly and firmly, but impersonally. Many of the film clips, which were included were imports, and the newsreel excerpts did not achieve a fair balance of local items.

The commercial station also got a beat on the BBC with its fashion show from the May Fair Hotel, in which the 10 top designers participated and cooperated. They had previously refused to appear on BBC-TV programs because of that web's non-advertising policy, which meant no plug. The cabaret which followed from the May-Fair was of standard quality and featured Marti Stevens and George Formby.

Good Press Sendoff

In the main, the national press has given commercial tv a generous sendoff, although the Daily Express has apparently adopted a subtle form of criticism. Last Thursday morning, they front-paged a story that Phillip Morris had cancelled out of "I Love Lucy" (which has been acquired for the commercial outlet) and that they were turning to newspaper advertising. The Express report stated that the cigaret firm were following 174 other advertisers who pulled out of tv last year, and followed-up with an editorial which stated that advertising costs on British commercial tv compared unfavorably with newspaper advertising. The Beaverbrook sheet then suggested that standards were bound to deteriorate rapidly, that the setup was futile in its present form, and to avoid a fiasco, the government should hand over the alternative service to the BBC.

In their coverage of the opening performance, the Express gave only a couple of inches more than to their review of the same evenings BBC program. In their summing up, they conceded that the new station displayed a general slickness, but the advertisements were irksome when the novelty had gone.

The Daily Mirror devoted most of their front page to the occasion and their tv byliner, Clifford Davis, reckoned the BBC has a stiff fight ahead. He slashed the bad showmanship of the opening, but admitted that subsequently they got away with a slick fast moving evening's entertainment. The Times, recognising that "everyone was on their best behaviour and below their form," summed up the initial program as having a good measure of professional accomplishment. The Daily Mail, which is linked with Associated-Rediffusion, (the weekday London programmers,) also made the opening its front page lead, and although its story was mainly a factual record, the report carried a minor note of criticism, but closed with the observation that the ITA had established high standards for itself to follow.

L. Marsland Gander, the Daily Telegraph tv staffer, also noted the subdued start and agreed that it warmed up later. The program, he averred, did not become the huckster's riot of vulgarity that opponents of commercial tv had predicted. James Thomas in the News Chronicle thought the occasion was a considerable technical achievement. That paper's reviews of the BBC & ITA programs were of identical length.

The oddest coverage came from the Daily Herald's Geoffrey Pinnington, who assessed the new system favorably, but frankly admitted he had not seen the debut programs, but had based his story on reports from the labor papers' staffers.

On the eve of the inauguration, to correct impressions that the new service would concentrate on light entertainment, and would give inadequate time to drama, Hugh (Binkie) Beaumont and Harry Alan Towers hurriedly convened a press conference in which they revealed that they had already spent upwards of $550,000 on the production of 60 and 90-minute plays, quite apart from the substantial investments in half-hour shows.

On weekends alone, on the Associated Broadcasting outlet, there would be two hours of drama based on a 60-minute Saturday night play and two half-hour legit shows on the Sunday. These did not include serials of the calibre of "Scarlet Pimpernel" or "The Adventures of Robin Hood." They have been filming one hour plays at the rate of one a week for the past 10 weeks and 90-minute spectaculars at the rate of one a month for the past three months.

Hugh Beaumont, who is also head of the Tennent organization, indicated that some of their hit plays would be filmed for the commercial web, and they hoped that "Hippo Dancing," with Robert Morley, a last season hit in Shaftesbury Avenue, would be the first. He has persuaded Ruth Draper, for the first time in her life, to make two half-hour telefilms.

'Good Luck, Britain'

Washington, Sept. 27.

Congratulations on the advent of commercial tv in Great Britain were extended last week by NARTB prexy Harold E. Fellows to Sir Kenneth Clark, of England's Independent Television Authority.

Fellows cabled Clark that the British people "stand on the threshhold of new horizons in the art of mass communications."

JOHN GART

Composer-Conductor

Radio Registry

Oppenheimer

Continued from page 31

search. They receive seven-year contracts, although apparently it's an option deal after first year. Quartet are Woody Allen, 19, who's written for Herb Shriner; Paul Pumpian, 26, his first job; Harvey Miller, 28, tv script for a midwest station and one industrial film, and Paul Keyes, 31, production director of Yankee network in Boston, who served with AFRN in Europe and has done material in radio-tv. Colodny is only 30 himself.

Inside Stuff—Radio-TV

Somebody at WNBQ in Chicago got their frontiers mixed the other night. Audio portion of a stationbreak promo dealt with the rip snortin' high adventure to be seen on the upcoming NBC-TV "Frontier" western series going Sunday nights for Reynolds Metals.

Slide used was for "Frontiers of Faith," web's religious show.

Back-to-back still photos by Judy Garland and Maurice Chevalier were flashed on Ron Cochran's WCBS-TV (N.Y.) "Late News" program last Friday (23). Flash of Miss Garland's picture was jumping-off point for a "house trailer" on her next night's tv preem on CBS in the first of Ford's 90-minute spectaculars.

Chevalier's one-man opening tomorrow (Thurs.) on Broadway was plugged, but nary a mention that the Gallic Lip is scheduled to do a couple of specolas for NBC-TV.

Harlem protest rally against the acquittal of the two Summer, Miss., white men in the murder trial of Emmett Till on Sunday (25) is due for a repeat radio airing today (Wed.), via WLIB, N. Y., which carried the rally live from the doors of the Williams Institutional CME Church. Station reported some 400 calls after the initial broadcast which prompted the decision to repeat the tape. Rally had been organized by the Brotherhood of Sleeping Car Porters.

In the 13 weekends WINS announcer Bob Garrity has been on the air (from in the air), announcing traffic conditions and doing special feats for the N. Y. radio indie, he's flown exactly 25,200 miles in his four-seated Stinson plane. That's about 300 miles more than the distance around the Equator.

In all Garrity, a regular gabber for the outlet, was skywise in his "flying studio" for 210 hours. Plus the regular cycle this summer of bird's eye traffic reports from above the highways in the N. Y. area, Garrity and his plane were called into play by the station to cover the flood scene and a fire in N. J.

WLS' "National Barn Dance," the granddaddy hayloft jamboree which dates back to 1924, played host to its 2,500,000th visitor last Saturday (24) in Chicago. Back in 1932 when the demand for ducats exceeded the station's studio space, WLS leased the Eighth St. Theatre and started charging admission to the Saturday night broadcasts on a two-a-night basis. Last year the station bought the theatre outright and the Barn Dance is still packing 'em in from the hinterlands at $1 a head for adults and 50c for kids.

Edward W. Barrett, exec v.p. of Hill & Knowlton, p.r. counsel, and ex-Asst. Secr'y of State for Public Affairs, opens Arno Huth's series on "Mass Media and International Relations" tomorrow (Thurs.) at New School for Social Research, N. Y. The Oct. 6 lecturer will be p.r. counsel Edward L. Bernays, who'll discuss "Overseas Information Programs."

NBC'ers (local and networkers) continue to be stocked by Columbia U. for its radio-tv lecture courses. Latest to show up as a prof is Bill Berns, who bosses the WRCA-plus-tv (N. Y.) news and special events dept. Berns starts his cap & gown pitch Friday (30) for a semester of "Local TV Programming." Course earns three credits for the night-time students.

U. S. Treasury Dept. will make available to schools this fall a special 20-minute 16m film featuring tv dog star Lassie which is being produced by the Campbell Soup Co., Robert Maxwell Associates, and Television Programs of America as a patriotic service to the government without cost. Film will be used to push sale of savings stamps and bonds to school children.

Regulars of the Lassie tv series, including Tommy Rettig, Jan Clayton and George Cleveland, will appear in the film. Robert Maxwell has donated his services as producer-writer.

'Super-Circus'

Continued from page 29

part to sustain the hour-long show in its present format. In fact, the cast members were informed that when the show was to have been shunted to N. Y. they would be out of the unsponsored segments. Since only a half-hour every other week is sold for the fall (Chunky Chocolates) the entire display seems headed for a "do or die" resolution shortly.

It was a clause in bandleader Mary Hartline's contract which brought about the temporary change in moving plans when her legal adviser, George Barnard, who also happens to be her hubby, brought it to ABC's attention. In any event, the "Circus" is staked out on the same Civic Theatre lot it has occupied for the past eight years for a few weeks more at least.

Cleveland — With this area reverting to "slow time" (26) two stations, WNBK and WEWS will open activities one hour earlier at 6 and 9 a.m. respectively, while WXEL adheres to its 7 a.m. schedule. Radio activities are not expected to change as most stations are taping for rebroadcast when necessary.

Don't Buy A New Car Until You Talk to

SAM ANGER

For The Best Deal On A

FORD

or

FORD THUNDERBIRD

Call me at

TED ROWLAND, Inc.

LYnbrook 9-0600

WRITERS and CARTOONISTS for SATIRICAL MAGAZINE

Good opportunity for new talent. Call BUtterfield 8-6073, New York

FLOOR FOR RENT

46 ST. OFF B'WAY

Suitable for Rehearsal Studios, Theatrical Agencies, Comm'l Artists, etc. Floor divided into 1 Reception Room, 6 Smaller Rehearsal Studios and 1 Large Studio.

L. V. HOFFMAN & CO., INC.

Mr. Guiletta MU 2-0222

CISCO KID 25.4*

Dallas-Ft.Worth, ARB*, Jan., 1955

Wherever ZIV-TV'S CISCO KID goes, tune-in action follows... week after week! For instance, for the month of January 1955, ARB* reports a 25.4 Dallas-Ft. Worth reception for CISCO against a 9.8 and 2.4 for his direct competition.

To take over big TV audiences, get in touch with . . .

ZIV Television

CINCINNATI CHICAGO NEW YORK HOLLYWOOD

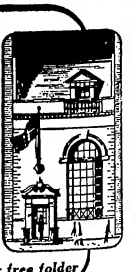
*Loans on Jewelry

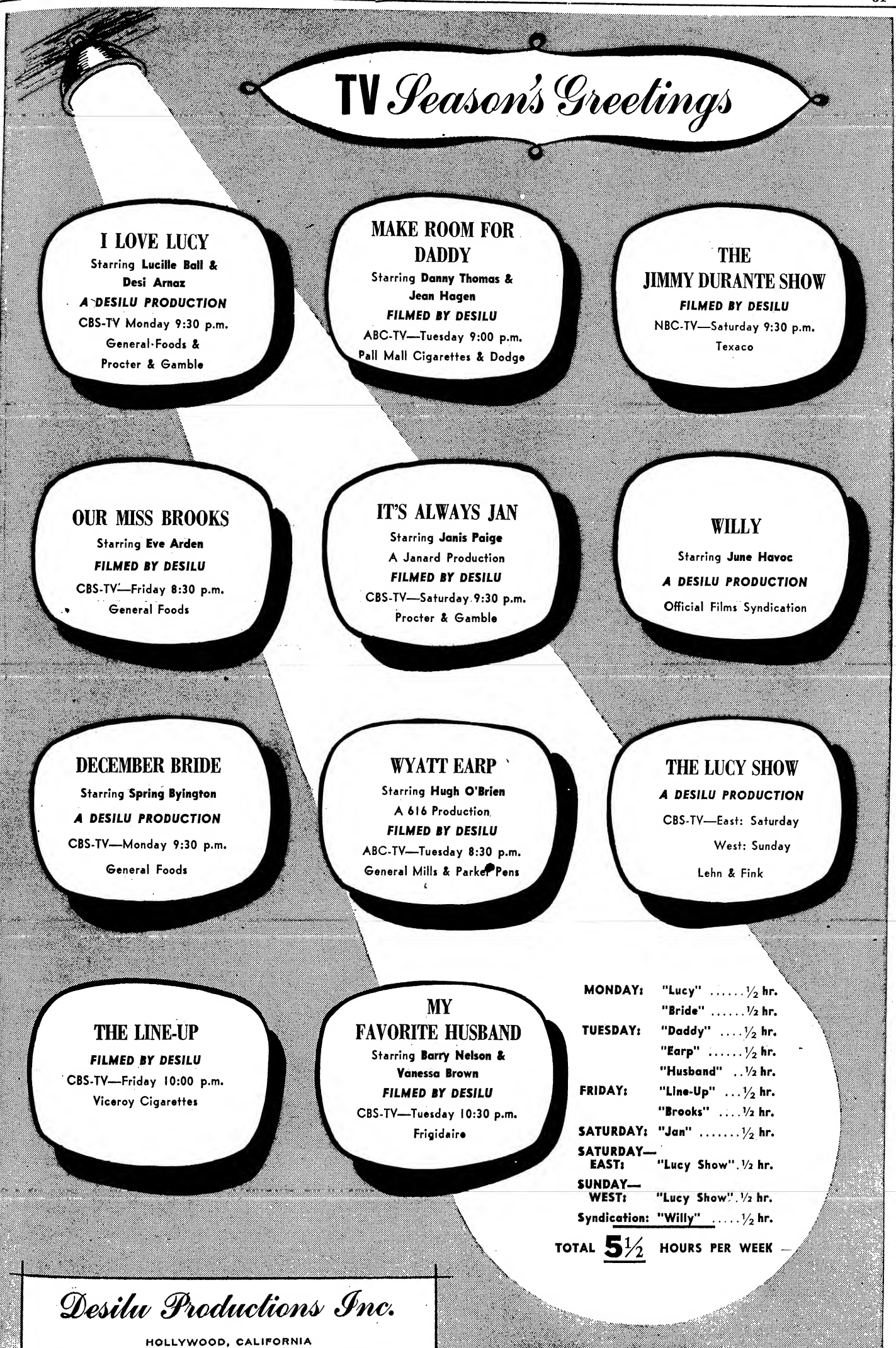
* EASY—COMPLETELY CONFIDENTIAL no inquiry regarding credit, income or employment
* RECEIVE FULL LOAN without customary deductions
* NO MONTHLY PAYMENTS REQUIRED renewals easily arranged
* ALSO WRITTEN APPRAISALS for insurance purposes or estates

R. SIMPSON & CO., INC.

133 WEST 42nd STREET • N. Y. C. • BRyant 9-2285

Same family of loan brokers since 1827 • Send for free folder




TV Season's Greetings
I LOVE LUCY
Starring Lucille Ball & Desi Arnaz
A DESILU PRODUCTION
CBS-TV Monday 9:30 p.m.
General Foods & Procter & Gamble
MAKE ROOM FOR DADDY
Starring Danny Thomas & Jean Hagen
FILMED BY DESILU
ABC-TV—Tuesday 9:00 p.m.
Pall Mall Cigarettes & Dodge
THE JIMMY DURANTE SHOW
FILMED BY DESILU
NBC-TV—Saturday 9:30 p.m.
Texaco
OUR MISS BROOKS
Starring Eve Arden
FILMED BY DESILU
CBS-TV—Friday 8:30 p.m.
General Foods
IT'S ALWAYS JAN
Starring Janis Paige
A Janard Production
FILMED BY DESILU
CBS-TV—Saturday 9:30 p.m.
Procter & Gamble
WILLY
Starring June Havoc
A DESILU PRODUCTION
Official Films Syndication
DECEMBER BRIDE
Starring Spring Byington
A DESILU PRODUCTION
CBS-TV—Monday 9:30 p.m.
General Foods
WYATT EARP
Starring Hugh O'Brien
A 616 Production
FILMED BY DESILU
ABC-TV—Tuesday 8:30 p.m.
General Mills & Parker Pens
THE LUCY SHOW
A DESILU PRODUCTION
CBS-TV—East: Saturday
West: Sunday
Lehn & Fink
THE LINE-UP
FILMED BY DESILU
CBS-TV—Friday 10:00 p.m.
Viceroy Cigarettes
MY FAVORITE HUSBAND
Starring Barry Nelson & Vanessa Brown
FILMED BY DESILU
CBS-TV—Tuesday 10:30 p.m.
Frigidaire
MONDAY: "Lucy" ..... ½ hr.
"Bride" ..... ½ hr.
TUESDAY: "Daddy" .... ½ hr.
"Earp" ..... ½ hr.
"Husband" .. ½ hr.
FRIDAY: "Line-Up" ... ½ hr.
"Brooks" .... ½ hr.
SATURDAY: "Jan" ..... ½ hr.
SATURDAY—EAST: "Lucy Show" ½ hr.
SUNDAY—WEST: "Lucy Show" ½ hr.
Syndication: "Willy" ..... ½ hr.
TOTAL 5½ HOURS PER WEEK
Desilu Productions Inc.
HOLLYWOOD, CALIFORNIA

On The Int'l TV Front

Continued from page 30

Vienna and the rest of Austria. Under construction are a towering mast and a two-story stone building to house the station.

On June 6, the first of the construction trucks rolled up into the mountains as far as the road would go. There, on the grassy mountainside, was one of the wooden huts which, since time immemorial, have served to house the milkmaid tending the cows set out to pasture on the sweet mountain grass during the short Alpine summer. Next to the hut, the 40-man construction team built a barrack to live in for the duration of the job.

From that point to the top of the mountain was still 4,000 feet, practically straight up. To get the material to the top, a cable railway was built. But most of the way was impassable for motor or horse-drawn vehicles, so the material for the 18 towers to support the cable was largely brought into place on the shoulders of the workmen. The cable alone weighed 1100 pounds. Even the weather conspired to hold up television's invasion of this rocky region. It rained during most of June and July—only when it rains at that altitude, it doesn't rain . . . it snows, whatever the calendar may say. Finally, toward the middle of August, a period of good weather set in, which had to be used to greatest advantage. Giant carbon searchlights were brought up to the scene, and the work went on at night as well as during the day.

On Aug. 30, three weeks ahead of schedule, the foundation for the mast was completed. As of this writing, the booster transmitter, housed in a building made of stone from the same mountain, is almost finished. Soon the transmitter and the mast will be completed, and the 40 men who've worked on it for four months will withdraw to lower altitudes. They'll dismantle the barrack, and the milkmaid's hut will stand alone again on the mountainside. For the first few months, an observer will remain at the station to inspect its operation. Then he will also come down, and the towering mast will remain in splendid isolation, dominating a world covered almost always by ice and snow, a reminder that with the advent of television, things will never be quite the same again.

Havana's TV Nacional

Havana, Sept. 27.

By adding six transmitters in other parts of the country to the one it owns in Havana, Television Nacional says it'll cover all of Cuba by mid-1956. Stanzas will be beamed to the island by microwave through transmitters being built in Matanzas, Santa Clara, Ciego De Avila, Camaguey, Holcuin and Santiago De Cuba.

Programming will come from the six-studio operation in Havana, where TN is bringing in a seventh new transmitter in December in a homebase power increase. The Camaguey stick takes the air in November, with the rest of the transmitters going into use from January through April.

U. S. Shows For Italy

Rome, Sept. 28.

Jean-Paul Blondeau of France is readying Italian versions of U. S. tv shows. These include "Juvenile Jury," "Two For The Money," "What's My Line" and "Name That Tune." Parisian,, who visited the U. S. last summer, has the European rights on these with exception of Great Britain.

Italo firm of Garenni & Giovanni will produce the stanzas for the Government controlled Italian tv. Same firm also producing local edition of "Dollar A Second."

Hartford

Continued from page 31

pointed George Morris of its sales staff as general sales manager. Jack Downey is in charge of programming. Alec Cambell Jr., who has been acting as General Telradio overseer, will remain in that capacity until CBS takes over the station.

Meanwhile, new policy and personnel changes are taking place at WGTH in anticipation of the day when the AM'r is divorced from its sister tv operation, WGTH-TV. Latter has been sold to CBS.

Alec Cambell Jr., General Telradio overseer for both operations, will stay at WGTH-AM in a similar capacity when the divorcement is finalized. John Deme has been named general sales manager for the AM'r. However, he has an application on file with the FCC for the vacated WTHT spot. Latter station merged with WGTH and gave up its name and operation. Deme would locate a station in Manchester.

Lou Brooks has been upped from the mike staff to head the program department. Replaces Jack Downey who moved over to the tv operation in a similar capacity. Norman Cloutier, well known in radio circles, has left his post at the station.

Revlon

Continued from page 27

Cooper show. Borden's wasn't going to step aside without a battle.

(4): If Thursday night 8:30 became too much of a problem, NBC was dickering the "Dragnet" Thursday at 9 slot for Revlon's second show, with Chesterfield getting the heave from the period. (Move reportedly stems from NBC's longtime peeve over Chesterfield's refusal to put coin into the Perry Como Saturday night show.) Thus Cunningham & Walsh, Chesterfield's agency, was brought into the picture.

(5): Compton agency, on behalf of Procter & Gamble, stepped in—reminded NBC of a promise made years back, when P & G bought Tuesday at 9 for "Fireside Theatre," that if and when the adjoining 9:30 period opened up it would belong to the soap company, thus allowing for a contiguous rate benefit. When Compton learned that Revlon might get Tuesday 9:30, it read the riot act to NBC, from all accounts.

(6): A T & T was also heard from; reminding NBC of a promise that when desirable time becomes available they would have first crack at it and gently hinting that you don't fool around with the boys who pull the communications strings.

Regarded as a major factor in Revlon's apparent decision to stay put is the fact that the company is readying to go on the open market with a major stock issue (banking house hasn't been chosen as yet) and it's figured why risk disturbing the status quo.

Religiosos

Continued from page 26

emphasis on broad religious truths.

2. Program should not treat controversial secular subjects, or attack or criticize other recognized religious groups.

3. If program sponsored by religious organization on network basis, organization must be a responsible national church body recognized as such and having national membership. If program is locally sponsored on an NBC station, organization must be a local affiliate of national church body, in the locality—and only in the locality—of station concerned.

4. Booklets or other material offered on program to listeners must be approved by NBC in advance. Such offers may be made not more than three times during any program.

5. There should be no direct solicitation of funds on program.

6. Program content must be acceptable to NBC and must meet NBC's standard for quality of music and production . . . with all union requirements met.

7. NBC announcer is limited to explanation and statement of fact, and in no way may participate in content of program.

8. FCC rules as to sponsor identification and transcription announcements must be observed.

Bannister, noting that accounts may be refused if study indicates their addition to schedule would "unbalance" web's "total religious programming," pointed out that NBC continues to offer time without charge for religious programming in co-op with recognized organizations within each of the three major faiths. "NBC also recognizes," he said, "that it has a responsibility to listeners to protect them from receiving an undue amount of pleas for contributions through the mail, and all religious programs whether sustaining or commercial are discouraged from sending an excessive number of such pleas to listeners."

Law School Dean

Continued from page 29

kin report had urged FCC to amend its chain rules to require division of tv affiliations among the networks.

The Commission said its study would include "consideration of the respective roles of the networks, advertisers, agencies, talent, independent film producers and distributors and other program sources as well as other means of distributing programs to the public."

Agency added that it has long felt that an overall study of the broadcasting industry, including a review of the network rules, is due. The last overall study was conducted in 1938-1941 and resulted in the Chain Broadcasting and Multiple Ownership Rules which were intended for radio.

Barrow, 42, is a native of North Carolina who spent 10 years in government service, including four years with the Dept. of Justice, before joining the U. of Cincinnati faculty in 1949.

San Antonio—Texas will have the most comprehensive radio and tv football coverage in history brought to them this season by Humble Oil & Refining Co., sponsors of Southwest Conference broadcasts for the past 12 years. Included in the coverage will be five live telecasts of Southwest Conference games, statewide broadcasts of 54 Southwest Conference games, and West Texas network broadcasts of complete Texas Tech and Texas Western schedules.

From The Production Centres

Continued from page 30

WCAE disk jockey, gets femme lead in "Remarkable Mr. Pennypacker" at the Playhouse . . . **Barbara Schmidt** goes to WWSW for spot in continuity department vacated by **Linda Campbell** . . . **Bob Holt** former tv director here, has resigned as program director of WSTV-TV in Steubenville, O., and left for the Coast . . . **Hank Stohl**, of KDKA-TV, broke his nose diving into a neighbor's swimming pool . . . Annual AFTRA picnic set for Daniel's Farm Oct. 9 . . . **Ernest Motyl**, who graduated from Carnegie Tech Drama School, a film production head now for Ruthrauff & Ryan in N. Y.

IN CLEVELAND . . .

WJW's **Pete Lee's** "Nanigans" back from a highly-successful swing of European Army bases have been invited to make a four-month tour his year to GI's . . . **Ken Coleman** named WHK sports director . . . WTAM contracts have been pacted by **Johnny Andrews** and **Bill Mayer** . . . **Ethel Boros** handling radio-tv chores at Cleveland News while **Maurice Van Metre** recovers from illness . . . **John F. White** exits as Western Reserve U. veep in charge of radio-tv to become WQED general manager . . . **Al Henderson**, ex-NBC flack, now public relations director at Lake Erie College . . . **Norman Wain** left WDOK for WJW disk spot and **Ken Bichl**, ex-WDOK, is newest NBC news writer . . . **Danny Landau** will do WERE commercials on Notre Dame gridcasts . . . **Bob Horan**, exiting NBC news, becomes Charlestown news bureau manager of WSAZ-TV . . . Assistant Director at Play House, **Kirk Willis**, starts moffet stanza Saturday morn on WXEL . . . WTAM sales manager **Hal Waddell** reports local biz up 40% over last year's take.

IN DETROIT . . .

Bud Davies, CKLW disk jockey, made his tv debut Monday (26) with a cross-the-board 5 p.m. "Dance Party" aimed at showing that all teenagers are not juvenile delinquents. Constructive doings of teens to be emphasized. First guests on this CKLW-TV show were **Johnny Desmond** and local chirper **Bunny Paul** . . . WTVS, Detroit's educational station, starts regular programming next Monday (Oct. 3) with local equipment dealers promoting UHF adapters . . . **Don Wattrick**, WXYZ sports director, handling play-by-play of "Detroit Sinclair (Gas) Dealers Football Game of Week" for fourth consecutive year . . . WWJ-TVs lineup of new shows includes, "The Big Game," with **Fritz Crisler**, U. of Michigan athletic director, and WWJ's **Bill Flemming** doing a preview football show on Thursdays; "Candid Camera" in the 6:15 p.m. slot sponsored by Square Deal Miller, Detroit jewelry store chain; "The Great Gildersleeve," at 10 p.m. for Hekman Biscuit Co.; "Confidential File" at 9:30 for Bardahl Oil Co. and Faygo Beverage Co., and "Dr. Hudson's Secret Journal" at 6 p.m. for Ironrite.

IN BOSTON . . .

WBZ-TV threw a press preview luncheon at the Hotel Statler for the new WBZ-NBC-TV series, "The People's Choice," starring **Jackie Cooper**, this noon (27). The new series has been skedded to preem Oct. 6 in the 8:30-9 p.m. slot. **Joe Cullinane**, WBZ-TV p. r. director, staged the preview fanfare . . . WGBH-FM has skedded "A Jazz Anthology," rhythm and blues in jazz, with **Rev. Thomas J. O'Connor**, C.S.P., Hub deejay priest, Catholic Chaplain of Boston U., at 4:30 p.m. Saturday (1) . . . Reps of the White Creamery Co., Inc. inked contracts this frame in the office of C. H. Masse, sales manager of WBZ-TV for "Fabian of Scotland Yard." . . . **Nelson Bragg** entertained the five Goldwyn Girls, on tour for "Guys & Dolls," on his WBZ-TV "Swan Boat" telecast.

Third annual "Ted Williams Trophy" presentation was made Sunday (25) at Fenway Park during ceremonies by WBZ sports director **Leo Egan**. Trophy is awarded annually to the outstanding Red Sox player.

IN MINNEAPOLIS . . .

County district court judges voted unanimously to reject requests of KEYD-TV and WCCO-TV, two of four local video stations, for permission to televise current murder trial in which there's great public interest. Case involves dentist who's accused of slaying a married woman patient with whom he's alleged to have been having an affair. In explaining their negative decision the judges said it's based on local district court rules forbidding cameras' use inside courtrooms and "the American Bar Association's ethic canons" . . . U. of Minnesota football coach **Murray Warmouth** again has four WCCO weekly airlane shows equally divided between tv and radio and all of them sponsored during current football season now under way . . . KEYD-TV is televising one night suburban high school football game a week and program boasts sponsors. It's first time high school football has been carried by video here. Same station also televises one state college night gridiron contest per week and this show has a bankroller, too. It sought unsuccessfully to make deal to televise Minneapolis high school Friday night "game of the week," athletic officials fearing video would hurt attendance too much . . . Owners of tv and radio sets in the area will be fed more football shows this fall than ever before

Ashley-Steiner

Continued from page 26

Hirschman, story supervisor; Sidney Lumet, one of the show's alternating directors. And to cap it off, the program's opening telecast under the Alcoa banner will be written by another A-S client, Reginald Rose. Title is "Expendable House" (Rose also scripted "Studio One's" production of "Three Empty Rooms" on Monday (26).

If the illusion's been created that Brodkin's only hiring A-S clients (actually, it just happened the guys he wanted were in their stable), the Lumet scorecard, for one, illustrates the "play the field" operational technique. Lumet in his freelance status has a U.S. Steel commitment Oct. 12 for "The Dress" presentation, plus a number of Friday night "Star Stage" productions on NBC-TV.

Joe Schrank, who adapted "Fourposter" for "Producers Showcase" with Hume Cronyn and Jessica Tandy (all A-S "properties") has also been signed to adapt "Cyrano de Bergerac" as the Oct. 17 entry on "Producers Showcase" starring Jose Ferrer.

Cash In On the Growing Appeal of COUNTRY WESTERNS FOLK MUSIC

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WHTN-TV BASIC ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

In Defense of Script Buying

Continued from page 30

an idea, get in to see Mr. Rubine? He certainly can not. Not until I get to know him or his work better. We don't purchase ideas to produce alone, no matter how exciting they sound. Let Mr. de Kay write me his idea, if he thinks it worth at least as much effort as it would take him to tell it and me to listen to it. Let me read carefully and with the respect all ideas deserve, at such time as I can do this. Then if I share his enthusiasm for his idea, I'll talk to him, in my office or in Macy's window.

'I'll Listen If It's Good'

But I don't want to sit and listen to him tell me his idea. In the first place, he's one of about 30 people every day who want to tell me their ideas. I like people and I'm a sucker for an attractive personality. Hence, I've listened to ideas delivered with the brilliance of a William Jennings Bryan and even acted out with the dramatic intensity of a Barrymore. And I've expressed my enthusiasm for these gems. But when it came to putting these down on paper and enveloping these with flesh and blood of the written word, something happened and the idea died.

This is no reflection on the writer necessarily. Some ideas just talk better than they write. Hollywood treasures the story of a very well-known writer who sold a story, an original, to a major producer by telling it over the luncheon table. The studio assigned two of its top scribes to translate it into a screenplay. Several weeks passed and the writers had to admit defeat. It was a wonderful story, they agreed, but they couldn't make it jell.

So the producer brought his problem to the production head. The latter listened to his tale of woe. Who sold you the original story, he inquired. The producer mentioned the w.k. writer. Witheringly, the production head suggested that it might have been more sensible to assign the original writer to develop his own story. The w.k. writer had an excellent list of screenplay credits.

Berating himself for his stupidity, the producer contacted the w.k. writer and engaged him to screenplay his own story. The w.k. writer worked furiously and expensively for six weeks at the end of which time he entered the producer's office, threw his story on the desk and said, "I can't lick it."

Tell Mr. de Kay and Miss Stanley I'll be glad to read anything they submit to this office. And tell them that television is still a new art form and there's a lot of fumbling and experimentation that still has to be endured. I'll put up with theirs if they'll put up with mine.

But I don't want to pass the time of day with Mr. de Kay until he and I have something to say to each other. I've got too damn many scripts to read.

Irving Rubine.
(Dougfair Productions)

Chi

Continued from page 28

especially so in a city that is the homebase of Zenith Radio's Comdr. Eugene F. McDonald, probably the country's most potent anti-network propagandist and strategist with his subscription tv campaign and his radio-tv patent litigation.

Just last week Thomas H. Coulter, chief exec officer of the influential Chicago Assn. of Commerce & Industry, referred to the lowly status of the town's network-tv activity in a speech before the Chicago Federated Advertising Clubs, entitled "Chicago—Advertising's Boom Town."

Coulter pointed out that while Chi's 644 ad agencies are currently billing over $650,000,000 annually the city still ranks considerably behind New York as an advertising centre. He listed as one of Chi's "weaknesses" the fact that the city appears to be in the exporting business as far as talent and network shows are concerned.

"We develop talent here but don't keep it. We export it to New York or Hollywood. The same is true of network shows . . . we create them and ship them. The last one originating from Chicago is just about to go," association topper said.

Although Coulter's remarks were in the form of an appeal to midwest advertisers to earmark some of their radio-tv properties for Chicago and he did no direct finger-pointing at the networks, they served as another warning that the Windy City bypass has caught the attention of the boys with the "hometown" jingo.

'Zoo Parade'

Continued from page 29

civic board would have netted $40,000. The old contract also stipulated a $2,000 weekly fee but it contained a proviso that the network would pay an additional $75 for each outlet carrying the show over a minimum of 40. This meant that last year NBC shelled out over $140,000 to the city-owned zoo, and the network had no desire to go for that bundle again this year.

From a programming standpoint it previously had been decided to provide the show with a change of scenery. The current African junket has produced enough wildlife footage for nine shows and it was planned last spring to visit several other zoos around the country, using the Lincoln Park site only periodically.

But with the breakdown of negotiations, a new "Parade" schedule is being worked out excluding the Windy City furred and feathered cast. Network has already received invites from a dozen zoos in other cities anxious to be showcased for free on the nationally televised program.

Prior to Perkins' letter of resignation, there had been hopes the park officials would reconsider and accept NBC's offer. But if they let the director go, as expected, it's curtains at Lincoln Park as far as NBC is concerned.

Van Heusen-Cahn 'Our Town' Clicks Tuning Up 'Year of the TV Scores'

TV's Tuesday Nite

Continued from page 31

going to see the end of the play because of the switchover to "Question,"

ABC, too, can no longer be ignored as a potent factor in the Tuesday power play. With "Warner Bros. Presents" as a 7:30 starter, those "King's Row"-"Cheyenne"-"Casablanca" pix will have to be awfully bad if the audience is going to switch to NBC midway. And for those who stay with the Warner presentations till 8:30, "Wyatt Earp" looks promising enough to hold them, while Silvers on CBS is an attractive alternate. (Power of a 7:30 leadin to a one-hour show is amply illustrated by "Disneyland" on Wednesday, where the "Godfrey & Friends" 8-8:30 ratings are knee-high-to-a-grasshopper, but post-"Disneyland" 8:30-9 dominate the field.)

The same web's "Make Room for Daddy," the Danny Thomas stanza, poses a midway threat too. For the past two years programmed virtually in an "island," with no leadin, "Daddy" hasn't made much of a rating mark, though critical acclaim has been great. But with the "WB"-"Earp" lineup as leadins, "Daddy" may yet take off, further denting the NBC mid-evening picture in the form of the Jane Wyman "Fireside Theatre." Under any circumstances, ABC will pile up ratings where none existed before, and since those Nielsen points have to come from somewhere, it's a pretty good bet they'll come off the NBC lineup. Even if ABC gets a 10 on the Nielsen's, it's a sure bet that the opposing NBC entry will love five of those valuable Nielsen points.

Gonna' be quite a season.

Greensboro, N.C.—General Manager G. Richard Shafto of WIS, Columbia, has announced promotion of Ray M. Stanfield to the position of program director.

This looms as the season when tv will take its place side by side with Broadway film musicals in turning out click scores. Last week's "Producers Showcase" presentation of "Our Town" with Frank Sinatra and Eva Marie Saint has already racked up the distinction of becoming the first tv production to incept perhaps three tunes in the potential hit class, with one, "Love and Marriage," already on the way.

Sammy Cahn, who with Jimmy Van Heusen did the "Our Town" score, has already been notified "Marriage" is due for "Hit Parade" showcasing in the next three weeks. Tune has already been recorded by all major labels except Columbia, including Capitol's Sinatra wrapup of "Marriage." "Look to Your Heart," "The Impatient Years" and the title "Our Town" song, "Heart" and "Years" along with "Marriage" are the others getting an increasingly wide play.

Next tv score that shapes as a potential winner is the Arthur Schwartz musicalization of "High Tor," the Maxwell Anderson drama, which will star Bing Crosby as a CBS-TV "Ford Star Jubilee" Saturday night entry.

Plans have already been incepted for a Broadway version of the musical "Our Town."

All-Femme Station

Greensboro, N. C., Sept. 27.

Tryon, N. C., has a station solely-owned-and-managed by women. It is WTYN. The partners are Mildred Allen, a Mississippi girl who obtained a master's degree in radio at L. S. U. and worked for WNOE and WSNB in New Orleans and for NBC in New York; and Edith Mooneyham of Spartanburg, who obtained her bachelor's degree in music from Coker College.

Station is purely local and specializes in records and news, every hour.

ALL SET FOR THE SHOW

October 1st

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Hartford

Owned and Operated by the General-Times Television Corp.

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Jocks, Jukes and Disks

By MIKE GROSS

Frank Sinatra: "Love and Marriage - "The Impatient Years" (Capitol). Stir created by the score for the television of "Our Town" on NBC-TV last week forced Capitol to pull out two sides for a single push from the original EP album release. Move gives "Love and Marriage" a step-out chance, for it's a lilting piece which Sinatra belts with plenty of charm. The **Laurie Sisters** give the tune a fair workover on Mercury as does **Helen Grayco** on Label X. The Sinatra flip is another tune from "Our Town." "The Impatient Years." It's a topgrade ballad, good for solid spins.

Nick Noble: "The Best Is Yet To Come"-"If It Happened To You" (Wing). Just off the high-riding "The Bible Tells Me So," Nick Noble has another payoff slice in "The Best Is Yet To Come." Side gives him a chance to sing up a storm and the jocks and juke trade should go for it in a big way. Rhythmic ballad on the bottom deck could also take off.

The Gaylords: "No Arms Can Ever Hold You" - "Bring Me A Bluebird" (Mercury). There's plenty of disk competition on "No Arms Can Ever Hold You," but it looks like The Gaylords have the stickout side. Their harmony technique here is topgrade and they give the strong ballad entry added punch. **Jimmy Young's** interpretation for London is in a more romantic vein and it has a chance to pick up some of the marbles. "Bring Me A Bluebird," The Gaylords' bottom side, is a lighthearted rhythmic item along "Mr. Sandman" lines. It'll get top turntable time.

Jill Corey: "Look! Look!" - "Ching Ching-A-Ling" (Columbia). Jill Corey knows how to give a brisk item an extra lift via her exuberant piping. Thrush applies her stuff to "Look! Look!" giving it an outside chance to make a dent in the market. It's cute and bright enough to grab hold of the juve trade. "Ching Ching-A-Ling" will attract some attention."

Dorothy Collins: "My Boy Flat Top" - "In Love" (Coral). After more than a year waxing for her own label. Audivacs, Dorothy Collins gets back into major league competition with a pairing of rhythm & blues items. She takes the r&b beat in her stride, singing 'em hard and loud. The coke set should take to these sides, especially "My Boy Flat Top," highly reminiscent of a previous r&b click, "Seventeen." "In Love," is a rock 'n' roller with no shadings.

Xavier Cugat Orch: At Last We're Alone" - "Who Me?" (Epic). On his first time out for Epic, Xavier Cugat comes through with a pairing that'll get him plenty of pop attention. "At Last We're Alone," from the Par pic, "The Girl Rush," is given a colorful orch and chorus treatment that makes a good commercial bet. The cha-cha beat is predominant on the flip, "Who Me?," as is **Abbe Lane's** rhythm vocalistics.

Russ Morgan Orch: "Dog Face Soldier" - "Don't Cry Sweetheart" (Decca). "Dog Face Soldier" is a march out of World War II currently showcased in the UI film, "To Hell and Back." Russ Morgan's orch and chorus give it a stirring ride and it could keep the marching beat vogue stepping for a while longer. "Don't Cry Sweetheart" is just another schmaltzy offering.

Debbie Reynolds: "The Tender Trap" - "Canoodlin' Rag" (MGM). Debbie Reynolds has yet to score as a wax thrush but she's got one of her best chances with "Tender Trap," title song of upcoming Metro release. It's a cute item and Miss Reynolds gives it the right touch. She really goes to town on "Canoodlin' Rag," developing it into a swinging side with an okay potential.

Tony Travis: "Our Town" - "Marilyn" (RCA Victor). Tony Travis shows up as a potent crooner with "Our Town," title song of "The Producer's Showcase" airer on NBC-TV. It's an unpretentious song with a simple melodic line and lyric to match, but it does have a hunting effect. It'll need lots of exposure, however, to get it across. He tries hard with "Marilyn" but it's just a so-so song with slim chances.

Mindy Carson: "Memories Are Made"-"Crying' " (Columbia). Mindy Carson could go places with "Memories Are Made." Ballad is tailor-made for her piping attack. With a proper push this side could move out for a big sales rackup. "Cryin' " is another good showcase for her warbling style and will attract someplay.

Ralph Young: "Bring Me A Bluebird"-"The Legend of Wyatt Earp" (Decca). Ralph Young, a comparative wax newcomer, gives vet tunesmith **Pat Ballard's** "Bring Me A Bluebird" a bright and vibrant treatment. It's a breezy entry with an ingratiating beat and Young bounces it home in an attractive manner. "The Legend of Wyatt Earp," from the tv-er of the same name, is a synthetic western-flavored piece that'll have to rely on its tv showcasing for any take-off possibilities.

Stan Freberg: "The Yellow Rose of Texas"-"Rock Around Stephen Foster" (Capitol). "Yellow Rose of Texas" seems to have stymied the wax parodyists. **Homer & Jethro** missed the boat in their attempt on RCA Victor and Stan Freberg doesn't fare any better with his treatment. Freberg's effort to take the marching beat over the coals comes across only as a noisy satire lacking punch. On the same label, **Mickey Katz** calls it "Roiselle From Texas" and loads it with so many Yiddishisms that it's appeal will be limited. Freberg's rock 'n' roll style takeoff on Stephen Foster is an imaginative and funny piece.

Best Bets

FRANK SINATRA ..... **LOVE AND MARRIAGE**
(Capitol) ..... *The Impatient Years*
NICK NOBLE ..... **THE BEST IS YET TO COME**
(Wing) ..... *If It Happened To You*
THE GAYLORDS ..... **NO ARMS CAN EVER HOLD YOU**
(Mercury) ..... *Bring Me a Bluebird*

LAWRENCE WELK

and his
CHAMPAGNE MUSIC
214th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Betty Comden-Adolph Green: "It's Always Fair Weather" (Heritage). This is the second wax outing for lyricists Betty Comden and Adolph Green for Heritage. A few months ago the duo put into the groove a flock of tunes they penned for legit and pix. This trip, however, is confined to their work (**Andre Previn** did the music) for the Metro filmusical, "It's Always Fair Weather." They're better writers than warblers, but they project enough spirit and enthusiasm into their wax offerings to make it an entertaining 10-inch wax package. The lyrics overshadow the Previn melodies and the duo sings 'em sharp enough to give every line a proper showcasing. Best of the bunch are "I Said Good Mornin' " and "Love Is Nothing But A Racket." They're backed by **Bernie Leighton,** piano; **Al Caiola,** guitar; **Milt Hinton,** bass; and **Herb Harris,** drums.

Stan Wilson: "Wanderin' " (Cavalier). For those who like their folk melodies straight off the shoulder with no pretentious embellishments, Stan Wilson's new 10-inch wax entry is a good bet. Wilson has an easygoing, comfortable folk style and delivers each item with taste and care.

Ralph Marterie Orch: "Dance Band In Town" (Mercury). The diskeries, this season, are trying to revitalize interest in terping with a barrage of dance bands on wax. This 12-inch Marterie set should help them along the way. Marterie has clicked several times on wax via single platters so he's got a readymade audience for this big one. Orch lays down a solid danceable beat and the repertoire is varied and exciting. Including in the package are such nifties as "Stompin' At The Savoy," "September Song," "Castle Rock" and "Diane."

Fred Waring Orch: "Hear! Hear!" (Decca). Fred Waring's "Hear! Hear!" musical production opened on Broadway last night (Tues.) and this is a natural tiein. Numbers put in the groove are all done in the show, which should help push it on the commercial level. Waring takes painstaking care with his orch and choral arrangements and it's all evident in this 12-inch LP package. The song moods vary from a breezy "Barefoot" to an inspiring "God Of Our Fathers." In between are marching songs, college drinking songs and pop-religioso "I Believe." Standout among the vocalists are **Norma Douglas, Leonard Kranedonk** and **Bob Sands.**

Special Merc Sampler Of Four Pop Releases

In a move to spark sales of its pop EP line, Mercury Records is issuing a special EP sampler of four current single pop releases to be peddled at 98c. Included in the EP sampler will be Georgia Gibbs' "I Want You To Be My Baby," Rusty Draper's "The Shifting, Whispering Sands," Sarah Vaughan's "Johnny Be Smart" and Chuck Miller's "Hawk Eye."

According to Merc's sales manager Morris S. Price, the sampler has topped orders of any previous Merc release by 37%. The disk was designed as a leader for Merc's EP line, which will continue to be priced at $1.49. Dealer cost on the special platter is 60c.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Sept. 16-23, 1955

A Satisfied Mind	Starrite
Ain't That a Shame	Commodore
Amukiriki	Famous
Angel Bells	Mills
Autumn Leaves	Ardmore
Bible Tells Me So	Paramount
Fooled	Harms
Forgive My Heart	BVC
Hard to Get	Witmark
Hummingbird	Jungnickel
I Like Them All	Broadcast
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's All Right with Me—*"Can-Can"	Chappell
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
People Will Say We're in Love—†"Oklahoma"	Williamson
Rock Around the Clock—†"Blackboard Jungle"	Myers
Same Old Saturday Night	Barton
Seventeen	Lois
Soldier Boy	Marks
Song of the Dreamer	Ludlow
Suddenly There's a Valley	H&R
Sweet Song of India	Tee-Kaye
Then I'll Be Happy	Bourne
Tina Marie	Roncom
Toy Tiger—†"Private War of Major Benson"	Northern
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary

Top 30 Songs on TV

(More In Case of Ties)

A Perfect Married Life	Barton
Ain't That a Shame	Commodore
An Occasional Man—*"Girl Rush"	Saunders
Autumn Leaves	Ardmore
Cattle Call	Forster
Dance With Me, Henry	Modern
Give Me Love	H&R
Grover's Corners	Barton
Hard to Get	Witmark
Hawk-Eye	Showcase
I Like Them All	Broadcast
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Impatient Years	Barton
It's a Sin to Tell a Lie	BVC
Learnin' the Blues	Barton
Longest Walk	Advanced
Look to Your Heart	Barton
Love and Marriage	Barton
Love is Many-Splendored—†"Love Is Splendored"	Miller
Maybellene	Arc
My Bonnie Lassie	Leeds
Our Town	Barton
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Suddenly There's a Valley	H&R
Tina Marie	Roncom
Unchained Melody—†"Unchained"	Frank
Wasn't It a Wonderful Wedding	Barton
Yellow Rose of Texas	Planetary

VARIETY 10 Best Sellers on Coin-Machines

1. YELLOW ROSE OF TEXAS (8)	*Mitch Miller*	*Columbia*
	Johnny Desmond	*Coral*
2. LOVE IS A MANY-SPLENDORED THING (3)	*Four Aces*	*Decca*
	Don Cornell	*Coral*
3. WAKE THE TOWN AND TELL THE PEOPLE (5)	*Les Baxter*	*Capitol*
	Mindy Carson	*Columbia*
4. AIN'T THAT A SHAME (9)	*Pat Boone*	*Dot*
	Fats Domino	*Imperial*
	Ronnie Gaylord	*Wing*
5. SEVENTEEN (7)	*Fontane Sisters*	*Dot*
	Boyd Bennett	*King*
	Rusty Draper	*Mercury*
6. LONGEST WALK (4)	*Jaye P. Morgan*	*Victor*
7. BIBLE TELLS ME SO (2)	*Nick Noble*	*Wing*
	Dick Cornell	*Coral*
8. MAYBELLENE (4)	*Chuck Berry*	*Chess*
	Jim Lowe	*Dot*
9. HARD TO GET (14)	*Gisele MacKenzie*	*Label X*
10. MOMENTS TO REMEMBER (2)	*Four Lads*	*Columbia*

Second Group

TINA MARIE	*Perry Como*	*Victor*
AUTUMN LEAVES	*Roger Williams*	*Kapp*
LEARNIN' THE BLUES	*Frank Sinatra*	*Capitol*
SUDDENLY THERE'S A VALLEY	*Gogi Grant*	*Era*
	Julius LaRosa	*Cadence*
SONG OF THE DREAMER	*Eddie Fisher*	*Victor*
	Johnnie Ray	*Columbia*
HOUSE OF BLUE LIGHTS	*Chuck Miller*	*Mercury*
ONLY YOU	*Platters*	*Mercury*
	Billy Eckstine	*MGM*
SHIFTING, WHISPERING SANDS	*Billy Vaughn*	*Dot*
UNCHAINED MELODY	*Roy Hamilton*	*Epic*
	Al Hibbler	*Decca*
	Les Baxter	*Capitol*
I'LL NEVER STOP LOVING YOU	*Doris Day*	*Columbia*
	Les Baxter	*Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

WILL IT SOON BE TV PAN ALLEY?

Ballroom Ops Banking on Video To Bring Back Dance Band Biz

Chicago, Sept. 27.

How to cash in on television is giving the dance industry its big topic of conversation at the two-day national Ballroom Operators Assn. conclave which opened here yesterday (Mon.). General feeling among the 20-odd delegates on hand is that terp palace biz is improving but time is now ripe for major promotion push to bring grosses back again to prewar heydays.

Citing success of Lawrence Welk's current tour which ties in with his ABC-TV show, major discussion is centering on ways and means to bring off more video remotes, especially on the local level.

Thanks largely to the tele shot in arm as several summer network programs showcased dance bands, ops are unusually bullish and talking in terms of a major industry drive to regenerate dancing fandom. Employment of a high-powered public relations counselor is being kicked around to mastermind the campaign.

Same theme has been sounded at the fledgling Dance Orchestra Leaders of America session headed by prexy Les Brown. Group also discussed hiring an overall exec who would rep the entire industry and play a top level public relations role. Batoners also are laying the groundwork for their own record label which would stress instrumentals in move to counteract heavy recording emphasis on vocals.

Still to be licked, if several ambitious projects are ever to get out of "committee," are such basic matters as money-raising and effective organization.

Letting Out a Peep

Now that Columbia Records is producing platters for the 1956 Chryslers, Marvin Holtzman, pop a&r chief at Epic, Col's subsid label, figures that the offspring company ought to get in on the auto act, too, but on a smaller scale.

So he's currently working on a plan to produce disks for Jaguars.

Col's Aug.-Sept. Sales Hit Peak; Club Biz Extra

Columbia Records got off to a bangup start on its fall sale program shipping close to 1,000,000 LP sets during the month of August. It was the hottest sales month in diskery's history and early reports indicate that September sales will also be another record breaker for the company. Disk sales racked up by Col's record club are not included in the reports.

Bulk of the sales are being racked up by Col's pop album catalog. Breakdown shows 70% of the sales credited to the pop album line with the remainder going to the Masterworks series. Leaders in the pop field are "Great Moments In Sports" and Norman Luboff's "Songs of the West." The fall line was introduced to the dealers late in July. Moving big in the classical field were 20 standard items that were sliced in price down to $3.95.

Label dropped its Andre Kostelanetz sampler promotion last week after only a month's run. It originally had been scheduled to go two months. In the four-week period, the LP sampler of Kostelantez album excerpts priced at 98c racked up 400,000 sales. Label dropped the promotion because it was tying up the presses. Previous sampler promotion on jazz passed the 260,000 sales mark in six weeks before it was discontinued.

Joe Davis Returns To Illustrated Songs For Latest Word in Plugs

Joe Davis, song publisher and indie label owner, is applying an old-fashioned songplugging technique to a new medium to give his current release an extra-added promotional push. Taking a leaf from the illustrated-song idea once used in film theatres, Davis has commissioned 20th Century-De Luxe to whip up a pic illustrating each line of his new tune, "Mommy's Little Angel."

Davis will ship the film cuffo to the tv stations around the country along with the disk of the tune by Ginny Gibson and expects that enough stations will give it an airing to make the experiment pay off. He figures that this tv plugging stunt will set him back several thousand dollars but it will pay off in the long run with performance coin and in building the tune into a potent sheet seller.

He's not brushing off the radio plug in this tv stress, either. More than 5,000 cuffo platters are being shipped to stations around the country this week. The tv film and disk package will go out within the next couple of weeks.

Cap Signs Sextet With Comets' Ankling Trio

Trio of tootlers who ankled Bill Haley's Comets, rock 'n' roll outfit, have formed the nucleus of a new sextet to know as The Jodimars. New group has been pacted by Capitol Records and will work under the aegis of Andy Wiswell, Cap's new a&r chief in the east.

The ex-Comets are Marshall Lytell, bass; Dick Richards, drums, and Joe Ambrose, sax. Additional members of the new group are Charlie Hess, guitar. Jim Buffington, drums, and Bob Simpson, piano. Initial Cap disks are expected to hit the market within the next two weeks. Matty Rosen, who is managing the combo, is currently lining up location dates.

WARING OKAY $21,300 FOR PITTSBURGH WEEK

Pittsburgh, Sept. 27.

Fred Warings "Hear! Hear!" did an okay $21,300 last week at the 1,700-seat Nixon, playing at $4.20 top. Show was both hurt and helped by insertion of Marciano-Moore fight telecast on a mobile unit during the engagement. Combo tickets for this one went at $7.20, with Waring and fight splitting the take.

That performance, of course, was a sellout but postponement of the fight a night hurt Waring on the evening it was originally scheduled, because a last-minute audience had to be recruited and take on Tuesday (20) as a result was under a grand. Management, however, was amazed that even this many turned up. Of course, postponement pushed back tix purchased for Wednesday and confusion didn't dissolve until weekend. Two Saturday (24) performances drew nearly $6,500.

Nixon currently has another concert-type musical in James Melton's "Words and Music," goes dark next week and reopens Oct. 10 with "Kismet" for a fortnight.

MULL OHIO JUKE TAX

Salem, O., Sept. 27.

City Council is considering an ordinance to license and regulate pinball, jukebox and similar machines.

Distributors would pay an annual fee of $5,000, and exhibitors a fee of $50 for each machine.

PACKAGERS MOVE INTO PUB BIZ

Television's impact on the music biz, already evident in the medium's ability to make hits with the speed of light, is now extending directly into the economic phase. Foreshadowing of possible things to come is the new publishing firm set up by Official Films, tv film packagers, in association with Weiss & Barry Music.

New outfit, Official Music, will publish the theme music to the Official Films show, "Robin Hood," which bowed on the CBS-TV network Monday (26). The tune will get consistent exposure on the series, both as a background theme and with lyrics, and Official Films wants to cash in on the potential of a song hit.

Walt Disney, through his publishing firms, Disney (ASCAP) and Wonderland (BMI), has pioneered in cashing in on the video song plugs and hit the jackpot with the "Ballad of Davy Crockett" this year. Disney's music operation, however, originated in his motion picture output and he extended the idea of controlling and owning the tunes showcased on video. Official Films is the first straight video packager to move in to the music biz.

The parallel to the motion picture industry entry into the music biz is striking. The top film companies, such as Warner Bros., Metro, 20th-Fox and Paramount, discovered the economic potential of their filmusical songplugging and these companies built a music biz empire with such firms as Music Publishers Holding Corp.

(Continued on page 62)

Decca Inks Video Names for Kidisks

Decca Records is now putting heavy accent on video performers for its kiddie disk output. The label is now projecting three albums apiece waxed by Pinky Lee and Robert Q. Lewis. Decca has also lined kidisk sets by ventriloquist Paul Winchell, Fran Allison & Burr Tillstrom of the "Kukla, Fran & Ollie" show and Charity Bailey.

Decca has already marketed on wax such tv properties as "Winky Dink" and "Seargent Preston," and has discovered that the consistent video showcasing of these characters have had disk sales impact.

WHAT JUVE OUTFITS WILL THIS LEAD TO?

Bill Hayes, who clicked big with "The Ballad of Davy Crockett" on the Cadence label recently, is coming up with a couple more tunes stemming from video shows. "Davy Crockett" was originally showcased on the Walt Disney ABC-TV show.

Latest Hayes coupling will parlay the tune, "White Buffalo," from the Rin Tin Tin video series on CBS-TV, and "The Legend of Wyatt Earp," from the ABC-TV show. This coupling is being slanted for the juve market where "Crockett" became a phenom. Simultaneously, Cadence is issuing a straight pop platter with Hayes in "That Do Make It Now" and "Kwela Kwela."

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Columbia Moves to Spark 10-Inch LPs With New, Low-Priced Packaged Line

A new wrinkle in the packaged goods sweepstakes will be thrown into the market next week when Cclumbia and its subsid, Epic Records, launch their own 10-inch LP lines to be peddled at $1.98 an album. The albums will be confined to the pop field and will be six-track sets, that is three tunes to a side.

Reasoning behind the move, according to Hal B. Cook, Col's national sales director, is that an an LP package to bridge the price gap between the EP at $1.49 and the 12-inch LP at $3.98 was needed by the retailers. A few months ago some of the labels discontinued their 10-inch LP lines because the dealers found its $2.98 tab difficult to promote against the 12-inch LP's price of only $1 more.

Marvin Holtzman, Epic's pop a&r chief, claims that the new 10-inch LP series will expedite the showcasing of pop vocal artists in packages. Heretofore, he adds, pop albums have been confined to jazz, mood music and few top singing names. The six-track LP, he says, will now allow pop names who've never been albumized before to get an LP slotting. Holtzman also stresses the importance of the $1.98 price in bringing in the teen-

(Continued on page 60)

An Incidental KO

When Rocky Marciano kayoed Archie Moore last week, he also killed a projected recording session by bandleader Lucky Thompson on his song, "The Rock Started to Roll." It was all set to be disked at the Cafe Bohemia, Greenwich Village, N. Y., jazz spot (where Thompson is playing), if Moore was the victor.

This, however, was one tune that never got off its back.

Richmond Nabs 'Carolina Moon' Renewal Term

Howie Richmond, who has recently become active in the copyright renewal market, has picked up another important standard in "Carolina Moon," which enters Richmond's Cromwell Music catalog as of Oct. 19. Richmond acquired full title to the tune from songwriter Benny Davis and the estate of the late Joe Burke. Tune was originally published some 28 years ago by Joe Morris Music, then later was part of the Mercer-Morris catalog and is now with E. H. Morris Music until the transfer to Richmond takes place.

A few months ago, Richmond acquired numerous copyright renewals from the estate of the late Roy Turk. In the latter instance, the renewal assignments to Richmond were on a split copyright basis since Turk, a lyricist, worked with several collaborators who have not gone along with the Turk estate assignments to Richmond. Although split copyrights do have hazards attached to them insofar as the publisher only collects half of the performance money and mechanical royalties, the younger publishers have been pursuing them anyway on the theory that half of a solid slice is better than 100% of a dog tune.

The price of a copyright renewal in the current market is now

(Continued on page 60)

CBS WILL TOAST COL ON ED SULLIVAN TV'ER

Columbia Records will be toasted by its CBS parent company on the Ed Sullivan tv'er Oct. 16. Stanza will feature a flock of Col diskers, from New York and the Coast, along with a narrative of the company's history.

Robert Paul Smith is penning the continuity for the airer.

the continuity for the airer. As a switch, NBC-TV, which is the parent of RCA-Victor, will salute Capitol Records on its "Colgate" show early next year.

Decca Inks Vocal Crews That Don't Rock 'n' Roll

Decca Records is getting a corner on the barbership - and beauty salon - harmony groups. For the third straight year, Decca has pacted for the top male contestants in a national contest to be held by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, more conveniently known as the SPEBSQSA.

As a switch this year, Decca's artists & repertoire staffer Leonard Joy has also signed the winners of the Sweet Adelines—the femme entries in the contest. Competition will be held this year in Grand Rapids, Mich., in October. Decca has also augmented this sector of its artists roster by signing the past barbershop champions, the Schmitt Bros.

Marks, Xavier Cugat In Publishing Tie Vie New Alameda Music Co.

E. B. Marks has made a deal with Xavier Cugat to act as sole selling agent for the Latino orch leader's new publishing firm, Alameda Music. Fernando Castro has been appointed general professional manager of the Cugat pubbery, headquartering at Marks' office in New York's Rockefeller Center.

In addition to acting as selling agent, Marks, in conjunction with Castro, will license mechanicals, foreign rights and synchronization. Marks also will have an option to publish a certain number of tunes accepted by Alameda. Pact, which was inked last week, goes into effect Jan. 1, but Castro, in the meantime, will start setting up the operation at the Marks h.q. Alameda will be affiliated with BMI.

In the past, Marks had been associated with Cugat as the publisher of his theme song, "My Shawl," and many others of the orch leader's compositions. Castro had been manager of the Peer International's Latin-American division for 21 years. Before that he was with RCA Victor for eight years.

U. S. Publishers O.O. Brit. Comm'l TV Bow

London, Sept. 27.

Launching of British commercial tv last week has sparked an influx of U. S. publishers to o.o. the new medium's effect on synchronization rights. Among the pub execs here are Ralph Peer, Jack Mills and Saul Bourne. Harry Fox, publishers' representative, also is in on the N. Y. to London beat.

Up to now, tv packagers have been securing rights to songs only for the U. S. and Canada. With the advent of commercial tv here, the publishers' income on tunes from the video packages has been broadened to a world scale, which is the primary reason for Fox's visit.

It's estimated that it will cost the U. S. tv packagers an additional $50 over their present payments to get the British synchronization rights in addition to the U. S. and Canadian rights. Usual publisher's fee for a tune used in U. S. video is now $250 flat fee for a three-year blanket license or a $75 fee for a song each time it's used in the same market. Liberace shorts, for instance, operate on the per-shot license and some of these films have played the same market two or three times under different sponsorships.

New Minimums Set by Chi AFM Local Irks Agents; See Less Work for Acts

Chicago, Sept. 27.

Chicago Local 10 of the American Federation of Musicians has issued a directive setting new minimums for the number of musicians to be employed at various special events here. The new minimums quietly put into effect are still subject to change, according to union secretary Eddie Benkert. A final decision will be reached at the union's weekly executive board meeting here Thursday (29).

The ukase sets the minimum number of tooters to be employed in the main ballrooms of class "A" hotels for trade events and dinners at 15, 20 for political and union affairs, 50 for national political conventions, and 25 for all bashes held in Chicago's arenas, the Amphitheatre, the Coliseum and the Stadium.

The move has club date bookers and variety acts protesting loudly. They claim it will result in less work or lower pay for variety acts. The musicians union is taking this into consideration and will decide whether to stick by the new ruling or modify it at its Thursday executive board meeting.

A report current here, though vehemently denied at AFM headquarters, is that the new minimums were set after AFM prexy James C. Petrillo noted, at a Democratic shindig here attended by former President Harry Truman, that an extremely small band was playing the affair. The step was also taken, it is said, with a view to the upcoming Democratic national convention to be held in Chicago's International Amphitheatre in 1956. The move was also said to be an attempt to stop the practice current with some booking agents here of employing as few musicians as possible while at the same time billing larger sums as music costs and pocketing the difference between the small actual cost and the amount billed.

Burrows' New Songbook Proves to Be Fun-Type Tome for All of the Way

Abe Burrows is a professional songsmith, librettist and performer, and a member of ASCAP, so his intention with the new "Abe Burrows Songbook" (Doubleday; $4.50) is not intended to make his fellow-Brill Bldg. colleagues any more self-conscious than necessary. But that's just what his new book must do.

The "typical-type songs" he has fashioned, and which have long been standard on the show biz-literati Beverly Hills and New York house-party circuits, are one thing, done in fragmentary style. But put together, between hard covers, and just as devastatingly illustrated by Roberta Macdonald, they may well prove unnerving to whomever next tackles a chore of writing a "typical-type" song of the order of the memory lane, open-road, Frenchy chanson, gypsy violin, sea chanty, operetta, sentimental memories, nostalgic and kindred patterns.

Burrows' buffoons are murderous in the reading as well as in the recital, whether as done by himself (and it is a privilege to "catch" him in person or by some other parlor entertainer.

The instructions by Burrows to his songs are very amusing reading. For example, "The Girl With the Three Blue Eyes" depicts the my-girl - is - better - than-your-girl-type song. "Brooklyn, U. S. A." is the home-type song. There are baritone-type songs, memory-type, laundry-list - type, hospital - type, western-type, torch-type, anatomical-type ("My Heart"), he-man-type ("The Open Road"), topical-type ("Tokyo Rose"), college-type ("Upper Peabody"), love-is-a-game-type ("Ping Pong"), southern-type ("That Train Going South"), botanical-type ("The Rock and the Rose"), nature-type songs, and many others.

It's a fun-type book all the way.

Abel.

Wing Records Bows In Juve Field With 78s

Wing Records, Mercury's subsid label, is bowing into the packaged goods field for juves with a line of 10-inch 78 rpm kiddie disks. There will be 24 titles in the line and all disks will be packaged in deluxe, four-color jackets and marketed under the "Blue Ribbon" banner.

Label doesn't expect to issue any 45 rpm kidisks for the time being. The kidisks will be priced at 49c at the retail level. The price to dealers is 32c per disk. The line was produced for Wing by Hugo Peretti and Luigi Creatore, the team which built Merc's line of Childcraft and Playcraft disks. Peretti and Creatore are now heading up Merc's artists & repertoire department in the east.

The "Blue Ribbon" line will be 100% exchangeable and will be handled by Wing's regular distributor lineup.

COL VIPS HEAD OUT ON 4TH DEALER TREK

The fourth trek in Columbia Records' "meet the dealer" program starts rolling this week when prexy James B. Conkling, exec veepee Goddard Lieberson and sales chief Hal B. Cook take off for the midwest. Trio's itinerary takes in Chicago today (Wed.), Detroit tomorrow and Toronto Friday.

Confabs usually run between three and six hours and cover all phases of record company's activities. The meets are setup by local distribs. In previous outings, the Col execs covered key areas on the east coast.

Welk 12G, Denver

Denver, Sept. 27.

More than 5,000 paid $2.25 each to listen and dance to the music of Lawrence Welk, his 17-piece band, and four vocalists at the after-season one-night stand at the Trocadero ballroom at Elitch Park, Hundreds more left when they found out the tab was $2.25—many of these just wanted to listen and look.

The near $12,000 gross set a record, formerly held by Sammy Kaye and his orchestra.

Byliner Sideline

Current record company stress on packaged goods is giving the scribes on the New York dailies a chance to move in on the disk biz as liner-notes pundits.

Byliners who have been given album showcasing in recent weeks are Gilbert Millstein, of the N. Y. Times, who penned the notes for Bing Crosby's "Old Masters" set for Decca, and Meyer Berger, another Timesman, who penned the album script for Victor's "New York, New York" package. The New York Journal-American's radio-tv columnist Jack O'Brian, got into the act with notes for Victor's "Down To Eartha" album and N. Y. Daily News columnist Ed Sullivan took a crack at it with some brief jottings on June Valli's album release for Victor, "The Torch."

Godfrey Show Winner Inked to Col Contract

Crooner Alan Case has been added to the Columbia Records roster. Case, an "Arthur Godfrey Talent Scout" show winner early this year, will debut on wax within the next few weeks.

He's also set for a Broadway bow in the incoming legituner "Reuben, Reuben."

Special Albums, Songbook For Kern 10th Anni

To commemorate the 10th anni of Jerome Kern's death, the indie Walden label is prepping two LP packages of the composer's lesser-known melodies. Walden expects to have—on the market during the latter part of October, in time for the Kern radio-tv tributes which are being lined up for November.

The first volume of the Walden set will be cut by Warren Galjour and June Ericson backed by the John Morris Trio. The second package will be put into the groove by David Daniels and Christina Lind (Mrs. William Hammerstein).

Book publishers Simon & Schuster are also hopping on the Kern memorial bandwagon with the publication of a Jerome Kern Songbook. Introduction to the book has been penned by Oscar Hammerstein 2d. Chappell Music is planning to peddle the book via its regular music dealer outlets. Norman Rosemont is promoting the 10th - anni commemoration for Chappell and the Kern estate.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	2	FOUR ACES (Decca) "Love Is Many-Splendored"	2	1	2	6	2	3	1	1	4	1	2	2	1	8	5	2	7	6	1	6	1	2	176
2	3	ROGER WILLIAMS (Kapp) "Autumn Leaves"	3	2	1	5	1	4	3	3	10	..	6	1	4	3	..	1	3	5	3	9	5	5	143
3	1	MITCH MILLER (Columbia) "Yellow Rose of Texas"	1	5	3	1	4	1	..	2	2	2	1	4	3	..	7	..	..	1	5	1	..	6	138
4	4	PAT BOONE (Dot) "Ain't That a Shame"	5	8	..	9	3	6	..	5	..	..	4	..	..	6	..	..	..	2	..	3	..	4	61
5	7	FOUR LADS (Columbia) "Moments to Remember"	7	..	5	..	..	..	..	7	..	5	..	5	..	..	1	5	4	..	..	..	2	..	58
6	9	BILLY VAUGHN (Dot) "Shifting, Whispering Sands"	..	..	..	10	..	10	..	6	..	..	..	7	2	1	2	3	1	..	..	..	..	..	57
7	10	CHEERS (Capitol) "Black Denim Trousers"	..	..	..	..	..	..	..	..	1	4	..	9	8	7	..	..	2	..	2	..	..	..	44
8	11	FONTANE SISTERS (Dot) "Seventeen"	8	..	9	2	7	..	..	..	..	..	3	..	..	5	..	..	..	4	..	..	..	8	42
9	12	PERRY COMO (Victor) "Tina Marie"	4	7	6	..	6	9	..	10	9	..	..	..	..	..	..	6	5	9	..	..	..	9	41
10	5	CHUCK BERRY (Chess) "Maybellene"	..	4	..	..	..	..	..	4	8	..	9	..	..	..	10	10	..	3	..	5	..	..	35
11A	7	LES BAXTER (Capitol) "Wake the Town"	..	..	..	4	..	8	..	8	..	..	5	..	10	10	..	..	..	..	..	4	..	..	28
11B	15	CREW-CUTS (Mercury) "Gum Drop"	10	..	..	..	..	..	4	..	..	6	..	..	..	..	..	..	6	..	..	..	..	1	28
13	18	GOGI GRANT (Era) "Suddenly There's a Valley"	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	..	..	10	4	..	..	3	23
14A	13	GISELE MacKENZIE (X) "Hard to Get"	..	..	4	..	..	2	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	20
14B	18	NICK NOBLE (Wing) "Bible Tells Me So"	..	..	..	..	3	..	..	..	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	20
16	23	JOHNNY DESMOND (Coral) "Yellow Rose of Texas"	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	18
17A	6	HALEY'S COMETS (Decca) "Rock Around the Clock"	6	..	..	..	..	..	..	9	..	..	8	..	..	9	..	..	..	..	7	10	..	..	..	17
17B	14	DON CORNELL (Coral) "Bible Tells Me So"	..	..	..	..	..	..	..	..	..	..	7	..	6	..	3	..	..	..	..	..	..	..	..	17
19	23	GEORGIA GIBBS (Mercury) "I Want You to Be My Baby"	..	..	..	..	9	..	5	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8	..	15
20	16	JAYE P. MORGAN (Victor) "Longest Walk"	..	..	8	..	10	5	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	14
21	17	BOYD BENNETT (King) "Seventeen"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	2	..	..	..	11
22A	..	AMES BROS. (Victor) "My Bonnie Lassie"	9	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10
22B	..	LILLIAN BRIGGS (Epic) "I Want You to Be My Baby"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	..	..	..	10
24A	22	EDDIE FISHER (Victor) "Song of the Dreamer"	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9
24B	25	JULIUS LaROSA (Cadence) "Suddenly There's a Valley"	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4	..	..	..	..	..	..	..	9

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	OKLAHOMA!	IN THE WEE, SMALL HOURS	LONESOME ECHO	STARRING SAMMY DAVIS JR.	PETE KELLY'S BLUES
Doris Day	Film Soundtrack	Frank Sinatra	Jackie Gleason	Sammy Davis Jr.	Lee-Fitzgerald
Columbia CL 710 B 2090	Capitol SOA 595 FDM 1, 2-595	Capitol W 581 EBF 1, 2-581	Capitol W 627 EBF 1, 2-627	Decca DL 8118 ED 2214-5-6	Decca DL 8166 ED 758

'Benny Goodman Story' a Whodunit On Wax; Soundtrack Set Up in Air

cles is "Who gets the soundtrack set on 'The Benny Goodman Story'?" Several diskeries already have expressed interest in latching on to the rights but there'll have to be a lot of intra-trade maneuvering before one company gets the green light.

Major block in acquiring the rights to the UI film, is that while Goodman is with Capitol Records, a number of the jazzsters appearing on the track are pacted to different companies. For example, Teddy Wilson, Gene Krupa and Stan Getz are slotted with Norman Granz's Clef and Norgran labels, while Buck Clayton and Harry James come under Columbia Records' jurisdiction. Although James is no longer a Col pactee, label has something to say in this matter because the track was recorded when he was still under contract.

The a&r men interested in acquiring the track are currently trying to work out satisfactory exchange deals. A deal is still up in the air but the disk companies now have added time to work it out because the pic's release has been postponed till after the first of the year.

Meantime, Coral Records is prepping an album of tunes played in the film with Steve Allen. Allen plays the part of Goodman in the biopic. Columbia, which has a vaultful of Goodman masters, also expects to tie-in with the release of the pic.

Miller Hopes for 2d Hit From 'Confederacy' Files

Mitch Miller, pop a&r head at Columbia Records who doubles as recording artist, has dug into the diskery's deluxer, "The Confederacy," for another pop platter. Upcoming disk, a followup to his clicko "The Yellow Rose of Texas," is tagged "The Bonnie Blue Gal." Song title in the album is "The Bonnie Blue Flag."

Adaptation of the oldie was made by William Engevick. The newie is being published by Hollis Music, a Howie Richmond subsid. "The Yellow Rose of Texas" was adapted by Don George and published by Planetary Music. Planetary, incidentally, is repped on the back of "My Bonnie Blue Gal" with "Bel Sante."

Reinschild to Victor Custom Records Dept.

RCA Victor's Custom Records division has added Carl Reinschild to its sales staff, working under Dave J. Finn, sales manager of the department.

Reinschild has been with Columbia Transcriptions for the past nine years, handling special projects.

Best British Sheet Sellers

(Week ending Sept. 17)

Ev'rywhere	Bron
Unchained Melody	Frank
Evermore	Rogers
Blue Star	Victoria
Learnin' the Blues	Connelly
I Wonder	Macmelodies
Every Day	Robbins
Close the Door	Duchess
Stars Shine	Maurice
John and Julie	Toff
Stranger in Paradise	Frank
Dreamboat	Leeds

Second 12

You, My Love	Dash
Where Dimple Be	Cinephonic
Softly	Cavendish
How Love Song Born	Chappell
Cherry Pink	Maddox
Man From Laramie	Chappell
Cool Water	Feldman
Mama	Macmelodies
Love Me or Leave Me	Prowse
Don't Worry	Wright
Stowaway	Morris
I'll Come When You	Reine

BMI Longhair Cops Top Italian Music Prize

Harry Brant, composer of the choral work, "December," has become the first American writer to cop first prize in the annual Italian government - sponsored 1,000,000 lire ($1,600) Radio Prix Italian competition. Ambassador to Italy Clare Boothe Luce made the presentation to Brant in Perugia, Italy, last week.

Brant is a Broadcast Music Inc. writer.

Motion Picture Academy Hits Merc With 500G Suit for Infringing Oscar

Mercury Records was hit yesterday (Tues.) by a $500.000 damage suit filed in Federal Court by the Academy of Motion Picture Arts & Sciences for copyright infringement of the Academy's well-known statuette award, the Oscar. The Academy charged Mercury with using "an unauthorized reproduction" of the Oscar emblem on the album cover of a platter package titled "Academy Award Favorites."

The disk contained 12 tunes which had copped the Academy's Oscar awards. According to the complaint, Mercury had attempted to get the Academy's permission last June to reproduce the statuette on the album jacket and the use of the Academy's name in the platter title. The Academy charged that although approval was denied, "publication and distribution of the infringing album were deliberately made."

Legal counsel for the Academy, the firm of O'Brien, Driscoll & Raftery, argued that the statuette and the name "Oscar" had acquired an additional meaning in the public's mind as an award of distinction and achievement. The complaint said that the unauthorized use by the disk company would cause "confusion and deception to the public" and lead the public to associate "Oscar" with the disk company's product.

The complaint further alleged that the unauthorized use of the emblem would make the public believe that the Academy itself had "either manufactured, distributed or sponsored" the album. Continued use of the reproduction on the album cover, it was held, would cause "serious" and irreparable injury" to the Academy.

The Oscar statuette was originated in 1927 when the Academy was founded as a non-profit organization to promote films as a cultural and educational medium in the arts and sciences. Cedric Gibbons, a studio art director and member of the first board of governors, sketched out the drawing of what was to become the Oscar. The name "Oscar" was acquired in 1931 when Mrs. Margaret Herrick, now exec director of the Academy, said the statuette reminded her of "my uncle Oscar." The first Oscar was awarded in 1929 for the outstanding film of the year 1927-28.

The Oscar emblem was copyrighted in 1941.

Jubilee, WAVZ Team For Flood Wax Documentary

Jubilee Records and radio station WAVZ (New Haven) have teamed up to produce a stirring wax documentary of the flood which hit Connecticut and other eastern states on Aug. 19 on the tail of Hurricane Diane. Set, tersely titled "Flood '55," is a tribute to the station, which kept a round-the-clock vigil informing, advising and reporting on the effects of the surging Naugatuck and Connecticut Rivers. The disk captures radio journalism at its best.

Set is a careuflly edited job (it runs about 40 minutes) of the work done by WAVZ during that hectic, disastrous day. The tapes were put together with care and retain the excitement and tension of an actual airing. Daniel W. Kops, station's prexy and general manager, penned the contiunity for the album. Tiny Markle, WAVZ deejay, does the narration, and news editor George Phillips and staffer George Lezotte handle the on-the-spot interviews. Proceeds going to the diskery and the radio station will be turned over to flood relief in the worst hit areas. *Gros.*

Schary Kudos To Pix Composers At 10th Anni Feed

Hollywood, Sept. 27.

Over 150 musicians and composers attended the 10th anniversary banquet and dance of the Screen Composers Assn. held Friday 23) at the new Beverly Hilton Hotel.

Dr. Miklos Rozsa of Metro was installed as president of the association for the 1955-56 term, succeeding Adolph Deutsch. Latter was presented with a number of gifts by the membership.

Dory Schary, M-G studio chief and principal speaker of the night, said: "Before the formation of SCA, a composer might net some $300 a year. After the formation of SCA, the same composer could realize perhaps $15,000. I cannot think of a better reason for an organization to be in existence."

The Metro topper declared further: "Years ago, comparatively little music emerged for the music files. There would be an occasional song like 'Diane' or 'Charmaine,' but in recent years there has been any number of instances where classical scorings have emerged and become part of the American anthology of musical literature."

One of the highlights of the evening was the unveiling, for the first time in a single group, of the 33 Academy Award Oscars by SCA members. Those who received Oscars included Alfred Newman, Eric Korngold, Aaron Copland, Leo Shuken, Leigh Harline, Oliver Wallace, Max Steiner, Heinz Roemheld, Carmen Dragon, Rozsa, Leonard Hayton, Franz Waxman, Deutsch, Dmitri Tiomkin, Bronislaw Kaper, Hugo Friedhofer and Johnny Green.

Other speakers included Dr. Rozsa, Robert Emmett Dolan, veepee of the org, and Max Steiner, SCA's first president. Composer Green acted as master of ceremonies, while Arthur Gleghorn, flutist, and Andre Previn and trio supplied the entertainment. Manny Klein's orch supplied the dance beat.

Col Thrush Shifts

Thrush Bernadine Reid is shifting from Columbia to the ABC-Paramount label.

Warbler had been a utility singer for Col, working with several pactee bands, for the past year. Her latest release for Col was "A Chance At Love."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**FOUR ACES** (Decca)	Love Is Many-Splendored
2	1	**MITCH MILLER** (Columbia)	Yellow Rose of Texas
3	4	**ROGER WILLIAMS** (Kapp)	Autumn Leaves
4	3	**PAT BOONE** (Dot)	Ain't That a Shame
5	5	**LES BAXTER** (Capitol)	Wake the Town / Unchained Melody / I'll Never Stop Loving You
6	8	**FOUR LADS** (Columbia)	Moments to Remember
7	..	**BILLY VAUGHN** (Dot)	Shifting, Whispering Sands
8	9	**FONTANE SISTERS** (Dot)	Seventeen
9	..	**PERRY COMO** (Victor)	Tina Marie / Fooled
10	..	**CHEERS** (Capitol)	Black Denim Trousers

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*LOVE IS A MANY-SPLENDORED THING	Miller
2	1	*YELLOW ROSE OF TEXAS	Planetary
3	4	*AUTUMN LEAVES	Ardmore
4	3	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
5	6	†SEVENTEEN	Lois
6	7	*BIBLE TELLS ME SO	Paramount
7	5	†AIN'T THAT A SHAME	Commodore
8	..	*MOMENTS TO REMEMBER	Beaver
9	..	*SHIFTING, WHISPERING SANDS	MDS
10	..	†TINA MARIE	Roncom

Next Disney TV Tunes Won't Get Majors' Brush

Hollywood, Sept. 27.

Every diskery in the biz is planning platters of "King of the River" and "Yaller Yaller Gold," new tunes in Walt Disney's upcoming "Davy Crockett" vidpix on his Disneyland teleseries, with some of the biscuit-makers already out with their versions. They're all hoping musical lightning will strike twice in the same place, since it was "Ballad of Davy Crockett," from the same series, which topped the bestseller lists last season. The major diskers, however, brushed off "Crockett" originally and it clicked via the Bill Hayes rendition for the indie Cadence label.

Disney's music subsid, Wonderland Music Co., originally planned to release the tunes simultaneously with telecasting of "Davy Crockett and the Kecl Boat Race" Nov. 23 on ABC, but five versions have already been cut, and are being released immediately.

Fess Parker, who plays Crockett in the telefilm series, has recorded both numbers, for Columbia; Gary Crosby waxed "Yaller" for Decca; George Bruns, composer of both songs, makes his vocalistic debut on "King," for Hansen Records, and Lou Monte sings both with the Hugo Winterhalter orch for RCA Victor. Latter platter is believed to be the first to hit the market, with deejays receiving it this week.

Ernest H. Meyers, general counsel of the Record Industry Assn. of America, elected secretary to the exec council of the Federal Bar Assn.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher-O'Brien—WMCA—New York	Carl Loucks—WELI—New Haven	Jack Rowsie—WWDC—Washington	Howie Leonard—WPOR—Portland	Sherm Feller—WVDA—Boston	Charlie Grant—WESX—Salem	Gordie Baker—WSPR—Springfield	Dick Smith—WORC—Worcester	Pete Johnson—WKBR—Manchester	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	John Foster—WWNY—Watertown	Nedd Flemming—WAEB—Allentown	SOUTH: Bill Wright—WAPI—Birmingham	Chuck Thompson—WALA—Mobile	Johnny Fairchild—WORZ—Orlando	Bob Watson—WQXI—Atlanta	Johnny Marlin—WINN—Louisville	Harry Nigocia—WJBW—New Orleans	Dick Covington—WHBQ—Memphis	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Mal Bellairs—WBBM—Chicago	Don Bell—KRNT—Des Moines	Bob Maxwell—WWJ—Detroit	Wayne Slitt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WVKO—Columbus	Gene Piatt—KELO—Sioux Falls	Bob Larsen—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Bill Ballance—KNX—Los Angeles	Ray Perkins—KIMN—Denver	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	8	Four Aces	Decca	*Love Is Many-Splendored	9	2	2	..	8	6	8	9	4	1	3	1	3	4	..	6	1	2	3	1	9	..	2	6	..	..	2	..	1	3	..	4	8	5	2	..	4	1	4	217
2	2	10	Mitch Miller	Columbia	*Yellow Rose of Texas	..	10	..	1	..	6	1	..	2	..	2	..	6	2	3	1	..	..	4	..	2	1	4	..	1	7	..	1	2	4	2	3	..	..	1	5	..	1	2	..	201
3	3	7	Roger Williams	Kapp	*Autumn Leaves	6	8	3	4	2	1	..	..	1	2	3	1	3	5	2	..	..	5	..	..	..	..	..	..	3	1	..	..	1	2	1	..	3	6	..	..	..	9	..	170
4	4	13	Pat Boone	Dot	†Ain't That a Shame	..	4	4	5	5	4	2	..	..	..	4	10	..	4	..	9	1	..	..	..	..	..	4	..	5	..	..	8	10	..	..	..	..	..	4	4	2	4	1	126
5	9	13	Perry Como	Victor	†Tina Marie	2	..	..	..	6	3	3	..	..	6	9	..	..	1	5	2	5	..	..	..	..	..	..	..	5	..	..	7	5	5	..	..	5	..	10	..	..	10	7	..	125
6	5	5	Four Lads	Columbia	*Moments to Remember	..	5	..	3	3	10	..	1	8	..	..	..	..	1	..	..	..	7	..	6	..	..	..	..	..	..	5	3	..	3	8	..	6	..	..	6	..	..	..	..	90
7	8	10	Johnny Desmond	Coral	*Yellow Rose of Texas	..	..	5	..	..	..	..	..	2	..	2	5	..	..	..	..	2	3	..	..	..	..	4	1	..	7	4	..	..	..	..	..	..	..	..	..	2	..	..	..	84
8	10	5	Gogi Grant	Era	†Suddenly There's Valley	..	..	9	..	7	..	..	..	..	7	..	..	..	..	10	..	7	10	5	..	..	..	1	..	9	9	1	..	..	..	..	4	2	..	2	1	..	..	..	9	83
9	6	9	Jaye P. Morgan	Victor	*Longest Walk	7	..	..	..	1	5	5	..	..	..	10	..	..	8	..	..	4	9	9	1	8	..	..	..	..	..	..	..	3	9	9	..	..	..	..	8	..	7	6	..	78
10	14	9	Fontane Sisters	Dot	†Seventeen	8	..	7	..	..	7	7	..	3	..	5	..	..	..	9	..	..	..	..	..	..	..	2	..	..	..	..	..	7	..	..	..	..	..	..	..	3	5	..	2	67
11	18	6	Georgia Gibbs	Mercury	†I Want You to Be My Baby	..	..	1	..	..	..	..	..	7	1	..	..	8	7	..	..	..	..	..	..	9	..	3	..	..	8	..	..	..	..	..	9	..	4	..	..	..	..	..	53
12	29	17	Gisele MacKenzie	Label X	*Hard to Get	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	3	..	..	5	4	..	..	..	..	..	..	..	..	..	1	..	..	6	..	..	48
13	16	14	Les Baxter	Capitol	*Wake the Town	1	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	..	3	..	..	47
14	31	8	Mindy Carson	Columbia	*Wake the Town	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	9	..	3	..	..	..	3	..	44
15	20	6	Crew-Cuts	Mercury	†Gum Drop	2	..	..	..	..	..	5	..	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	10	3	39
16	7	8	Don Cornell	Coral	*Bible Tells Me So	..	..	10	..	8	..	4	..	5	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6	10	..	10	..	..	9	..	..	..	..	..	..	37
17A	10	5	Lillian Briggs	Epic	†I Want You to Be My Baby	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	2	8	4	..	..	..	9	..	..	..	..	..	7	36
17B	24	2	Rusty Draper	Mercury	*Shifting Sands	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	7	..	1	..	6	..	..	..	5	..	36
19	37	9	Perry Como	Victor	*Fooled	5	..	8	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	8	..	6	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	35
20	30	2	Julius LaRosa	Cadence	†Suddenly There's Valley	10	..	..	..	..	..	..	..	4	..	..	2	..	..	..	..	..	10	..	8	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	33
21	13	3	Cheers	Capitol	†Black Denim Trousers	..	1	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	31
22	22	3	Billy Vaughn	Dot	*Shifting Sands	..	..	..	..	..	..	10	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	7	..	..	..	10	..	..	..	7	1	..	..	..	7	..	..	..	30
23	20	4	Frank Sinatra	Capitol	*Same Old Saturday Night	9	..	..	9	..	..	..	..	8	7	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	29
24	18	15	Julius LaRosa	Cadence	†Domani	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	4	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	..	..	..	27
25	35	10	Boyd Bennett	King	†Seventeen	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	7	4	..	..	..	..	..	..	..	..	25
26	35	2	Joni James	MGM	*You Are My Love	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	10	..	..	..	24
27	37	3	Frankie Laine	Columbia	†Hawk-Eye	7	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
28	12	3	Al Hibbler	Decca	†He	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	..	..	..	..	..	..	..	..	..	8	7	..	..	..	..	..	..	..	21
29	43	3	Don Cornell	Coral	*Love Is Many-Splendored	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	1	..	..	..	20
30	27	9	Nick Noble	Wing	*Bible Tells Me So	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	5	17
31	..	1	Sunnysiders	Kapp	*Fair Dinkum	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	5	..	..	6	..	..	..	16
32	..	2	Four Coins	Epic	*Song Brought Us Together	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	15
33	17	7	Chuck Berry	Chess	†Maybellene	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	14
34	..	1	Paulette Sisters	Capitol	†You Win Again	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	5	..	..	6	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
35A	22	5	Eddie Fisher	Victor	†Song of the Dreamer	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	12
35B	..	1	Chuck Miller	Mercury	†Hawk-Eye	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37A	..	2	Frank Sinatra	Capitol	*Fairy Tale	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	11
37B	..	16	Priscilla Wright	Unique	†Man in a Raincoat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39	26	14	Doris Day	Columbia	*Never Stop Loving You	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40	..	1	Champ Butler	Coral	†Someone On Your Mind	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	9	..	..	..	9
41	28	4	Ames Bros	Victor	*My Bonnie Lassie	..	..	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	..	..	..	..	8
42	41	5	Four Freshmen	Capitol	*Day by Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7
43	..	3	Platters	Mercury	†Only You	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6
44	41	22	Frank Sinatra	Capitol	*Learnin' the Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
45	15	21	Bill Haley's Comets	Decca	*Rock Around the Clock	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	8	..	..	4

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A "SPECTACULAR" HIT BY

DINAH SHOR

LOVE AND MARRIAGE

by Jimmy Van Heusen and Sammy Cahn
from the Sept. 19 NBC-TV Spectacular "Our Town"

COMPARE

20/47-6266

It's a natural! Everybody's talking about The Burton Sisters'

$64,000. QUESTION
(DO YOU LOVE ME?)

I AM SO GLAD
20/47-6265

RCA VICTOR

"New Orthophonic" High Fidelity Recordings

Jazz Buffs Too Rough for Buff., Granz Flips Lid

Buffalo, Sept. 27.

Norman Granz blew into town last week (22), cancelled his advertised performance of "Jazz at the Philharmonic" at Schine's Granada Theatre (nabe pic house), and stirred up a whirlwind of controversy when he took a blast at the management of the local Kleinhans Music Hall for not permitting the jazz group to play there.

Until two years ago, Granz was permitted to bring his troupe into the 3,000-seat Kleinhans Hall, but the management then decided to ban the package. According to Mrs. Winifred E. Corey, Kleinhans manager, the music wasn't so bad but the audiences were awful. "The crowd in the balcony used to stamp their feet until you could almost feel the building shake," she said.

Granz cancelled out of the Schine house when he decided that the stage was too small and said, "It's incredible that a city like Buffalo, which boasts of possibly the finest auditorium in America, doesn't see fit to hold jazz concerts in there." He said that the average of his audiences is 30 to 40 and "people of that age are not swept off their feet emotionally, even by music they like."

'JATP' 76G In 6

In its first full week of its 16th national tour, "Jazz At The Philharmonic" racked up over $76,000 in six dates.

Troupe played Montreal Tuesday (20) for a $19,000 take. The following day, in Toronto, the package drew $10,500. The Thursday (22) gig in Buffalo was cancelled (see separate story) and the unit moved on to Pittsburgh, Friday, for a gross just under $14,000. In a two-performance stand in Philly, Saturday, JATP took in close to $26,000, while the take at a matinee show in Newark the next day was almost $7,000 with a $2.50 top.

Sellout in Pitt

Pittsburgh, Sept. 27.

Norman Granz's "Jazz at the Philharmonic" did a sizzling $13,500 in a one-night stand Friday (23) at the 3,800-seat Syria Mosque at $4.75 top. Sellout crowd even stretched into the auditorium's pit. Granz, always first in line here every season with a jazz attraction, smartly decided this year to do only one performance and that helped. In past, he's given two shows and the choice for customers invariably held down the take. This time, it was virtually a sellout days before and practically no window sale at all, because there was nothing left.

Angel Bells
MILLS MUSIC, INC.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Yellow Rose (Planetary)	1	3	2	4	1	1	1	5	2	1	1	1	1	119
2	5	*Autumn Leaves (Ardmore)	3	2	1	1	6	4	3	1	1	3	2	3	5	108
3	2	*Love Is Splendored (Miller)	2	1	6	2	3	2	2	3	3	4	3	2	3	107
4	3	*Bible Tells Me (Paramount)	4	..	10	3	2	3	5	7	..	2	4	4	2	75
5	3	*Wake the Town (Joy)	6	..	..	5	4	5	4	6	4	5	5	6	6	65
6	6	†Seventeen (Lois)	8	..	8	7	5	6	8	..	..	6	7	8	4	43
7	8	†Ain't a Shame (Commodore)	..	10	..	..	7	7	10	10	5	7	6	..	9	28
8	..	†He (Avas)	5	9	3	..	..	..	..	4	..	..	..	..	..	23
9	11	†Suddenly a Valley (H&R)	9	8	..	6	..	..	..	9	..	..	10	5	..	19
10	7	*Never Stop Loving (Feist)	..	..	..	9	9	..	6	..	..	8	..	7	..	16
11A	9	*Rock Around Clock (Myers)	..	..	..	10	..	8	..	..	9	..	8	..	7	13
11B	..	*Shifting Sands (MDS)	7	..	5	..	..	..	..	..	..	..	..	..	8	13
11C	..	*Moments Remember (Beaver)	..	..	7	..	..	..	..	2	..	..	..	..	..	13
14	10	Hard to Get (Witmark)	..	..	9	..	8	..	..	..	10	10	9	9	..	11
15	14	†Tina Marie (Roncom)	..	..	..	..	..	..	7	8	..	..	..	..	10	8

43 Jazz Artists to Join In a Memorial Concert For Saxist Bob Gordon

Hollywood, Sept. 27.

A memorial jazz concert for Bob Gordon, jazz saxophonist who was killed Aug. 28 in an automobile accident, will be held Oct. 3 at the Embassy Auditorium. Pacific Jazz, indie diskery that Gordon recorded for, is underwriting the concert, with all proceeds to go to Bob Gordon's widow, Sue, and her children.

Forty-three of the nation's top jazz artists have been set to appear, with all of the musicians donating their time for the benefit. Talent lineup includes Shorty Rogers & his Giants, with Jimmy Giuffre and Pete Jolly; Chico Hamilton Quintet, featuring Buddy Collette; Howard Rumsey's Lighthouse All Stars with Bud Shank, Bob Cooper, Frank Rosolino, Claude Williamson and Stan Levey; Shelly Manne Hi-Men with Conte Candoli, Bill Holman and Russ Freeman; Dave Pell Octette with Ray Sims and Don Fagerquist; Jack Montrose Ensemble, and Maynard Ferguson and his orch. Bandleader and Columbia recording artist Pete Rugolo will emcee portions of the concert.

Epic Rushes Clary Tune For 'Heidi' Specola Tie

Epic Records is moving fast to cash in on Robert Clary's takeover for Pinky Lee in NBC-TV's specola. 'Heidi," set for this Saturday (1). Label is rush-recording Clary in "I'm In Love With Me," tune from the show, to get it on the market in time for the airing.

Clary was brought in to the "Heidi" picture when Lee collapsed on his own tv stanza last week. Carolyn Leigh wrote the lyrics for the tune, which was adapted from Robert Schumann. Song will be backed by Pat Ballard's "Bring Me A Bluebird." E. H. Morris is publishing both tunes.

Artists Need That Talk-With-Charm Poise, Sez Burke

Hollywood, Sept. 27.

"Recording artists today are compelled to be more of a personality to sell records," stated Sonny Burke, Decca's coast a&r chief. Burke, who started out in the music business as an arranger for bands and later turned bandleader himself, claims that since television has risen to be such an important entertainment media, the public demands more of an artist.

"Almost all of the top record sellers today are those personalities whom the public is familiar with, and that means the artist has become known via tv and nitery dates," said Burke.

The a&r chief cited Sammy Davis Jr., Four Aces, Peggy Lee and the Mills Bros. as some of the artists under pact to Decca, who are definite personalities and because of their continuous tv and nitery dates, are keeping their record sales soaring.

"The days of just listening via radio or disk are gone—the public wants to see what they hear, and if they don't like what they see, you can bet that individual won't sell many records," Burke added.

"Sure, we've had some luck in the recording field with unknowns, either because of the breeziness of the tune or the stylization of the singer, but you can bet that these individuals won't stay on top for long if they lack the go of meeting the public," he added. "That's when they'll need a personality that can charm. Without one, they are dead."

The Decca exec further declared that he is confident the good days of dance bands are coming back and praised CBS-TV's "America's Greatest Bands" show as the type of program that helps batoneers develop the talk-with-the-charm poise.

Hillbilly Festival

Nashville, Sept. 27.

WSM is inviting 4,000 disk jockeys, artists, disk execs and publishers to its fourth annual country music festival here Nov. 11-12. Last year, some 900 persons from the trade attended the shindig.

WSM runs the event annually to spotlight Nashville as the hillbilly capital of the country. The "Grand Ole Opry" originates from WSM.

COL'S SENIOR LEGALITE

Al Lorber has been named senior attorney for Columbia Records.

He replaces Norman Adler, who moved out to head up Col's record club operation.

Richmond

Continued from page 55

placed at seven to 10 times the amount of ASCAP performance money it earns annually. In most cases, the oldline firms, with the most valuable standards, are retaining the copyright renewals on the basis of longterm relationships with the writers and new incentive deals when the first 28-year copyright term runs out. The oldline firms also have a powerful bargaining weapon in that they control the foreign rights to songs. Under the European copyright law, there is only one copyright term that extends 50 years after the songwriter's death.

Many writers are reluctant to split the domestic and foreign copyright ownership of a tune, for fear that the tune may suffer from the dual setup, in which neither publisher may be willing to go all out on the number because it isn't profitable enough.

10-Inch LPs

Continued from page 55

er. In the past, the album market was virtually confined to the adult buyer while the teenager was limited to the pop single market. The low price on the new line, he asserts, now brings album-buying within the realms of the teenagers' allowance.

Both labels will begin shipping the new lines Oct. 3. Columbia is kicking the series off with 25 pop packages plus eight special Christmas items. Epic will tee off with 15 albums. Albums will be mostly culled from previously released material. In the Col package are such names as Bing Crosby, Frank Sinatra, Doris Day, Les Brown, Jo Stafford and Tony Bennett. In the Epic field will be such artists as Mary Martin, Gertrude Niesen Martha Raye, Jane Froman and Irene Dunne in addition to sets by such current pactees as The Four Coins.

Col has tagged the new line its House Party series and has established a CL 2500 category for it. Epic is releasing the line in a new LN 1000 series. The Epic execs also figure that the $1.98 tab will enable it to crack through such outlets as chain stores and rack jobbers.

Sammy Kaye orch kicks off a five-week swing through the south Oct. 19. First date is set for Exhibition Hall, Atlanta.

Wein, Lorillard Project Global Jazzy Festival

Boston, Sept. 27.

George Wein of Storyville, Boston jazz club, and Louis Lorillard, sponsor of the Newport (R. I.) Jazz Festival, have planed to London to get five nations to participate in a roundrobin of jazz festivals on the Newport format.

After conferences in London, the pair are skedded to visit Holland to confer with the Amsterdam Music Committee. Other nations on the list are France, Germany, Italy and Israel.

England can't take part, Wein said before leaving, because of labor restrictions. "It is not our intention to move the Newport Jazz Festival to Europe," he explained. "What we hope for is a succession of festivals, patterned after Newport, to be sponsored, we hope, by the governments of the various nations."

Some ambitious plans have already been solidified, Wein revealed. American jazz men will be taken to Europe to participate with European jazz artists. Three of the top U. S. jazz critics will be invited to sit in forum discussions on jazz with their European brothers.

Wein said there was a possibility that the State Dept. would come into the picture.

Art Tatum, Mulligan In German Concerts

Stuttgart, Sept. 20.

Art Tatum and the Gerry Mulligan sextet are the P. S. headliners appearing in special guest concerts during the "Week for Light Music," sponsored by the South German radio station in Sutttgart from Oct. 10 to 15.

Tatum appears Oct. 13 and Mulligan Oct. 15. Other guests include German songstress Caterina Valente and London singer Vera Lynn. Among the directors are Richard Blareau from Paris, Kurt Woess from Vienna, and Harry Hermann from Hamburg.

EMARCY SIGNS TWO

EmArcy Records, Mercury's jazz subsid label, kicks off its second year on the market with albums by two new pactees. They are the Gerry Mulligan Sextet and Terry Gibbs.

The EmArcy line is a&r'ed by Bobby Shad.

From The 20th Century-Fox Motion Picture Production
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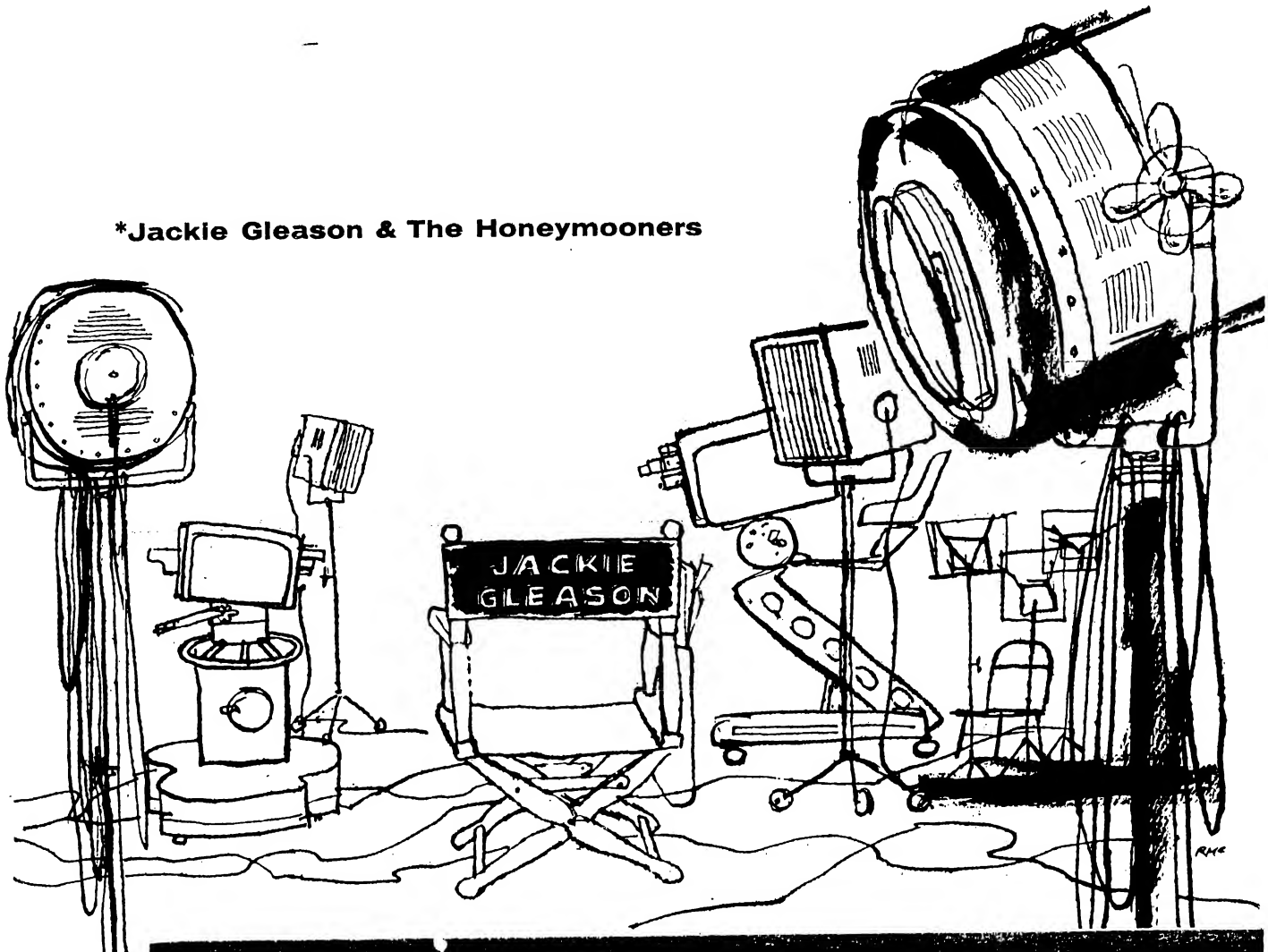

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AUTUMN LEAVES
Album No. 674

JACKIE GLEASON'S
ROMANTIC JAZZ
Album No. 668

Capitol RECORDS

On The Upbeat

New York

Deejay Eddie Chase (CKLW, Detroit) heading for the Belgian Congo to make a series of taped shows . . . Joe Loco's quintet open at the Comedy Club, Baltimore, for one week beginning Oct. 4 . . . Irving Fields set for his fifth engagement at the Thunderbird Hotel, Las Vegas, starting Oct. 13 . . . Les Paul & Mary Ford headline the "Grand Old Opry's" first tv show on ABC-TV Oct. 15 . . . Pianist Wayne Saunders currently at Goldie's . . . Marshall Stearns' New School of Social Research course, "The Role of Jazz in American Culture," kicks off tomorrow (Thurs.). Following the opening lecture, the studes will trek to Basin Street . . . Arnold Shaw, general professional manager at E. B. Marks, sold an article on jazz to Esquire mag . . . Disk jockey Lou Barile (WKAL, Rome) named director of radio courses at Rome's Free Academy . . . Trader Tom's, Gotham eatery, prepping a piano entertainment policy.

Mary Mayo cutting an album of Irish melodies for MGM . . . Lou Stein guests on Steve Allen's NBC-TV show Oct. 3 . . . Pianist-singer Bobby Scott inked to a personal management deal by Kal Ross.

Dudley Manners, nom de clef of retired U. S. Army medico Major D. D. Krupp, accepted as ASCAP member. He sails to Europe Oct. 8 . . . Songwriter-performer Hank Fort, who recently played a two-week date at the Rice Hotel in Houston, introduced a new song about Texas, "T'aint a Tall, Tall Tale At All." Miss Fort, incidentally, never wrote material for nitery performer Dorothy Shay as erratumed recently . . . Song lyricist George J. Jaffe named editorial director of Stanley Greetings Co. of Dayton, O. . . . Doris Houck signed to an exclusive pact by T-C Music, Coast publishing firm . . . Bill Haley's Comets open at Sciolla's, Philadelphia nitery, Nov. 14 for one week . . . Dana Suesse's "Cocktail Concerto" assigned to the newly-organized Robbins-Wise Music firm. It was formerly a Schirmer copyright . . . Doc Berger hitting the road for Avas Music to plug "He."

Hollywood

Bill Lee, son of composer Lester Lee, has joined Stanley Cowan & Assoc. as account exec . . . The Tri-Lads, singing trio, have been signed to back Howard Keel during his four-week stand at the Dunes, Las Vegas . . . "Sendoff Song to Triumphant Col. Hess," tune penned in Korea as a tribute to Col. Deam Hess, has been acquired by UI for use in "Battle Hymn," biopic of the chaplain . . . The Bob Romeo Trio hold over for six weeks at the Villa Frascati.

Freddy Martin's orch returns to the Cocoanut Grove Oct. 11 following current stand of Ted Lewis orch . . Alvino Rey Quintet and vocalist Jan Stewart opened an indefinite engagement at the Encore Restaurant . . . Frankie Laine opens stand at N.Y.'s Latin Quarter Oct. 6 . . . Perez Prado's orch opens stand at the Palladium tonight (Wed.).

Dinah Washington opens stand at the Mocambo Oct. 4. Polly Bergen, previously set, was forced to cancel out due to rehearsals in the east for a new play . . . A special stag party with all the trimmings was given yesterday (Tues.) for Hal Spector, Ciro's publicist, anent his upcoming marriage next month.

Chicago

Warren Brown, batoneer Les Brown's brother, in town last week to plug Gil Becaud's first Capitol disking, "Backtrack," for Leeds Music . . . Ralph Flanagan set for a barnstorming tour through the midwest and Texas during October and November . . . Fall lineup for Chi's Blue Note has George Shearing opening there Oct. 5 for two rounds; Turk Murphy segues in Oct. 19 for two, followed by Muggsy Spanier Oct. 26 for two frames; Sarah Vaughan is also set for a two-week stint at the Chi jazzery Nov. 16 . . . Chuck Foster into the Aragon, Chi, Oct. 16-Nov. 27 . . . Ted Weems to play the Roosevelt Hotel, New Orleans, Nov. 10-Dec. 7.

Pittsburgh

Somethin' Smith and the Redheads return to Ankara for a run on Oct. 24 . . . Bob Dransite resuming studies at Eastman School of Music so Elmer Sarra has replaced him on sax with Jimmy Spaniel combo at Jacktown Hotel . . . Sandy Brooks, pianist with Lynn Carter and his Cartiers at the Carnival, is leaving the act to join a Coast band . . . Walt Harper orch into the Sky Vue for a stay. Harper's also a deejay on WHOD . . . Marc Anthony, formerly with Harry James, is the new 88er with Tommy Carlyn band.

Joe Maize and the Cordsmen reoptioned for two more dates this season at Vogue Terrace . . . Archie Towns outfit playing for weekly Latin-American dances at Diamond Street Ballroom . . . Vic Powell Trio in for an indefinite run at Carnival . . . Chuck Marlin orch reoptioned at Chez Dee . . . Deuces Wild into Hide-A-Way Inn after spending summer at Conneaut Lake . . . Three Dukes signed as house crew at Bar 1250 . . . Bobby Cardillo rejoining Reid Jaymes again at twin pianos at Carlton House's Town and Country Lounge . . . Luke Riley and Carl Gerold putting together the music for Bobby Fife's Club, formerly Allen's Cafe, in East Liberty.

Scotland

Ted Heath, at Glasgow for one-night stand, still searching for girl vocalist . . . Slim Whitman's "Rose Marie," on London label, topping local best - selling disks, with Frank Sinatra second on Capitol's "Learnin' the Blues" . . . Sydney Lipton, Grosvenor House (London) bandleader, recovering at Edinburgh from appendectomy . . . Eve Boswell, Budapest-born chirper, topping vaude at Glasgow Empire . . . Crew Cuts set for Nov. 7 date at Edinburgh . . . Deep River Boys, at Edinburgh for vaude week, have upcoming series on Radio Luxembourg.

Henri Rene in N.Y.

Henri Rene, RCA Victor's Coast artists & repertoire chief, arrived in N. Y. lats week for confabs with homeoffice execs and pop a&r manager Joe Carlton.

He's due back in Hollywood next week.

2 VERSIONS OF

MA CHERE AMIE

ON LONDON RECORDS

MANTOVANI

No. 1547

and

DICKIE VALENTINE

No. 1505

PUBLISHED BY

BURLINGTON MUSIC CORPORATION

539 W. 25th St., N. Y. C.

OR 5-6060

THE HIT OF THE WEEK

THE MARION SISTERS

BABY ME — MGM 12070

TWO THIRDS OF THE TENNESSEE RIVER — K 12070

M-G-M Records

Mantovani Sock in Can.; $8,000 for Ottawa Windup

Ottawa, Sept. 27.

Mantovani one-nighter tour of eight Canadian cities was big business all the way. Final Canadian booking at Ottawa Coliseum yesterday (Mon.) was an okay $8,000 (approximate) at $3.50 top.

Mantovani left for New York with his own lead bass and drums to rehearse for a one-nighter tour of 32 United States cities, preeming at Carnegie Hall Oct 5. Forty-three Toronto musicians left the orchestra at Ottawa, to be replaced by the same number of Americans for U. S. bookings.

Jazz Is Booming In S. F. Bay Area

San Francisco, Sept. 27.

Jazz is booming in the Bay Area and everybody wants a piece of it. Jazz City, a Market St. spot formerly a saloon with strip acts, has switched to a jazz policy and opened with Jack Teagarden's band last week.

The Macumba, long the local home of mambo, booked in Lionel Hampton for a quick five-day stand last semester 20). Hampton, who has been doing poorly in Northern California one-nighters (519 in Stockton, Sept. 9; 900 in San Francisco Sept. 10), made a deal with club op Jimmy Jones for the quick booking.

Chinky Naditz, whose Beige Room long operated a female impersonator show, has switched to rhythm & blues with the Tommy Smith band.

Add these to the regular Frisco jazz spots, the Black Hawk, where pianist Erroll Garner drew the best business of 1955 with lines out for all shows except middle of the week; the Hangover, where Earl Hines is debuting a new dixie band; the Tin Angel, where Wally Rose replaced Turk Murphy; the Pier 23 at the Embarcadero, where pianist Burt Bales has hit a sawdust floor gold mine in recent weeks; and Fack's, where the Four Freshmen are doing capacity business—and you see how the jazz scene is booming here.

Settle 'Hucklebuck' Suit

An infringement suit brought by songsmith Sydney Nathan in 1952 against United Music, Mercury Records, London Gramophone, Decca, Columbia and Savoy Record Co. was settled and discontinued last week, according to papers filed in N. Y. Supreme Court.

Action charged the defendants with infringing by publishing and recording "The Hucklebuck" which Nathan claimed was lifted from his "Boarding House Blues." He originally sought an injunction and an accounting of damages sustained. Terms of the settlement were undisclosed.

'Hit Parade' Lineup

(On Sept. 24 NBC-TV Show)

1. Yellow Rose.....Planetary
2. Ain't A Shame.....Commodore
3. Love Is Splendored..Miller
4. Autumn Leaves...Ardmore
5. Wake the Town.....Joy
6. Hard To Get.....Witmark
7. Seventeen .....Lois

So Who's This Guy Mozart?

Stephen Williams, drama critic of the London Evening Standard, complained in his review of "Romance In Candlelight," which recently opened at the Picadilly Theatre, that Sam Coslow's music "is not quite on the level of Mozart's." The composer has answered the critic by intimating that he resented his observations and that and that the review would have been more accurate if he had omitted the last two words of the sentence.

Coslow added: "I did some research on this Mozart fellow after reading your article, and I find he hasn't had anything on the Hit Parade in 137 years, and besides his stuff is not commercial. Dickie Valentine says he has never used a single one of his tunes.

"My wife and mother also both resent the criticism. My mother says, in her opinion, my music is every bit as good as Mozart's, and how would you like it if she said your newspaper writing wasn't quite on the level of Boswell or De Quincey's? She also said to tell you that when a West End audience cheers and shouts 'bravo' over one of your articles, or when people in the streets whistle one of your paragraphs, then, and only then can you cast such devastating aspersions as you did when you said I wasn't as good as Mozart."

Col Seen Holding Inside Track With Damone Pact

It looks like Columbia Records now has the inside track on Vic Damone. It's understood that the crooner is trying to get out from under his Mercury pact and that the Col execs are anxious to take him under their wing.

Damone's pact with Merc runs until the spring of next year but several diskeries, including the newly formed ABC-Paramount label, already have been making overtures. It's known that Damone and his agency, William Morris, are eager for a switch to a label with a tv tieup. Col has CBS and ABC-Paramount has the ABC-TV web. Damone's past with Merc calls for close to a $3,000 annual guarantee. Damone is also pacted to Metro and his upcoming release is the filmization of the legituner, "Kismet."

TV Pan Alley

Continued from page 55

(WB), Robbins, Feist & Miller (Metro-20th) and Paramount-Famous (Paramount).

Big Difference

The big difference, of course, is that the film companies were in a position to acquire vast catalogs of standards by mergers, buyouts and other deals. In the case of the video producers, they are starting from scratch and will have to plug new tunes. The power of video in getting saturation plugs in one or two programs may be some compensation for the lack of great standards and songwriters in the film companies' employ.

The move-in of video on the music biz previously was evident, not only by Disney's publishing operation, but by interest of tv personalities in song publishing. A flock of singers and comics with tv time are now trying to cash in on their songplug values by owning the copyrights on tunes spotted on their shows.

In the case of singers, such as Perry Como and Eddie Fisher, video plugs for their own songs gives them a double edge. It promotes their disk sales and, at the same time, it enhances the performance ratings of their ASCAP catalogs.

Video's economic performance to the music biz can perhaps be best defined in terms of its performance coin. At the present time, tv is ASCAP's main source of revenue and the take from this medium will probably be in the neighborhood of $10,000,000 this year.

Band Review

EDDY HOWARD ORCH (12)
Hotel Roosevelt, N.Y.

Eddy Howard, like so many other current bandsmen, has become a virtual stranger to New York because the spots for them to play are few and far between. Special slotting of Guy Lombardo into Las Vegas this early fall left the Roosevelt Room here open for Howard to leave his midwestern bailiwick and show Gothamites what they're missing.

He's a big man in the area that spreads out from Chicago, and for good reason, too. His orch is tailormade for the terp crowds dishing out set after set of danceable rhythms. And for those who like to sit it out, occasionally, the orch also supplies a pleasant background setting for palaver or tippling.

The orch is at its best when it moves into the nostalgic groove. The beat is just right for the oldies and are given an added fillip via Howard's smooth vocalistics. When they take off on "She's Funny That Way," for example, they're a hard combo to beat.

Howard also makes some concessions to the juve clientele. He's added such rock 'n' roll items as "Seventeen" to his book, but he's taken out much of its pounding rhythms and it emerges as a swingy dancing piece. For the most part the book is comprised of the standard blending of oldies and topgrade pops, all delivered with care and never getting too involved rhythmically to confuse the terpers.

Orch includes four brass, five reed and three rhythm. The rhythm is sweet and easygoing, drawing lots of terp action. Howard's a good bet to keep the Grill busy until Lombardo's return early in November. *Gros.*

THE PERFECT AFTER-VACATION SONG

Styne and Cahn's

"THE THINGS WE DID LAST SUMMER"

Styne and Cahn Music Co., Inc.

PROGRAM TO-DAY

YESTERDAY'S

"KITTY FROM KANSAS CITY"

Music by

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Inside Stuff—Music

Columbia Records tieup with Chrysler Motors for the production of 16⅔ rpm disks and machines for phono installations into automobiles is an indirect boost to the Zenith Radio Corp. Latter company pioneered the introduction of the 16⅔ speed back in 1950, shortly after the "battle of the speeds" between the 33 rpm and 45 rpm proponents was settled. At that time, in order to be prepared for any new developments in the speed picture, Zenith introduced a variable speed machine which could be set for any speed between 10 to 85 rpm. Columbia's disks for the Chrysler autos are, however, being designed for use only on the special car phono attachments. Limited frequency response of the disks, while okay for cars, would prove inadequate for home consumption.

Dick Lincke, head of promotion and sales of single disks at Columbia Records, has virtually cornered the market on simulated gold nuggets to send out 2,000 bagfuls to deejays on a promotion for Fess Parker's "Yaller, Yaller Gold." Linke also is currently working out a tieup with Hohner, harmonica manufacturers, for Herb Shriner's initial Col release and his upcoming album.

the "OUR TOWN" Score

ACCLAIMED from COAST to COAST!

Lyrics by **SAMMY CAHN** • Music by **JAMES VAN HEUSEN**

• RECORDED *by all* LEADING ARTISTS

NEW YORK DAILY MIRROR:
By Walter Winchell
"Mad about the four songs, especially 'Look to Your Heart' and 'The Impatient Years' and another cutie 'Love and Marriage. . .'"

NEW YORK TIMES:
By J. P. Shanley
"Splendid songs, particularly 'Love and Marriage' by James Van Heusen and Sammy Cahn."

N. Y. JOURNAL AMERICAN
By Jack O'Brian
"It seemed to us to be the most important music of Van Heusen's Tin Pan Alley career and Sammy Cahn's words had a simplicity and sincerity. 'Look to Your Heart,' a real feeling of depth and dimension, 'Love and Marriage' was perky and endearing. 'The Impatient Years' could be this season's answer to 'It Might as Well Be Spring'."

NEW YORK HERALD TRIBUNE:
By Marrie Torre
"The music flowed naturally from the story line, particularly a number called 'The Impatient Years'."

NEW YORK DAILY NEWS:
By Sid Shalit
"'The Impatient Years' and 'Love and Marriage' look like undeniable hit parade material."

NEW YORK POST
By Jay Nelson Tuck
"I especially enjoyed, 'Love and Marriage,' 'A Perfect Married Life' and 'Look to Your Heart.' If a may, I'll quote three lines of Cahn's lyrics to the last song, which summed up the evening.
"Speak your love
To those who seek your love.
Look to your heart."

VARIETY
"There are at least three potential hits in 'The Impatient 'Look to Your Heart.' A fourth, the thematic 'Our Town' with its recurring note, has an undeniable haunting quality." *Rose.*

Presented by PRODUCERS' SHOWCASE on NBC-TV, Sept. 19th

BARTON MUSIC CORP.

1619 Broadway, New York 19, N. Y.

Sheet Music and Orchestrations NOW AVAILABLE

See New Attendance Mark for 70th Texas State Fair; Show Biz Lures

Dallas, Sept. 27.

State Fair of Texas will have a precedental Friday, Oct. 7, opening for its 70th annual outing, giving the expo an extra night's run from the usual 16-day stand. It's figured the Oct. 7 night opening will abet a new attendance record. Last year's 16-day run set an all-time turnstile count of 2,506,500, making the Texas fair the nation's best-attended state expo, and topped only in head count by the Canadian National Exposition in North America.

Top show lure for the Oct. 7-23 run is "The Pajama Game," in for 25 performances at the 4,285-seat air-conditioned State Fair Auditorium. Touring company stars Fran Warren, Larry Douglas and Buster West, and is scaled at $4.80-$1.20.

"Ice Capades of 1956," second of John H. Harris's touring icers by that name, gets 23 showings in the Ice Arena during the expo's run, with seats scaled to $3.30 top. For the past several fair runs, Harris' "Ice Cycles" has drawn more than 100,000 frozen water fans for 23 shows.

Joie Chitwood's Auto Daredevils will give 23 thrill shows in the grandstand, scaled from 60c to $2.20.

Special free acts include Rosemary Clooney, singing in the Cotton Bowl on East Texas Day, Oct. 18; the Magnolia Sky Revue, twice daily aerial acts on the midway and the Dr. Pepper Theatre, free magic shows five times daily with Mark Wilson.

Cotton Bowl's grid games for expo's run include Southern Methodist U.-Missouri U., Oct. 7; Texas U.-Oklahoma U., Oct. 8 (an annual 75,505 sellout); Southern Methodist U.-Rice, Oct. 15, and Wiley-Prairie View A. & M., Oct. 17. Four local

(Continued on page 69)

Ritzenthaler Steps Up

Kansas City, Sept. 27.

Onetime newspaper man and publicity man, William Ritzenthaler has been appointed secretary of the Missouri State Fair by Governor Phil Donnelly.

Ritzenthaler is known in the trade as "Chubby," and has been on the fair staff since 1953, first as publicity director and later as chief clerk and publicity director.

MCA Stock to 11 Officers in Cos.

Jules C. Stein, chairman-of-the-board of the MCA companies, yesterday (Tues.) announced another of a series of distribution of common stock, representing ownership of the Music Corp. of America companies. New allocations went to the following 11 officers of the MCA companies: David Baumgarten, James K. Breyley, Carl F. Hiecek, Freddie Fields, Edwin K. Greene, Richard Irving, Jay Kanter, Dan Patrick Kelley, Bernard Rubin, George Stern, David Sutton.

Distribution increases the total number of individual executives, now owning stock in MCA, to 31, in addition to the trustees of the MCA profit-sharing trusts, who hold ownership of MCA common stock for benefit of all participating employees.

George Chasin was elected to the board of MCA Artists Ltd., and the following three officers were elected to the board of MCA-TV, Ltd.: Lou Friedland, M. C. Levee Jr. and Wynn Nathan.

15 Indie Coast Labels Sign

Hollywood, Sept. 27.

All waxings by 15 indie record firms must be done by IBEW personnel or at IBEW-organized shops in future, according to terms of contract signed recently by recording outfits and Local 45 of the Broadcast, TV & Recording Engineers union.

Supplementary talks are in progress between disk firms, all without own production facilities, and union over use of IBEW label. Four such firms, Alma, Skyway, Paradise Music, and Revue, have reached label agreements.

CANTOR'S STOPOVERS

Dedicates Theatre, Visits St. Louis On Way to Coast

Ida and Eddie Cantor journeyed to Surprise Lake Camp, Cold Spring, N.Y., last week for the dedication of a new 700-capacity Eddie Cantor Playhouse. This camp, which has been a summer haven for underprivileged East Side of N.Y. boys, is one of the comedian's pet charities. He delivered a personal check for $37,500 at last week's dedication to wrap up the final economic details.

This has been Cantor's first trip east in 18 months since his heart attack. He is leaving for St. Louis today (Wed.) to houseguest with Arthur Baer, local department store tycoon (Stix-Baer-Fuller), and is due Oct. 9 in San Francisco for a Bonds for Israel dinner which Louis R. Lurie is mentoring, with Cantor as the guest of honor. While east, the Cantors became grandparents for the fourth time (it's two boys and two girls now) via Janet, youngest of the five Cantor daughters.

Benzell to Preem Miami B. Seville; Roney Expansion

Miami Beach, Sept. 27.

Mimi Benzell will be the inaugural attraction at the new 300-room Seville, Miami Beach, on the site of the old Pancoast, later the Grossinger-Pancoast hotel, when it opens Dec. 20. Charles Reader, longtime maestro at the Hotel Pierre's Cotillion Room, N. Y. (where, incidentally, Miss Benzell is the reopening-of-the-season attraction currently), will be talent impresario for the spot, besides emceeing and heading the orchestra.

The Seville is a companion venture to the Irving Kipnis-Morris Becker syndicate which recently acquired the Roney-Plaza, Miami Beach, on a 99-year lease from the Schine hotel and theatre interests. Kipnis is also a former film distributor (originally in the leather goods business) turned hotelier. He started in Florida operations with the Biscayne Terrace and Shore Club Hotels, which he built and sold out to his associates.

The Roney will see an unusual operation with 420 new rooms, via added wings, all facing the ocean, along with a new 2,500-capacity convention hall. It will only slightly encroach on the famed Roney-Plaza gardens which has acreage, in actuality, for a couple of additional hotels if the frontage walks were utilized. It will give the Roney 650 rooms all told. The additional building is a $15,000,000 program.

The Seville construction is unique for Florida, being an all-steel structure, a la an office building, and not the traditional tropical cement type of building.

Reader is bringing over Livio Giorgi, a Milan radio tenor and a favorite on the Italian wireless, for his U.S. debut, along with Miss Benzell.

Vaude, Cafe Dates

New York

Harry Altman, operator of the Town Casino, Buffalo, in New York last week, signed the **Blackburn Twins** for Oct. 31., **Dominoes**, Oct. 21, and **The Cheers**, Nov. 1 . . . **Constance Moore** pacted for the Casino de Paris, London, Nov. 28 for three weeks . . . **The Priors** start a one-weeker at the Elegante, Brooklyn, Oct. 13 . . . **Stan Freeman** is an Oct. 1 starter at the Congress, St. Louis . . . **Frankie Carle** and his new act with the **Girl Friends** are breaking in at the Oyster Barrell Cafe, Quebec . . . **Florian ZaBach** to the Lake Club, Springfield, Oct. 28 . . . **Larry Storch** and **Judy Lynn** on the bill at the Prevue Club, Collinsville, Ill., starting tomorrow (Thurs.).

Chicago

Della Reese opening at the Chatterbox, Cleveland, Oct. 3 for a single frame, after a series of one-niters in Ohio and Michigan, next week . . . **Jimmy Ames** held over for another show at Chicago's Black Orchid . . . **Charles Lampkin** currently playing the Opera Club of the Blue Angel, Chi, in an indefinite stint . . . **Audrey Morris** back at Mr. Kelly's, Chi, after a short illness; **Claire Hart** subbed . . . **The Paulette Sisters, Arty Dann, Phil Lawrence** & **Mitzi** open at the Chicago Theatre, Chicago, Friday (30); **Julius La Rosa** tops the bill . . . **Ana Moreno** into the Seven Seas, Omaha, Oct. 21 for one round . . . **Raul** & **Eva Reyes** open at the Muehlebach, Kansas City, Friday (30) for two weeks, with **Gloria Van** on the same bill.

Hollywood

Maria Cole booked into Ciro's Oct. 5, with **Amin Bros.** . . . **Ed Hennessy** and **Flora Fiese** open at Bar of Music tomorrow (Thurs.) . . . **Billy Gray** launches new show tomorrow (Thurs.) at his Band Box, with **Jackie Hilliard, Beverly Hudson, Skeets Minton, Voluptua** . . . **Irene Ryan** at Amato's, Portland, Ore. . . . **Bobby Reed** entertaining at Eldorado.

Atlanta

Exotic dancer **Eva Meloy** is topping the new show which opened Monday (26) at the Gypsy Room, with comedian **Tubby Rives** doing emcee duties . . . Puppeteers **Walton & O'Rourke** will open Thursday (29) at the Henry Grady Hotel's Paradise Room, with comedy-violinist **Baron Buika** in support. **Parker Lund** and his band are current at this spot.

Mercury's **Rusty Draper** opened Monday (26) at **Joe Cotton's** Steak Ranch, where **Irv Heinkel's** orchestra provides music. **John Ryan** and **Clyde Burke** are in Ranch's Horse-show Lounge.

Moving into Atlanta Biltmore Hotel's Empire Room Thursday (29) will be **Laurette & Clymer**, dance-humorists . . . Pianist **Kay Loring** is a new face at Mamma Mia's Piccolo Lounge, opening Monday (26) in replacement of **Eddie Lee** . . . Exoticker **Patti Waggin**, dancer **Terry Lynn** and the **Mumbles Three Band** are being held over at the Imperial Hotel's Domino Lounge . . . Also remaining is **Danny Goodman**, Canadian pianist, at the Howell House's Zebra Lounge.

Riviera Pays Off Full 12G to Van

Las Vegas, Sept. 27.

The Riviera Hotel, beset with booking hassles, scratched another off its list of problems last week with full payment of comic Bobby Van's four-week contract.

Van was pacted with Edith Piaf, whose appearance at the hospice as sole star two months ago was nixed by the management. Piaf demanded "play or pay" and consequently the hotel paid her $40,000 per the chantoosie's contract.

Meantime, Spike Jones was booked into the hotel to take over the show which originally was left sans a topliner when Kathryn Grayson became ill. During Jones' engagement, Van reported backstage for work, only to be told he wasn't needed. Following AGVA arbitration, Van was paid in full—$12,000—thus bringing the Riviera's show budget for unused talent to $52,000. Which gives Las Vegas another record to which it may lay claim to fame.

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GEORGE BOURKE, Miami Herald
"In the co-featured slot is Joyce Aimee, a sleekly gowned looker . . . runs a wide range of vocalistics and moods. Not only does she vocalize pleasantly . . . also accompanies herself on the accordion in latter half of stint."

VARIETY
"Joyce Aimee, a sultry looking brunet, smartly gowned, turns up equally sultry set of pipes that embrace an international compote with receptive smoothness . . . intelligent blending . . . Miss Aimee comes back with accordion to display sound technique and delivery . . . Vocalistic quality and accordion talent could prove a boon for platter personality seekers . . . bet for smarter rooms."
Lary.

PAUL BRUUN, Miami Beach Sun
"Evident from her repertoire that her recent trip to South America had lasting effect. Miss Joyce has a very pleasing and sultry voice . . . remarkable improvement . . . she has grown stage wise . . . cavorts in big star fashion . . . from here on there should be nothing but top rung of success for Miss Joyce Aimee."

Opening Oct. 31st, ELMWOOD CASINO, Windsor, Ont. (Thanks, PETE IODICE)
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N.Y. Nabe Spots as Talent Showcase; Agents Eye Field for Act Tryouts

Certain parts of New York may just as well be Bridgeport or New Haven as far as acts are concerned. Within walking distance of the major cafes and plush hotels, tiny spots exist in which an act can virtually hide out, find his proper routining and modus operandi and later go to work a few blocks away as a fresh face. The east side, particularly, is getting an increasingly large number of these nabe spots, in which the entertainment attracts locals from nearby apartment houses and homes and yet doesn't appeal to the general run of nitery-goer.

Such a spot is the Club 59, far east of the regulation cafe belt, which has been getting a fairly good play. With a modest entertainment and advertising budget, this spot does a fairly good bar business, and tables in the rear are sufficiently filled to make the talent investment pay off.

Spot is currently headlining Bill Lawrence, former singer on the Arthur Godfrey show. (and their number seems to be growing constantly), who hasn't been in a New York cafe for a long time. He's still a youthful looking chap and his pipes retain much of the qualities that made him a bobby-sox fave at the Paramount Theatre and elsewhere just a few years ago.

Just what kept him out of New York for so many years, isn't easily evident, except perhaps a loss of confidence. This lack, at times, causes a discernible waver in his voice which can be ironed out by working. Otherwise, Lawrence can boost himself up to the position he formerly occupied. His tunes include good renditions of "All of You," "Beguine" and a good assortment that gets heavy response.

In On the Act

Most cafes that have adopted the format of the Club 59 are those that formerly had cocktail lounge entertainment policies. However, with prices of units having gone up constantly, many operators have resorted to singers. The instrumental and vocal units that can be obtained at scale or a little above aren't any particular boxof-

(Continued on page 67)

Bright Set For Nat'l Gab Trek

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, is set to embark on a national speaking tour in which he will address various membership meetings, agency associations and nightclub owners. Meet follows the promise of cooperation with the Artists Representatives Assn., in New York, and a meeting with AGVA members and agents in Philly, last week. Bright is slated to speak to the groups in Miami Beach, around Oct. 10, where branch manager Jerry Baker is presently setting up the confabs, and will go out to Las Vegas, shortly after the national board meeting in New York, late next month.

The Philly membership meeting was enlivened by the attempted appearance of former eastern regional director Dick Jones. Members of the labor squad of the Philly police prevented Jones from going into the session. According to Bright, Jones partisans in the meeting asked that Jones' side of the case be presented. Bright declared that since Jones elected to sue AGVA for $300,000 with case pending in the courts, neither Jones nor the union speakers would divulge any of the ammunition that would be used in court.

Bright stated that at the meeting room, attempt was made to deliver to Jones the notification that his resignation from the union as well as his life membership card had been accepted. Jones refused service of the notification. It's AGVA's contention that Jones gave his resignation verbally at a membership meeting in New York last summer and a few days later organized the abortive Actors International Union. Jones' resignation was subsequently accepted by the union's national board.

Miami Beach All-Star Vaude for Legionaires

Miami, Sept. 27.

Highlight of the upcoming American Legion convention here the week of Oct. 9 will be an all-star variety show on the 12th in the Orange Bowl. It will feature Hal March, Marion Marlowe and others still to be set by producer Maurice Lapue. United States Brewers Foundation will sponsor the spectacle.

Titled "American Legionarama," the show will be free to Legionaires and their families. Seating will allow for 50,000 spectators, with arrangements being made to admit the general public for a nominal fee.

Hub Night Clubs Thinning; Rash Of Lounges Subs

Boston, Sept. 27.

While there has been much talk around the Hub about a brilliant night club season, opening of new spots and reopening of shuttered clubs, only three supper clubs are functioning, Blinstrub's, Bradford Roof and Steuben's Vienna Room.

This is the smallest number of night clubs per se since the Hub was a cow town.

Instead of supper clubs, of which the Hub had a dozen or so going not so many years back, a rash of glorified cocktail lounges have come into being. These are high-styled drink spots with a low ceiling entertainment budget. Best of the lot feature an organist, pianist or local chirp.

Next segment feature trios or small combos. Then come the raucous bistros with practically continuous floor shows spotlighting loud comics with blue material, shouting singers and frenzied musicians.

None of these serves food.

Answers to what has happened to the Hub's once great supper club biz are hard to get. They range from "television," "the big spenders are gone," "the war's over," "cost of operation too high," to

(Continued on page 69)

THIRD 'ICE CAPADES' TROUPE SET FOR JAN.

Charlotte, N. C., Sept. 27.

A third company of "Ice Capades" is likely to get started in January. Possibility has been in the works for more than a year with the new edition, tabbed "Ice Cycles," to play smaller arenas. There is the possibility that the new outfit may carry its own portable refrigeration plant to ice-manufacture in arenas without such equipment.

"Ice Capades" currently has two editions on tour. The major company is presently at Madison Square Garden, N. Y. The second is called "Ice Capades International," formerly "Ice Cycles."

'Grand Ole Opry' Troupe To Spark Atlanta Fair

Atlanta, Sept. 27.

Southeastern Fair, held annually at Atlanta's Lakewood Park, will open tomorrow (Wed.), headlining the "Grand Ole Opry" troupe starring hillbilly entertainers Earon Young, Minnie Pearl, Little Jimmie Dickens and the Wilburn Bros. They will perform in front of the 8,000-seat grandstand at the park.

Another name attraction at this year's fair will be the Ink Spots. In addition Lash LaRue, cowboy film star, will head up a western show on the midway. Two returning attractions will be Dancing Waters and Jack Kochman's Hell Drivers.

Gooding Amusement carney will occupy the midway during the fair, which runs for 10 days.

Cornell Set for 3-Month British Tour in 1956

London, Sept. 27.

Don Cornell has been booked for a three-month tour of Britain, commencing at the Finsbury Park Empire March 19, '56. Cornell first appeared in this country earlier this year.

Hyman Zahl , of Fosters Agency, who negotiated this deal, left for New York to fix British dates for several other Americans.

Kaye Taking To Road in Vaude

Danny Kaye has been set for a tour of RKO Theatres and also one legit house. He'll play the string of houses on a percentage basis. It's his first American vaude date since his stand at the Palace, N. Y., several years ago. Kaye will not be getting a guarantee, but a 70% slice of the gate.

It will also be the first prolonged vaude stand in most of these houses, RKO having played one-nighters in these theatres on various occasions.

Kaye's theatre trip in the various towns is similar to the tour he made in Britain several years ago when, after London, he played several provincial houses. For the first time in many years, he's touring towns other than New York with a vaude vehicle.

He's set for the Palace, Columbus, Oct. 31 for three days; Albee, Cincinnati, Nov. 3 four days; Keith's, Dayton, three days, and Palace, Cleveland, for four days. After this tour of RKO houses, he'll play the Shubert, Detroit, Nov. 15 for 12 days. In his three-day stand for RKO, he'll do one show nightly, no matinees. In the four-day sessions, he'll do three evening shows and a matinee Saturday and Sunday. There will be no Sunday night showings. The Shubert stand is expected to be for eight shows weekly.

Kaye, after settling the details of the deal with Sol Shapiro of the William Morris Agency, took off for Europe.

The RKO policy as regards vaude bookings is to look into any proposition if it's a deal equitable to both. According to booker Dan Friendly, they'll open up virtually any house for a worthwhile personality at a right price.

Anna Sosenko's New Protegee, Margo Cole; Continental Buildup

Anna Sosenko, longtime personal manager for Hildegarde, has a new singing protegee, Margo Cole, a 23-year-old newcomer whom she is grooming for the American scene. In the Hildegarde tradition Miss Sosenko plans to "introduce" her via Continental buildup and, in this connection, she is sailing this Saturday (1) on the SS Andrea Doria for a six-week European o.o.

After an initial stopoff in Rome, where Miss Sosenko, a vet ASCAPer, is meeting the G. Ricordi management on some new songs she has written, her tour takes her to Vienna, London and Paris. She will remain three weeks in the French capital, where she has other music publisher conferences. (Miss Sosenko "started" her "Darling, Je Vous Aime Beaucoup," long Miss Hildegarde's theme song, and recently revived via a Nat King Cole platter, from the Continent, and she feels that this trip will serve the dual purpose of kicking off some new song material, as well as Miss Cole's career).

Songstress, whom Miss Sosenko likens to the late Helen Morgan, would return with her manager to Europe this winter for the fashionable buildup in the boites, prior to U.S. dates.

By coincidence, but separate and apart from Miss Sosenko's mission, librettist Gladys Unger is also sailing on the Andrea Doria, en route to London via Italy, attendant to a possible West End production of the illfated musicalized "7th Heaven," which she coauthored with Victor Young. Miss Sosenko happened to be a personal investor in the musical, but otherwise each is traveling separate routes. Mark Marvin, who has "The Silver Whistle" and "Billy Budd" on his British legit production agenda, is interested in doing "7th Heaven."

Start Own Talent Building, Entratter Tells Vegas Ops; Don't Overpay Acts

Forward-looking Las Vegas operators must start their own talent development programs, according to Jack Entratter, managing director of the Sands and Dunes Hotels, Las Vegas, who was in New York last week on an act observation and talent-buying trip.

Among other things, Entratter set up his own music publishing firm as one of the first steps in his talent development program. Aside from the pubbery, Entratter is looking at scripts for a video show and is readying a film production venture. Although he expects these ventures to pay for themselves, he feels that an extremely important byproduct will be the development of new names that will ultimately be funneled into the Last Vegas inns.

Proper talent, Entratter agrees, is one of the most important facets in running the Route 91 hotels. However, he feels that any overpayments made for talent are the primary faults of operators themselves. Entratter says that a talent buyer who knows his spot as well as the acts should only pay what he feels the act is worth in his particular place. If an act is worth only $1,500, then that's all he should pay for it, no matter what the competition may think of its value.

By paying $2,500 for a $1,500 act, the buyer is not only putting his spot on a deficit operation, but aggravates the problems of all the talent buyers, himself included. Only by paying up to the value of an act for the Las Vegas area, can the operators control one of the most important facets of their business. Anyone going counter to this basic proposition, Entratter feels, is doing the entire industry an injustice.

Agencies Not Guilty

Entratter absolved the talent agencies of guilt in the matter of boosting talent prices, saying that its the Las Vegas talent buyers themselves. An agent, he says, must get the highest possible price for his performer. The life of many performers, Entratter said, is limited. The agency must make the most of the act while earning capabilities are high. An agent dare not accept $10,000 for a name when he can get $25,000 at a neighboring spot. He loses the act and he isn't performing his

(Continued on page 67)

Vogue Room Shuttered In Cleve. Hotel Switch

Cleveland, Sept. 27.

After running a night club policy 19 years, the Hollenden's Vogue Room was permanently shuttered Saturday night (24) by Louis Barry, head of International Hotels chain, which recently bought the hotel.

Closing was part of a drastic retrenchment move in which staff was slashed and certain departments, such as convention sales bureau, dropped altogether. It also leaves the hotel without a formal dining room, although it has a couple of small eateries in building.

Vogue Room in the past played such headliners as Hildegarde, Joe E. Lewis, Henny Youngman, Vagabonds and Rosemary Clooney, but in the last couple of years a series of new owners chopped the entertainment budget down to lower-priced floor shows. Final attraction was a four-piece summer band combo directed by Norm Geller and Kitty Kaye on twin pianos, without any acts.

AGVA, Equity Set To Battle It Out Over Industrials

Immediately after winning the jurisdiction of the Maurice Chevalier show, the American Guild of Variety Artists started another jurisdiction battle over industrial shows with Actors Equity Assn. Equity has already made a bid for the field by notifying agencies that Equity rules including a 5% limit on commissions payable only to Equity franchised agents is in force.

AGVA, on the other hand, contends that it's in the variety jurisdiction, declaring the shows to be a succession of song and dance numbers primarily, and not enough book to put these types of shows in the legit category. Variety union is expected to press for the industrial show field at the next meeting of the Associated Actors & Artistes of America.

The Chevalier show, which starts at the Lyceum Theatre, N. Y., tonight (Wed.), was given to AGVA on the basis that Chevalier is doing what is essentially a variety act, using a succession of songs and stories sans book.

MAJOR N. Y. HOTELS GET BULK OF BASEBALL PLAY

The major hotels in New York are getting the bulk of the World Series play. Most of them are not booked up to 100% capacity, but space is becoming tighter and some inns expected to post the SRO sign late last night (Tues.). The Series, which begins today (Wed.) at the Yankee Stadium for two days and then moves to Brooklyn, has brought in a lot of out-of-towners, per usual, to give N.Y. cafes, restaurants and stores a biz upbeat.

The Hotel Assn. of the City of New York, which keeps up with hotel occupancy figures, says that no traveller need be stuck for space in this city. They are keeping a list of hotels which still have rooms and have advised various hotels and agencies to phone them in case of emergency.

The niteries have a heavy list of reservations for the rest of the week. They expect sellouts for the early and midnight shows for the rest of the week, and anticipate enough carryover trade to warrant a third show on Saturday night.

Monte Carlo Hotel, Miami Beach, which will be on a name policy, has pacted Jackie Miles to open Dec. 23. Deals are also being set for Phil Foster and Lillian Roth.

Nab Nitery Op On Mann Act Claim

Chicago, Sept. 27.

The Federal Bureau of Investigation arrested a Calumet City strip joint operator and three of his employees last week on Mann Act charges. Asst. U. S. Attorney Mitchell Rieger said evidence pointing to a seven-state ring trafficking in young girls and transporting them across state lines for immoral purposes had been uncovered.

Those arrested were Peter F. Ganiz, owner of the Riptide Club and the Shay, both Cal City peeleries; Allen S. Holzman, employee at the Riptide; Ida Winkelmann, a dancer at the Riptide, and Gladys Hensley, a dancer at the Shay.

Calumet City, a small city just out of Chicago, has long been noted for its wide-open night life, flowering in an abundance of peeleries. The four were arrested on the basis of a Federal warrant isued in Cincinnati, charging that Geraldine Hall of Cincinnati was transported across state lines for purposes of "debauchery." Ganiz and Holzman were charged with the Mann Act violations and the two strippers were held as material witnesses.

According to Chicago chief FBI agent Donald Hostetter, Miss Hall returned to Cincinnati from Calumet City and charged that she had been lured to the Riptide club there, where she was forced to perform striptease and other sexy dances. Hostetter said a theatrical agent gave her name to the ring and that Ganiz and Holzman then took her to Cal City. Rieger said an investigation is underway to uncover the extent and nature of the ring's operation.

Vegas Moulin Rouge Seeks 750G In Revamp; Talent Format Shifted

Las Vegas, Sept. 27.

Negotiations to secure a loan of $750,000 to bolster the financial foundation of the Moulin Rouge Hotel are under way this week, underscoring an overall reorganization of the multi-million dollar interracial resort.

A board of directors meeting was called for today (Tues.) at which time plans for revamping the hotel's operational policy were to have been blueprinted, in addition to discussion of the proposed loan.

The main sore spot, according to general manager Nate Schlaifer, is the hotel's entertainment policy. As a result, the hotel has programmed efforts to hypo interest in the spa via a diversified entertainment lineup and various flacking gimmicks.

For its revamped entertainment policy, which the hotel's ops hope will lure a share of the tourist coin that is centered more on the Strip, two miles away, the inn has booked "mixed" combinations, both in the cocktail lounge and in the supper club.

Opening this policy will be Les Brown and his orch, surrounded by a bevy of copper-toned chorines. Show bows Oct. 4 for a four-stanza run.

In a deal with the Royal Nevada, which is also in the process of refinancing and reorganizing, the interracial hotel has pacted Georgie Tapps to stage its shows. Tapps has a two-year contract with the Royal Nevada as the latter's choreographer.

The hotel is presently concerting publicity efforts at a Miss Moulin Rouge-Las Vegas beauty contest under the direction of pressagent Martin Black, a member of the former Dunes regime. The contest is being run in conjunction with the cross-country theatre itinerary of Lionel Hampton and was kicked off at the Paramount, Los Angeles, two weeks ago. Winners will be judged from contests held in cities that Hampton plays, and finals will be run off in Las Vegas during Hampton's return engagement to the Moulin Rouge over the Christmas-New Year's holidays. Finalist winner receives an assortment of prizes, including a show contract with the hostelry.

Sennes Launching His 3d Moulin Rouge Revue

Hollywood, Sept. 27.

Frank Sennes launches "Paris Toujours!" at the Moulin Rouge tomorrow (Wed.), third revue since he opened the theatre-restaurant Christmas Day, 1953. New Donn Arden show reportedly is costing in the neighborhood of $250,000, with more than 100 in the cast.

Lineup of talent includes The Peters Sisters, Marquis Family, Andrea Dancers, The Cabots, Peiro Bros., Ffolliott Charlton and Jerry Gray band. Pony Sherrell and Phil Moody did music and lyrics, Harvey Warren executed sets and Mme. Berthe the costumes.

Proser Signs Up Haymes, Hackett

Monte Proser, operator of La Vie, N. Y., has been able to buy two names for the spot despite the competish. He has pacted Dick Haymes to open Oct. 6 for two weeks and has inked Buddy Hackett to follow on Oct. 20 for the same period. It will be the first N. Y. date for Haymes in several years. This booking was made by the William Morris Agency.

Haymes had been previously booked by Music Corp. of America, which is currently seeking an arbitration with the American Guild of Variety Artists on the matter of commissions and repay-

(Continued on page 67)

CARMEN MIRANDA LEFT 150G IN CAL. PROPERTY

Los Angeles, Sept. 27.

Carmen Miranda, who died Aug. 5 of a heart attack, left in excess of $150,000 in California property, it was disclosed when her widower, producer David Sebastian, was appointed administrator of her estate.

Assets, which also include $23,000 cash, will be inherited by Sebastian and singer's relatives.

Happy Benway's 70th

Saranac Lake, Sept. 27.

Happy Benway, longtime VARIETY correspondent at Saranac Lake, marks his 70th birthday tomorrow (Thurs.) with an afternoon shindig at Don's Melody Lounge here.

The VARIETY mugg-of-the-mountains has been reporting on news of the patients at the Will Rogers Memorial Hospital here for two decades. In the vaude heyday, Benway was a member of the blackface team of Mulroy & Benway.

Cal. Trade Clubs Start New Boom For Live Talent

San Francisco, Sept. 27.

A new kind of business club has started a boom in live talent throughout Northern and Central California. Result has been a big jump in work for medium-priced acts—and the movement is threatening to roll into the Los Angeles area.

Here's how it happened:

More than 20 years ago the Sacramento Chamber of Commerce set aside one night a month for a social session capped by three or four live acts. A so-called Trade Club was formed to promote the night, for which tickets were sold. In addition, one business or a number of businesses sponsored each night, and derived free advertising from it.

The Sacramento Trade Club grew to the point where it drew 1,000 men to each session—strictly stag—but no one copied the idea until June, 1950. Since that time, 10 trade clubs have been formed in these California communities: Merced, Stockton, Oakland, Modesto, Southern Alameda County, Richmond, Berkeley, Bakersfield, San Bernardino and Fresno. In addition, the Los Angeles Chamber of Commerce is now discussing formation of a trade club.

What this means to show business is that these clubs have $300 to $500 a month available for a night of entertainment and want to spend. The official bulletin of

(Continued on page 69)

AGVA Going After Chi Peeleries; One-at-a-Time Strategy on Clubs

Chicago, Sept. 27.

Now that Chi's major talent showcases have been brought into line with American Guild of Variety Artists' basic requirements, AGVA midwest regional director Ernie Fast is going after the Madison St. peeleries.

The strip joints have always been a tough nut to break, and when Fast first came out here two years ago, he stirred up a hornet's nest when he attempted to sign the Calumet City spots. Since obtaining little success there, an armed truce has prevailed for some time between AGVA and the Cal City stripperies. Strategy now is to go after the top spots first and follow with the smaller guys.

Also, Chicago joints will be signed up before Fast tackles the outskirts. Another element in the new strategy is to sign spots one at a time, rather than all at once as was unsuccessfully attempted before under the previous Jack Irving administration. Fast is asking, and in most cases getting, compliance from local nitery and theatre operators to AGVA's three basic requirements. A three-point program calls for posting of a cash bond for entertainers' salaries by employers, signing of the minimum basic agreement regulating wages and working conditions, and weekly contributions by employers of $2.50 per entertainer to the union's welfare fund.

Latest to meet all three requirements are the Chez Paree, Black Orchid, Chicago Theatre, Moulin Rouge, Club Hollywood, Cloister Inn, and the Casino of Tomorrow, all in Chicago or its outskirts. In addition, the Pioneer Club of Wichita, Kans., has complied with the three-point plan.

GM Power Spec Winds Up in Chi

Chicago, Sept. 27.

Casting of bread on the waters in the form of circuses came to an end here last Sunday (25) as General Motors' free power spectacular, "Powerama," pulled up stakes by Chicago's lakefront to go into storage.

The lavish cuffo display of GM's diesel-powered muscle, including a grandstand show produced by Edith and Dick Barstow, who also did "Motorama," played to 2,218,412 spectators during its 26-day run on the site of Chicago's 1933 Century of Progress exhibition on the shores of Lake Michigan. Glorifying the role of diesel power, the show exhibited diesel-powered farm machinery, designers' "dream" cars, futuristic kitchens, a submarine, tanks, cannon, a jet

(Continued on page 67)

Miami Beach Studying New Ordinance to Ban B-Girls From Cafes

Miami Beach, Sept. 27.

A new ordinance aimed at banning B-girls from Miami Beach cafes was referred to the city attorney's office this week, after city council questioned wording of the proposed law as it might affect the top names who work the better spots along the oceanfront.

The recommendation for approval of the ordinance came from Police Chief Romeo J. Shepard. In substance it is framed from a similar law now in force in Jacksonville, which makes it unlawful for employees in places licensed to sell alcoholic beverages to "drink, dance and mingle with or consort with customers." In Jacksonville, the ruling applies to female employees only.

Attempts at enforcing a like law in Miami some time ago met defeat when the circuit court of Dade County issued an injunction against enforcement after action brought by night club operators in that area, protesting the constitutional facets of the ordinance.

Beach city councilmen, led by Judge Bernard Frank, questioned the wording, especially as it might be applied to such toppers as Joe E. Lewis (a close friend of Frank), Patti Page, Sophie Tucker, et al. Final decision was to reword the proposed ban "so it won't hurt any local businesses."

Jacques Donnet has been signed for musical chores at the Club Chalet of the new Lucerne Hotel, Miami Beach.

AGVA Holds Off N. O. Show Yanking, Pending Talks

Yanking of the show at the Roosevelt Hotel, New Orleans, has been postponed, pending the agreement of innkeeper Seymour Weiss to discuss the issues involved with the American Guild of Variety Artists. Union had been slated to pull the performers out last Wednesday (21) on the issue of paying welfare funds.

Weiss had stated that he was willing to make payments for the lesser salaried performers, but felt that it was ridiculous to pay an accident premium bite for the four-figured salaried performers who could very well afford to pay the $2.50 weekly levy.

Eileen BARTON
CORAL RECORDS
Dir.: WILLIAM MORRIS AGENCY

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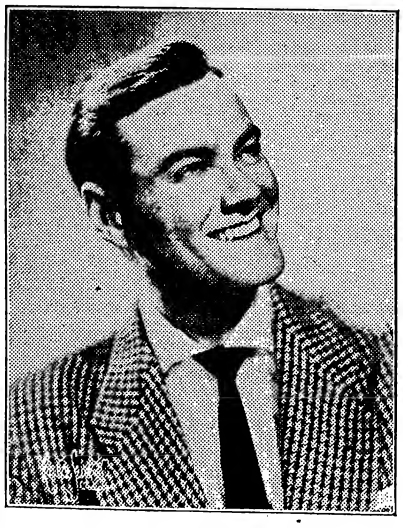

"Everything he does is apt to be pretty extraordinary, and sooner or later Bob McFadden, just like Davy Crockett is going to sweep the country."
WINSOR FRENCH, Cleveland Press.

"He's ripe for some TV scout!"
KUPCINET, Chicago Sun Times.

"Freshest new talent in showbusiness today!"
BROCK, Dallas News.

THE SATIRICAL AND LYRICAL BOB McFADDEN

Just concluded: HOLLENDEN HOTEL, Cleveland
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Currently: FONTAINEBLEAU, Miami Beach
Opening Oct. 13th: ROOSEVELT, New Orleans
Direction: MCA

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Palace, N. Y.

Russ & Joy Sobey, Capt. Shaw & Bobby, Three Wiles, Senor Cortez, George Kirby, Nils & Nadynne, Artie Dann, Ruth & Carl Carlsson, Myron Roman Orch; "Kiss of Fire" (U), reviewed in VARIETY *Aug.* 31, '55.

This is strong layout of entertaining acts, typical of the vaude fare offered patrons of this house of late, coupled with stronger screen fare. Films have been uniformly sturdy boxoffice-wise in recent weeks; one having held longer than a single week. Current bill is virtually 100% veteran turns, and show plays like it. Lone newcomer, set in closing spot, are Ruth and Carl Carlsson (New Acts), male and femme jugglers.

Russ & Joy Sobey tee off the show, with their tap dancing and whirls. The young man of the team appears the more accomplished stepper but tries to do too much. She is much improved over the last time caught. Pair have smartened their turn with better team tapstering.

Capt. Shaw and his uncannily trained monkey again score solidly as the easy-working captain describes the various "human" characters the simian emulates. It's a comedy novelty that rolls along smoothly. Three Wiles have speeded up their act, with tricky garb and novel stunts adding to their dancing. Quick change from original garb to three French wooden soldiers remains a big novelty.

Senor Cortez still is cleaning up with his mandolin playing. He retains his banjo-type mandolin, with his deft plucking and fast fingering, mainly Latino tunes, not requiring any visual gimmicks. Uses a solid bit of jazz near closing just to show he's familiar with other numbers.

George Kirby has been around for some time, and has played the Palace successfully before. Personable Negro lad runs the gamut in impersonating the voices of film stars, including Peter Lorre, Cary Grant, Edward G. Robinson, Gary Cooper, Rochester and Humphey Bogart. His imitations also take in Arthur Godfrey, Joe Louis and wind up with a wow takeoff on Pearl Bailey. He vocalizes for the Bailey impersonation as well for his bow in. Surefire here.

Nils & Nadynne, ballroom dancers, have been around over 10 years, with the turn still featuring the skilled lifts and deft twirls by the husky male member. An upside down balance is a highlight. On here after too much dancing ahead of them.

Artie Dann, a veteran with his comedy since he played the State back in 1944, mops up on this bill. While he still kids about his schnozz, Dann now leans heavily on his comic material and superb timing. He expertly tosses away more gags than some comedians pound away in minutes to get across. Alert audience ate up his material at show caught. Finishes with parody about "You Made My Nose Too Long." Had to beg off. *Wear.*

Bobino, Paris

Paris, Sept. 27.

Charles Trenet, Jean Poiret & Michel Perrault, Irene Lecarte, Myr & Myroska, Four Harlem Modernics Dancers, Three Cottas, Paul Berny, Manetti Twins, Monique Leroy, Maurice Boulais Orch (12); $1.25 *top.*

Bobino is back as a music hall, after a four-month hiatus. Smaller and with a more cordial nabe atmosphere than the Olympia, it amply demonstrates that there is room for two houses here where vaude is still of pop appeal to both nostalgic oldsters and the young set. A well-pared supporting bill of solid acro, terp, song and offbeaters backs headliner Charles Trenet, who shows himself at the height of his entertainment powers.

Trenet gives an 80-minute stint full of a well-tempered rep, solid voicing and high comic inventiveness, with the proper touch of the poetic and plaintive. All the songs are his and his mimicry and interp are tops. He enjoys himself as much as the aud, and would keep on all night, if the management didn't ring down the curtain after a bevy of encores.

Jean Poiret & Michel Perrault supply the yocks as they enact a zany skit of a couple of traffic experts trying to solve the current jam problems. A mock seriousness makes this taking satire and a highly laugh-laden turn for solid applause. Illusion is supplied by a fine mindreading act Myr & Myroska as Myr circulates in the aud and has the femme, blindfolded, identifying anything handed him by the aud.

Acro stints by Manetti Twins and Paul Berny has former displaying a neatly coordinated series of balancing and somersaults with chairs or across tables that makes for mitts. This a good entry for tv spotting or vaude in the U.S. Berny is a fine juggler and keeps tennis rackets, clubs and balls flying at a rapid pace.

Terp comes through with Three Cottas, who do an acrobatic dance number with a girl twisted and thrown about by two men. Unique note are two immense dogs who get into the act by leaping over the whirling girl or jumping through a hoop she holds while being spun. An interesting offbeater, this. Four Harlem Modernics Dancers have a mouthful title but are an eyefull on the stage as they go through a breezy Afro-Cuban dance routine. They rate a New Acts mention as does Belgian chantoosy Irene Lecarte, an exactress essaying a song rep for the first time. She still has plenty of work to do but displays a savvy presence and voice that might make her an addition to be watched in the singing ranks in the next couple of years. Monique Leroy is a pert femmcee and the Maurice Boulais Orch (12) does well by the performers in the accomp spot. *Mosk.*

Start Own Talent

Continued from page 65

function when he takes the lower fee, except in some rare instance. The only legitimate control, Entratter says, lies with the operator, who shouldn't go above the value of the act.

As for Las Vegas overextension, Entratter says that in two years this greenfelt casino will have an era of unparalleled prosperity. The present anguished cries of doom, according to Entratter, are not coming from the experienced managements, but from the floundering newcomers. He says that too many hotels opened up within a short time. Had they been properly spaced to keep pace with transportation facilities, there would be no crisis in any of the inns. The problem is temporary and the experienced management hands will build up the town to greater heights, he says.

Entratter said that Las Vegas is building up attractions other than the greenfelts and so will ultimately draw from a larger segment of the population. With the increased amount of transportation, appeal to the fisherman for Lake Meade and tourists eyeing Boulder Dam, and with atomic activity a comparatively short distance away, Entratter feels that the future of this town is unlimited and its possibilities haven't even begun to be tapped.

1956 Series Plot

Continued from page 1

resented by advertisers and the television networks, will put up a stiff fight before they allow the Series to go to the rival medium.

The baseball owners have shown an indication to give careful consideration to any offer made by pay-as-you-go interests. Walter O'Malley, president of the Brooklyn Dodgers, for example, is a staunch advocate of toll-tv but whether he will go for theatre tv is still a matter of speculation. O'Malley, however, allowed the telecast of a Brooklyn Series game back in 1949 when tv was in its infancy. He allowed the game to be picked off the air and shown at the Fabian Fox Theatre in Brooklyn when an admission was charged.

Aiding Halpern's case was the clear reception and widespread favorable comment among exhibitors and the press on the results of the fight telecast. It's figured that the Series, if it goes to theatre tv, will have to go to more than the 129 theatres in 92 cities that carried the bout. The record hookup was made possible by the use of 62 mobile units owned and operated by TNT. If Halpern manages to obtain the Series rights, it's figured he'll have to make plans to assure the baseball people of additional outlets, either via increased permanent installations or the availability of more mobile units.

The talks with Frick and the baseball owners are not expected to get under way until the end of the current Series games which begin today (Wed.) at the Yankee Stadium, N. Y.

Casino, Toronto

Toronto, Sept. 23.

Desirce Cyn, Danny Drayson, Captain Leslie's Seals; Jerry Bergen, La Flotte Duo, Archie Stone's House Orch; "Vera Cruz" (UA).

This 65-minute stage stint has plenty of diversity and is a good, all-round vaude package. Opens with La Flotte Duo, man and comely femme, for a bicycle balancing act that has plenty of sidepedalling, top mounts and somersaults to shoulder stands while bike is travelling. Diminutive Jerry Bergen, with tall woman as foil, is also over big for his burlesque of a concert violinist getting tangled with his bow and instrument, his intentional fumbling of the zylophone and Swiss bells, and general mayhem, plus patter.

Highlight, too, is Captain Leslie, in naval uniform, and his sea lions. Here is complete rapport between the sea lions and their trainer, with novelty act over on the barking thespians who enviously watch such solo bits as ball-on-the-nose balancing, the catching of tossed rings over their necks, the inevitable playing of horizontal horns, etc.

Desiree Cyn, a striking brunet in black, has no trouble in getting over with her exotic dance turn, showing ballet training, with Danny Drayson as emcee amiably drifting in and out. Drayson scores on his own stint, a melange of tap and clog eccentrics, a fine mime of a tired office girl about to take her evening bath, plus his mess-hall adventure in the Army. Drayson, on his first visit here, turns out to be a very funny fellow and has to beg off. Archie Stone's house orch expertly backgrounds. *McStay.*

Empire, Glasgow

Glasgow, Sept. 22.

Eve Boswell (Cliff Kirkham at piano, Henry Jones drums); Morton Fraser's Harmonica Rascals (7); *Kentones* (4), *Don Saunders, Ossie Morris, Manley & Austin, Shane & Lamar, Bobby Dowds Orch.*

Eve Boswell, petite attractive Hungarian-born chirper, soon to be seen on U.S. tv musicals, has a new gaiety and fun-sense in her latest songalog, which she delivers to socko reaction here. Brunet, with South African show biz training, is lightsome shapely type, with infectious gaiety that has the customers happy.

Chirper offers her recent waxing, "Blue Star," then her w.k. gimmick medley of South African folk tunes, which have good Commonwealth appeal. Her "Sugarbush" has the stubholders joining in the hand-claps. Pleasing headliner to not-so-good support layout.

Shane & Lamar offer satisfying opening dance act in conventional pattern of this vaude loop, and Manley & Austin, yet comedy twosome, work hard in old-fashioned comedy knockabout.

Morton Fraser's Harmonica Rascals also force the fun, being six males and one dwarf grouped for harmonica-playing. Their post-interval slotting is brighter, comedy being stronger and vocals including a solo member in "The Man From Laramie" and the dwarf, nicknamed Humphrey, rendering "I'm Gonna Get a Gal."

The Kentones are a busy harmony foursome of three males and one gal, the latter slightly overdoing the pep angle and drawing most attention to herself during numbers.

Ossie Morris, humorist from Wales, and Don Saunders, eccentric musical clown, are in New Acts. Effective showbacking by the Bobby Dowds orch. *Gord.*

Apollo, N. Y.

Duke Ellington Orch (16) *with Jimmy Grissom; Geoffrey Holder Dancers* (3), *Rose Hardaway, Cavaliers* (4), *Jackie Mabley; "Black Widow"* (20th).

Despite the influx of rocking combos and rolling vocal groups in this Harlem flagship, Duke Ellington continues to maintain his grip on the Apollo trade. And without making any concessions to the current frenetic musical vogue either. He remains a polished performer and his orch, although lacking some of its early day flash, is still pretty solid when it comes to laying down a jazz beat.

It's Ellington's show all the way this outing and he comes through in top form. From the opening zingy version of "Stompin' At The Savoy" to a somewhat pretentious "Rock and Roll Rhapsody," with a harpist, yet, there's enough Ellingtonia to please the most captious.

As usual, the maestro gives his sidemen plenty of opportunity to show off their wares. Ray Nance is just so-so with a vocal on a piece of special material tagged "Hey Cherie," but Cat Anderson and Johnny Hodges, back after a tour with his own combo, are standout tootling the trumpet and sax, respectively. Band vocalist Jimmy Grissom comes off okay with a treatment of "Day In, Day Out."

Thrush Rose Hardaway gets the wolf whistles easily enough with her shape-showing gown and even manages to get 'em to listen to her song styling efforts. She's got more technique than voice but she puts enough zest into her material to make it sound good. Opens with "What Is This Thing Called Love?," segues into a special material piece called "Text on Sex," which sounds better than it really is, and closes with an okay version of "Ten Cents A Dance."

Jackie Mabley handles the comedics this trip in her familiar rowdy but likeable manner. The Cavaliers, a vocal quartet, and Geoffrey Holder dancers are reviewed in New Acts. *Gros.*

GM Power Spec

Continued from page 66

fighter plane, a shrimp boat, a diesel train, etc.

Big hit of the show was the four-a-day layout complete with trick horses, elephants, square dancing tractors and a cast of 75, including a chorus and orchestra. Weekends saw people lining up an hour in advance to catch the show. Grandstand capacity was 7,000 and it generally was filled, especially for the evening shows.

It took 1,500 people 24 hours a day to operate "Powerama." Monday (26) 750 workmen began dismantling the show's buildings, some of which will be scrapped and parts of some stored in Detroit for future use. The show will not play elsewhere. Closing day attendance was 97,560, including 4,132 bankers on hand for the American Bankers Assn. convention. They were addressed by General Motors president Harlow Curtice. A munificent permanent reminder of the show, reminiscent of the best Imperial Roman "bread and circuses" tradition, will be a steel bridge over Chicago's Outer Drive, leading to the lakefront, a General Motors gift to the City of Chicago.

Proser Signs

Continued from page 66

ment of monies advanced to the singer by the agency. The union is currently sifting the claim and may only process the claims on the variety bookings. Claims for television dates and the loans may not be considered by the union. No decision has been made as yet.

Proser has been at a disadvantage in getting names because of the fact that the Copacabana and Latin Quarter, being the better established of the N.Y. name buyers, generally get the first choice from the agencies. Occasionally, Proser has been able to sneak in under the wire and come up with a name. He has done good business on these occasions.

Hackett's first major N.Y. cafe try was at Proser's former spot, La Vie en Rose. He has been in "Lunatics and Lovers" as a comedy lead at the Broadhurst, which closes Saturday (1) after 41 weeks.

Nabe Spots

Continued from page 65

fice draws, and generally a couple of singers can be obtained for the price of one unit. The vogue seems to be hitting in more spots, since the indie talent agencies are getting in on the act. The agents would give a small hideaway spot a good price break since they can study the act, work with him and keep him under supervision without the expense of going out of town.

The indies are talking to a lot of bars in the well-populated sectors outside of the present cafe belt. Generally, the nabe biz is growing because of the no-cover-no-minimum policies where customers can drop in for one or two snorts without worrying about the tab. The agencies know that they cannot make big money in these spots, nor is there much hope of developing them into gigantic talent spenders, but they do look forward to a string of niteries where they can develop acts for work just a few blocks away.

L'Olympia, Paris

Paris, Sept. 27.

Jean Richard & Co. (12), *Larry Adler, Lysiane Rey, Felix Paquet, Little John, Polo & Partner, Jackson, James & Cornell, Beros* (2), *Jacques Verieres, Gaston Lapeyronne Orch* (12), *Dany Revel, Nadine Tallier, Sarah Caryth;* $1.25 *top.*

With the Olympia in as a staple vaude here, the new season is ushered in with almost too topheavy a roster of names. There is some high-powered music hall in this show, but also some weakie fillers that pull down the tempo and make the presentation overlong. In the scrabble for fresh talent, which is always the bane of a constantly (every three weeks) changing program, niteries, films and theatre personages are being tapped.

This works well in some cases, but in others solid nitery entries never quite clear the ramps, due to the more robust requirements of a house. Present stanza has surefire pull in pic comic Jean Richard and harmonica virtuoso Larry Adler, with a batch of solid supporters.

Richard brings a group of 12 with him to uncork a series of skits for high risibility in his playing of a shrewd country bumpkin or the hero of a batch of sketches written by Roger Pierre. Richard has a feel for timing and never loses a gag or a laugh to make this a fine breakin into the house circuits, though many of the skits are of nitery level and fall short, at times, in this immense house. He comes on great by breaking in on the lion taming act of Sarah Caryth. She has a small, yawning lion and Richard heckles from the aud and then goes into the cage to go through a series of laugh-provoking bits from cringing terror to mock bravado.

Adler again displays his controlled, versatile harmonica versatility as he gets this mixed long, short and no hair aud with him, through Bach to blues. Playing is as marked and taking as ever and Adler's solid stance and poise make his 35-minute stint a veritable begoff.

Lysiane Rey is a chantoosy-impressionist who does not make the jump from nitery to vaudery. Her sparkle is lost and lack of surefire material makes this lacklustre in house surroundings. Material is needed. Miss Rey is more for musical comedy where her bombast and dynamism can be utilized rather than houses where her impressions lose face due to letdown material.

Felix Paquet tells a group of familiar stories but manages to get to the crowd by engaging clownishness. He is definitely in the chansonnier school. Little John displays his perfection in supple acrobatics and shows himself the consummate showman with a sureness of self not tempered by arrogance. Youth gets solid applause.

Polo & Partner is a neat juggling act that rates New Acts, as do the comic acrobatics of the Beros (2). Jackson, James & Cornell are a fleetfooted U.S. dance trio that make for a fine entry on speed, verve and grace of their terp session. Jacques Verieres sings his own songs of simple Paris happenings and emerges a pleasant entry for boites but lacks the poise and personality requirements for high song status. Nadine Tallier is a cute femcee who needs some more practice in putting over her lines, but looks will hold till then. *Mosk.*

Ebbets Field

Continued from page 1

abandon the property. Harris said it is the plan of his group to retain the present grandstands to be used by patrons without cars. The entire field, Harris noted, would be reconstructed for the installation of ramps for cars, with a huge screen being erected in center field.

According to Harris, he's already had correspondence with O'Malley whom, he said, appears to be receptive to the idea when plans are finally set for a new home for the Dodgers.

In addition to his former Shubert connection, Harris indicated that he was also affiliated in a managerial and publicity capacity with Fox, Loew's, and Warner Theatres in New York, Cleveland, and St. Louis. Last season he was advance press representative for the national company of "Guys and Dolls."

Hotel Pierre, N. Y.

Mimi Benzell & Co. (Warren Hays, Tom Williams, Charles Hield), with Leon Leonardi; Dornan Bros. (2); Stanley Melba; Melba's Cotillion Strings; $5 *minimum,* $2 *and* $2.50 *couvert.*

Mimi Benzell sets the 1955 pattern for what it means to properly "produce" a new act, especially when returning to the scene of former conquest. The challenge becomes the greater. But even without the precedent, it is increasingly evident that as much thought, care and preparation nowadays must go into a "new act" for each "new season" as the first time out. Only more so.

It's no longer new that a lammister from the Met can make with the "St. Louis Blues" or charm the saloonatics into accepting a "good" voice as popular fare. The universality of show biz, due chiefly to the leavening of that medium called tv, has brought lofty, middlebrow and socalled "lowbrow" entertainment into one melting pot for common appreciation. The standards of public acceptance are increasingly sharpened. Mass America today is unquestionably as sophisticated and sharply discerning as might have ben true, under other circumstances and in another era, of the show-wise Broadway bunch. Today there's no such animal. Broadway is a state of mind, and that state extends from Bangor, Me., to San Diego, and they're as hep as any denizen of the Loop or disciple of the Sardi's set.

Miss Benzell has recognized that with a canny production which is largely to the credit of David Tihmar, who produced and directed; to Irvin Graham for his savvy special songs and lyrics; to her versatile and highly attractive three young male aides, Warren Hays, Tom Williams and Charles Hield; to special piano-maestro Leon Leonardi; and to Stanley Simmons for his costumes.

The three song-and-dance men are worthwhile heritages of Miss Benzell's Chi run in "By The Beautiful Sea." They are professionally slick foils, working as hard as the star. She certainly doesn't spare herself, as she unreels her well-blended pot-pourri of pops, operetta, musicomedy and operatic excerpts in a skillful blend that didn't sate the firstnighters who had already been exposed to a somewhat over-generous slice of divertissement. The predecessor Dornan Bros. (New Acts), apart from the fact that the Pierre is usually satisfied with a solo headliner of the stature of Miss Benzell, were a resounding and generous click on their own. However, it proved no handicap to the headliner.

Whether the Paris pot-pourri, whether the "Stage Door Johnnies" medley with its surefire yesteryear excerpts ("Gaby Glide," Fritzi Scheff impression with "Kiss Me Again," or "Merry Widow"), or whatever else, it rang the gong all the way.

The Pierre will probably do its best b.o., until Yma Sumac's advent on Oct. 25, in a long time. Maestro-emcee-talent buyer & booker Stanley Melba has done a yeoman job in Frank Paget's hostelry. This is the 15th anni of the Cotillion Room, and Melba has graduated from a suave personality "society" bandleader into a savvy showman. He has created many firsts here, notably with the operatic divas unbending into the saloon circles, viz., Miss Benzell and Marguerite Piazza, and he has experimented with offbeat novelties which, in the smart hotel circuit, called for a modicum of daring. He continues to personally helm his band and pace the proceedings. He has teed off with a memorable 1955-56 opener, with Yma Sumac, Hildegarde, Denise Darcel and Marguerite Piazza to follow. *Abel.*

Thunderbird, Las Vegas

Las Vegas, Sept. 27.

Allan Jones, Lou Wills Jr., Chuck Mitchell, Margaret Sisters & Bruno, Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (11); no cover or minimum.

On his first expedition to Las Vegas, Allan Jones hits a high score and is certain to rack up a similar total in biz for this nitery during the next three frames.

With delivery of his songs modified to suit the general run of spender here, Jones nevertheless warbles the gamut and builds into a begoff. He belts the opener, "With a Song In My Heart," all stops out, then croons "Our Love Is Here to Stay," before socking full voice the aria "E lucevan le stelle." A Meredith Willson novelty, "Iowuh Indian Song," meets okay response, and "I'll Never Stop Loving You" gathers in heavy mitting. But the humor in "Madelon" captures 'em for good, preparing the way for the big vocal showcase, "Songs from Carousel." Then with a special ditty to set "Donkey Serenade," he wallops his longtime trademark fave over for cheers and salvos.

Lou Wills Jr. returns to this spa to grab off the same kudosing as before with his acrotapistry. His Ray Bolger hoofing is a fair takeoff, but his warble of "Catskill Square Dance" pulls in yocks and whistles, segueing into his legwork and acro-flips from "A Tree Grows in Brooklyn." Encores with exhibit of four full-twist butterflies for plenty of table pounding.

Chuck Mitchell doesn't hit the mark with his gags, although trick sounds of Harry James horn and Harry Owens guitar medley merit bigger palms. Audience is beckoned for an echoing gimmick of more vocal nonsense sounds, which should be the cue for bowoff instead of the brace of impresheses used for the capper.

Margaret Sisters & Bruno cavort in some adagio whirls, with the husky Bruno spinning the two femmes around in variations of one merry-go-round trick. The apache allows more freedom of movement and earthier expression in the three-way display to insure good response after the dervish coda.

Thunderbird Dancers go below the Mason-Dixon to theme both romps, with the "Alabama Jubilee" curtain whipping up nifty mitts during the "Cakewalk" sequence. Barney Rawlings, the emcee-production singer, and a Thunderbird staple, gets better all the time both in pilot chores and working with the chicks in the Gayle Robbins' choreos. Al Jahns orch is in there every moment to provide smooth backgrounding. *Will.*

Mapes Skyroom, Reno

Reno, Sept. 22.

Patty Andrews (with Walter Weschler), Buddy Lester, Eddie Fitzpatrick Orch; $2 *minimum.*

Patty Andrews, back for her second Skyroom appearance, is no longer simply a singer. She's a one-woman road show, complete with trunk for quick changes on stage.

Building steadily through a series of "acts," Miss Andrews romps, belts and croons as if each number is the climax—and just about each one is. Dressed like a flapper in a black, tight, short dress, with tiers of fringe, the pace is set before she begins.

"Go West Young Man" is a starter, which leads to a slow, heavy beat with "Between Devil and The Deep Blue Sea." "I Can Dream, Can't I," of course, is the disclick entry.

But production items are the big business. An original number by husband - accompanist Walter Weschler dolls her up like Sadie Thompson in floppy hat, parasol and boa. This is "The Rain Came Down," done with humor and abandon. She follows this with the rapid lyrics and fast delivery of "South Rampart Street Parade."

She moves smoothly from this into her finale, a song-talk about women seeking fame. This is propped by a trunk which suddenly appears. She opens it, steps behind, and with a circus band behind her, makes up into an authentic clown.

Buddy Lester opens the show cold but has it burning brightly over a steady flame in a few minutes. Routines are only a net to bounce on for Lester. Complete disorder reigns. *Mark.*

hungry I, Frisco

San Francisco, Sept. 21.

Irwin Corey, Gateway Singers (4); $1 *admission.*

His first time in Frisco, Irwin Corey has scored heavily with the cafe mob via his Joycean routines, wild wit and non-dimensional humor. Run is for four weeks, with options.

Decked out in his standard ill-fitting dress suit and utilizing his rubber face to the utmost, the comic delivers parodies of lectures, wildly exaggerated humorous impressions of history, fast gags with the audience, and muggs unmercifully all the while pitching to the intelligentsia. It is a solid score for heavy mitt at every show. Even his opening bit, a full five minutes of pantomine, is surprising enough in a day when an audience rarely see such, to hold their attention, and he milks the situation with plenty of takes for solid yoks.

The Gateway Singers, a Los Angeles group modeled after the various folkmusic combos sprouting up around the country, work over spirituals and work songs such as "Midnight Special" to a heavy mitt. Their mixture of gab and harmony is particularly effective in a bohemian joint such as this. *Rafe.*

Cafe de Paris, London

London, Sept. 20.

Hermione Gingold (with Clarry Ashton); Ambrose's Orch; minimum $6.50.

It was a bold decision on the part of the Cafe de Paris management to reopen after the summer vacation in the inaugural week of commercial television, but they have taken out a pretty safe insurance policy by having Hermione Gingold as their star attraction and Bert Ambrose back on the rostrum. This is the type of entertainment designed to keep customers away from their home receivers, and even if the curiosity value of the competitive network does keep viewers at home, they'll still have ample time to catch the late night cabaret after the network closes down.

Miss Gingold can do no wrong to the sophisticates who pack the Cafe, because she does everything so right. Hers is a triumph largely of personality, but due in no small measure to the care and preparation that goes into the act. Nothing is left to chance. Special material, particularly suited to her brand of venomous humor, has been painstakingly prepared. Only a couple of numbers from her previous London cabaret stints have been retained, and as a hep showman she has naturally kept the best.

Care in preparation is not restricted to the numbers, but is carried to the last detail of presentation. Her entrance down the lush staircase sets the pattern. In a lavish white gown and cloak, she takes her first bow halfway down against a pillar, a la Dietrich. And, logically, her opening number at the expense of her predecessor is a plaint bemoaning the fact she has no one to introduce her.

From her opener, she segues into a characteristic entry, "Around the World by Broomstick," a witty, highly amusing travelog. A voluminous net stole allows for some special byplay for her next entry, and after reviving a previous success about the canals of Venice, she whams 'em with a merry little minuet, a satirical lyric which also describes the world scene. Two strong repeats are "The Friendly Smile in Lisle Street," a satirical commentary on an unsavory part of Soho, and her special number in which she distributes photographs to the ringsiders as an answer to the Hildegarde technique of handing out roses and the Carl Brisson practice of giving white carnations to the ladies.

In the same satirical vein, la Gingold pokes fun at the practice of first-night flowers for stars and then has a lively lyric about Paris in the spring and love in a garret. But, playing an old-fashioned convention, she has kept her aces for the final tricks, and her best bets come at the end of the show. Her special note to Noel Coward has a quality of its own. It comes from Miss Agnes Worthington, the daughter of the famous Mrs. to whom the maestro appealed, urging him not to send her any more plays. And as her first bow-out, she reverses her opening gimmick of a few seasons back by telling the audience as she is mounting the staircase, "You look wonderful from here."

This is a boff 40-minute show, rich in material, and every line and every gesture stamped with the individuality of the performer. Clarry Ashton, her regular accompanist on all her London engagements, does a sterling job on the ivories and the Ambrose orch, back in the West End after a gap of some years, adds to the quality backgrounding. *Myro.*

Steuben's, Boston

Boston, Sept. 23.

Herb & Betty Warner, Bev & Jack Palmer, Lottie Brun, Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; $1.50-$2.50 *minimum.*

Second show of the season finds boniface Arnold Benak putting up the ropes in the 350-seater while owners Max and Joe Schneider busily arrange for installation of a rink for the upcoming ice revue. The big legit season, with three and four shows on the boards at one time, has zoomed biz in this theatrical supper club.

Show is typical Steuben fare, hypoed by Don Dennis, singing emcee. His sock projection of "Love Is a Many Splendored Thing" is a standout.

Herb & Betty Warner, nicely-matched singing team, get off with "Can't Take It With You" to a fast start, and score heavily with a bright medley of life in New York. They get big aud reaction with "Where or When" and do a fine bit in Mexican costumes with "Silvery Moon." Blonde femme is a looker and projects great. Bowoff, "Happiness," in costume, with boy playing giutar and gal chirping, gets heavy mitting.

Lottie Brun, who worked at Blinstrub's last season, does her flash juggling act here to open the show with bouncy terping accompanying her tossing. Brunet is one of fastest moving jugglers caught here and a crowd pleaser.

Bev & Jack Palmer, acro dance team, open with a boogie-woogie bit interrupted by a surprise headstand, and go into spins and twirls for maximum aud impression.

Dennis gets a burst of applause on appearance for his spot and wraps uo the room with a medley from "Oklahoma." Singer takes "Whatever Lola Wants" for a ride and does his big aud participation number, "Shortenin' Bread." Finishes with "Love Is a Many Splendored Thing" to extra heavy mitting, and has to beg off as usual.

Tony Bruno cuts his usual slick show and Harry Fink does the pleasing interludes. *Guyl.*

Hawaiian Village, H. I.

Honolulu, Sept. 26.

Alfred Apaka, Iolani Luahine, Nalani, Hawaiian Village Serenaders (5); $2 *minimum.*

Industrialist Henry J. Kaiser is a full-fledged boniface these days, having just opened the Hawaiian Village on the site of the old Niumalu Hotel. Guest cottages (with grass roofs yet) are grouped around two swimming pools. Third pool, in main garden area, doubles as dance floor, thanks to a roll-out platform that emerges from under outdoor bandstand.

Hawaiian Village debuted with a floor show that rates little better than par for the hula course. Some of the 700 opening-night (18) dinners may have expected something "different" in the way of Polynesian style entertainment. Production numbers are conspicuously absent in this premiere show.

Alfred Apaka, just back from mainland nitery dates, is headliner and musical director. He's singing the same isle songs that won him fame at Don the Beachcomber's, including "Bevond the Reef," "Hawaiian War Chant," "Kalua," and "Isle of Golden Dreams," and opens with a sock arrangement of "Here." his new theme.

Iolani Luahine, leading exponent of ancient, authentic hula, was limited to a too-brief spot at capacity first show. Too bad, for the gal's a magnetic entertainer in her own right. Nalani pleases with modern dances.

Village Serenaders, all of them long-established Hawaiian musicians, back the show nicely.

Room—if you can call an outdoor stage and dining area a room—could use better lighting equipment. It also needs sound showmanship, although the wireless mike Apaka uses on occasion is a step in the right direction. Acoustics are excellent.

Hotel is the first unit of the Kaiser-Burns Hawaiian Hotel Division's multi-million dollar program. Work starts early in '56 on their 16-story resort hotel, the Hawaii Kai, that will adjoin the Village. *Walt.*

Eddys', K. C.

Kansas City, Sept. 23.

Davis & Reese, Judy Lynn, Lester Harding Orch (8); $1 *cover.*

The Eddy Bros.' room for this session has a pair of new acts here in comics Pepper Davis and Tony Reese and songstress Judy Lynn. It's a happy combo, with a good share of pop songs and comedy throughout its 40 minutes, and it's likely to keep up the accented pace of biz which began last session with Don Cornell. House was jammed for the opener again this time.

Miss Lynn was seen here in the Phil Silvers "Top Banana" company, but makes her night club debut with this one. She's a pretty miss of brunette type, and warbles a song in fine fashion. She displays a wide range, running through a variety of numbers. Draws a nice hand and should be welcomed back.

The Davis-Reese comedy pair, somewhat goony and boisterous, are welcome. Their specialty is organized confusion, with Davis as the slaphappy, uninhibited member and Reese doing the straight man-singer part. Start slowly, but keep interest mounting through special song for opening, string of jokes and chatter, song satires, kidding of name singers and tv shows.

There's some work to be done by this pair, especially in knitting together early part of session, but they should climb steadily with rounded repertoire and smoother pacing. *Quin.*

Chez Paree, Chi

Chicago, Sept. 22.

Will Mastin Trio, starring Sammy Davis Jr.; June Christy, Chez Paree Adorables, Brian Farnon Orch; $1.50 *cover,* $3.75 *minimum.*

They had to put in the rubber walls opening night at the Chez for the Will Mastin Trio, opening The situation was literally SRO, and should continue for the remainder of this two-weeker.

The Davis Jr. brand of songs, hoofing, mimicry and humor was a solid smash with this firstnighter crowd. Davis opens with his father and uncle in a song and dance routine reminiscent of their burley days as the Will Mastin Trio. But the floor is soon ceded to the star and he proceeds to stand the Chez on its head for a full 55 minutes. Davis has the energy and the free-wheeling confidence to completely dominate the scene.

Davis starts his act off with a superior kind of tapology which is used not only as a masterful terp exhibition but becomes interpretive as he impersonates others. He occasionally throws in little spud of the moment bits of business which unfailingly get big yocks. It seems he can do no wrong. Davis closes, after a soft shoe by his father and uncle, with a few stories and his house-jolting delivery of such songs as "Black Magic," "All of You" and "Birth of the Blues."

June Christy supports on the bill, in an unusual booking for this room. The audience at the Chez doesn't generally buy this kind of chirper, even one of Miss Christy's stature. But despite what appears to be a mis-booking, she succeeds in getting a large measure, if not the complete, attention of the house, impatiently waiting for Davis.

Miss Christy's modern jazz delivery is styled for the music-lovers who sit, hushed, and listen. It has much less impact before a beminked and bejeweled opening night crowd who come to see and be seen, and who are impatient to boot. Miss Christy does "Autumn Leaves," "You Took Advantage of Me" and "How High The Moon," among others; she gets biggest returns with the more popular selections. Considering the temper of the audience, Miss Christy does exceptionally well with her simple, straightforward delivery of modern jazz and pop faves.

The Chez Paree Adorables open and space the show with a couple of chorus numbers, easily the most attractive since the Chez resumed its line. The featured female acro hoofer goes over well and the girls look and dance like the line of one of the county's top boites should.

The Brian Farnon Orchestra backs expertly, as always. *Gabe.*

Sahara, Las Vegas

(FOLLOWUP)

Biz at the Sahara picks up with the insertion (20) of Tony Bennett into the current Congo Room opus that until now had been occupied by the beautifuly designed, yet lightweight coin lure of the Jose Greco Spanish Ballet. Both Bennett and Greco share top billing during the latter's remaining fortnight of a four-frame engagement. And the contrast of Bennett's upbeat songology and Greco's definitive terp patterns results in a solid piece of showcasing.

Bennett is one of the phenoms of the recording business, but the ease with which he vocally slides the scale of w.k. ballads, blended with a winning personal charm, seem to make up for any lack of technical astuteness. He opens with a bright "Takin' A Chance On Love," then ballads "Without A Song." He snares his metier with "Close Your Eyes" and initial disk hit, "Because Of You." Repertoire has a touch of diversity with rhythm & blues number, "Cinimon Sinner"; western ballad, "Cold, Cold Heart"; and semi-classic "Since My Love Is Gone," all of which are effective. "Rags To Riches" registers well and begoff is a hand-clapping revival song, "Sing You Sinners!"

Greco has pared his package down from its original hour to 35 minutes, in which he saves the best of his choreography. He has added some new turns to Ravel's "Bolero" which have enhanced the number extremely. Strong as ever are "Los Cortijos" and the windup festive scene, "Valencianos." Although trimmed to a minimum time-wise, Greco has still retained a maximum of effectiveness in the backing supplied by his troupe of 18 that features Lola Deronda. Cee Davidson and orch have no trouble whatever handling even the more intricate of Greco's orchestrations, and cut a top show throughout. *Alan.*

Rice Hotel, Houston

Houston, Sept. 22.

Tani Marsh Hawaiian Revue, Pierson Thal Orch; cover $1-$2, no minimum.

Polynesian drum-beating and sinuous island movements of this little troupe work as a refreshing departure in fare at the Empire Room intimery here. Numbers seldom electrify, and some offerings are routine stateside versions of South Seas magic, but general effect is pleasant and diverting. Group was formed out of L. A., and members do more freelance, pix and tv work than club dates. Spotted in act is blonde young Manu, listed as Tahitian-born, who pounds drum in center stage through lot of proceedings, dances, chants, and does a Samoan knife dance.

Most of hip work falls to sisters Telu and Tapu Mansfield, with headliner Tani aiding. Doing yeoman work in background on drum, Spanish-type and steel guitar, as well as on vocals (he steps forward for some of these) is Pua Almedia.

All four latter performers list Hawaiian ancestry.

Performers hop, skip and bump from Samoan ceremonial dance to the "original Hawaiian hula" to fast-swivelling Hawaiian war chant (with accents of Balboa Beach in musical arrangement). Windup is a torrid "Tahitian Festival Dance," with gals mounting big drum by turns to out gyrate one another.

All routines and gestures, however, seem to remain in the authentic classic mold, and never slide over into the suggestive.

Dancers' costumes are stylized but colorful and add to island theme.

Impressive bit which seemingly could be milked for greater effect is the "Prayer to a Fire God" number, in which three femmes bear candles in cocoanut shells on darkened stage—this seguing into the festival dance climaxer.

Novelty offering is "Automobile Ride Hula," featuring sisters and Pua. Male also sings theme of "From Here to Eternity" and croons "Waikiki." In another novelty gals spread leis among patrons as Pua sings "Aloha." Headliner distinguishes herself with graceful digiting on "Lovely Hula Hands," but breaks spell with her rather scholarly intros to numbers. *Bode.*

Mr. Kelly's, Chi

Chicago, Sept. 21.

Bobby Short, Claire Hart, Jimmy Bowman; no cover, no minimums.

This Rush St. bistro has been building a steady patronage, to the point where it now does some of the heftiest business on the street, of an evening. Operated by the brothers Merienthal, it bowed as a glitter alley companion piece to their Michigan Ave. eatery, and really started to boom when it began an unambitious but tasteful entertainment policy.

Kelly's, as the name suggests, is attractively decorated on modern Irish motif, and is divided into a large dining room, and a smaller bar and lounge. The division is almost imperceptible, but serves a good tax purpose. The entertainment emanates from the bar and is both audible and visible from the dining room, but does not require addition of the 20% amusement tax to tabs. In the bar, a bleachers arrangement on either side of the stage almost doubles the saloon's capacity.

Entertainment is continuous and generally consists of three acts: a headlining singer, self-accompanied or otherwise, and two supporting musical acts of the sophisticated bistro type. Only rub with this policy is that the entertainment is too continuous, with never a breather, and too often the turns are so alike in approach and programming that a tone of unrelieved monotony is created. However, the policy is successful; it brings the customers.

Current card is topped by Bobby Short, a piano-playing singer. Short leans heavily on the show tunes, all w.k. oldies of the Porter, Rodgers & Hart, Gershwin, et al., collections. He sings in a vibrant manner that often verges on the over-dramatic. It sounds like too much counterfeit starry-eyed enthusiasm. There are occasional corn injections, such as a phrase from "Frere Jacques" into a tune where it strikes a discordant note. Short's click of the evening is a bit of spec material called "Hip Hooray!" which is a more honest, silent pic bit with a dixieland accompaniment reminiscent of the pit piano-player.

Claire Hart handles the distaff vocalistics here to her own keyboarding, and does a nice job. She has a warm voice, a straightforward delivery and sings feelingly. Though her pipes are somewhat thin in the upper register, she nonetheless comes through with attention-winning results.

Jimmy Bowman completes the bill with an entertaining and varied turn. Bowman varies his show tunes with calypso numbers, and a howling bop version of "Little Red Riding Hood."

Host and hostess chores are handled with suave expertise by Joe Castell and Lorraine Abrams. *Gabe.*

New Attendance

Continued from page 64

highschool grid tilts are skedded, also.

Cuffo Chrysler Revue

Chrysler Corp. will offer a run-of-the-fair cuffo revue in the Automobile Bldg., with Tex Beneke's orch, pianist Johnny Maddox, Claire Monnette and Ruth & Carl Carlsson.

Barry Wood, producer of NBC's "Wide, Wide World" tv series, has set a 20-minute live network pickup from the expo for Oct. 16, when NBC cameras will segue over the 137-acre fairgrounds for various shots.

The midway will have two new rides, the "Scrambler" and the "Twister," in addition to a return of "Sky Wheels." Also, "Dancing Waters" is back for a third straight showing here.

Other offerings this season include a photographic exhibit, "The Family of Man"; Pan-American Livestock Exposition, Junior Livestock Show and the usual foods show and agricultural show.

Also, some 200 special days have been named to honor cities and regions of Texas; civic, fraternal and similar groups; livestock, agricultural and youth organizations, according to James H. Stewart, veepee-general manager.

Allied on TOA

Continued from page 8

confabs with the film companies were fruitless. However, there appears a sharp difference of opinion on the outcome of the talks, with Allied saying they achieved absolutely nothing and TOA claiming they have already resulted in certain concessions on the part of the film companies.

TOA's acceptance of an arbitration plan that does not include the arbitration of film rentals is listed as another example of TOA's "sell-out.'" Not too long ago, TOA prexy E. D. Martin stated that his organization would not accept a system that did not include the arbitration of film rentals. However, shortly after Martin made this statement, TOA members joined a committee to formulate an arbitration plan although the distributor members of the committee said they would never be a party to system that included film rentals.

Price of Films

Noticeably absent from recent statements of TOA members is the entire question of the price of film. Previously, general counsel Herman M. Levy, in speeches to various TOA units, discussed the subject and also denounced other distributor trade practices, including lack of autonomy for local branch managers and the shortage and lack of availablility of prints. In recent utterances, TOA leaders have failed to mention these subjects.

Although not directly connected with trade matters, TOA's experience with its Exhibitors Film Financial Group, a group organized to finance film production, is mentioned as another instance of TOA backtracking. Originally, Sam Pinanski, chairman of EFFG, stated that the financial group did not need the support of the divorced circuits to get EFFG off the ground. Last week he stated positively that EFFG could not get started unless the formerly-affiliated theatres participated in the financing.

B'KLYN PHILHARMONIA'S 2D

The Brooklyn (N. Y.) Philharmonia Orchestra, founded last season under direction of Siegfried Landau, will open its second series at the Brooklyn Academy of Music, Nov. 1.

Philharmonia will have a subscription series of five concerts, plus a special concert, for the season.

La Vie, N. Y.

Jackie Kannon, Diahann Carroll, Los Romeros with Lolita (3), Nejla Ates, Van Smith Orch; $5 minimum.

Current show at Monte Proser's La Vie is generally satisfactory. It's not high voltage entertainment, though, and that's what the spot needs to lure the dwindling N. Y. nitery trade. Layout comprises two holdover acts and two new entries. In the latter category are comedian Jackie Kannon and the Spanish terp trio, Los Romeros with Lolita, while the duo in the former status are songstress Diahann Carroll and belly-dancer Nejla Ates.

Kannon is a likable comic with a pleasant delivery. That, however, doesn't compensate for a lack of yock material. His stint has some chuckle items, but falls short on guffaw-getters. Turn gets its biggest lift from a routine whereby Kannon makes with the abracadabra in an attempt to transform a broken egg into a live chicken.

Miss Carroll, who made her Broadway legit debut last season in "House of Flowers," is loaded with charm. She's got a good voice and rates as a looker. These assets are being offset, though, by a studied delivery that has the earmarks of strenuous coaching. Her appealing youthful quality isn't being enhanced by sophisticated shadings of the Lena Horne variety.

Some snappy footwork is offered by the male Romeros duo and distaffer Lolita. The trio, colorfully garbed, opens with a fiery flamenco. The femme then takes over for a solo stint, followed by a cape twirling-terp exhibition by her partners. It's a lively act. Miss Ates, who's currently appearing in the Broadway musical, "Fanny," doesn't come on until around midnight and therefore isn't part of the first show, which begins around 9:30 p.m. Okay show backing and dance rhythms are provided by the Van Smith orch. *Jess.*

Jazz City, Frisco

San Francisco, Sept. 20.

Jack Teagarden Orch (6); $1 admission.

Longtime dixie favorite Jack Teagarden is pioneering with jazz for a fortnight in this Market St. location, formerly a strip club. Jazz fans will have to be educated to find the way here, and Teagarden's rather wishy-washy dixie outfit is not the one to do it.

"Big Gate" himself scores with both the casual bar trade and the dixie fans via his rendition of "I Got a Right to Sing the Blues" and other blues numbers, plus his still startling trombone solos. Drummer Ray Bauduc handles solos effectively and works hard to save the show. However, nothing can replace the excitement of a genuine jazz group and this particular Teagarden unit is too far from his best. *Rafe.*

Moulin Rouge, Boston

Boston, Sept. 24.

Cindy Lord & Lindy Doherty, Guy Guarino, Harry DAngelis Trio, Natalie Wood; $1.50-$2.50 minimum.

Looks like Guy Guarino has found the answer to the riddle of the Moulin Rouge in the Hotel Vendome here with his new intimate continental format, which is packing them into the 150-seater. Boniface Guarino, who was at the now-shuttered Latin Quarter for several seasons along with Harry DiAngelis, who had the orch there, is making a strong bid to establish the room as a smart supper club and plans on serving food and bringing in names with a set-up similar to that of New York's Blue Angel.

For the first time in an entire season the room was packed to over-capacity for the opener, with extra chairs and tables being set up, indicating the singing boniface is on the right track.

For his opening show, Guarino, who does a 30-minute stint along with his bonifacing duties, brought in a pair of youngsters from off the local tv screen.

Cindy Lord and Lindy Doherty, singers on WBZ-TV's "Swanboat" show, crowd pleasers and w.k. through tv saturation, go over great in this intimate room. Femme chirp is an eyeful in an emerald green satin sheath. Dark-haired femme opens solo from spotlighted doorway offstage with "I'm Gonna Live 'Til I Die" for a well-received warmup, and joins partner on stage, and pair are away for 35 minutes of pleasant entertainment.

Doherty gets a solo spot and renders "September in the Rain," "Birth of the Blues," "Try a Little Tenderness" and "Hallelujah" for top aud reaction. Femme does a nice Jerome Kern medley for heavy mitting, switches in nice change of pace to "It's Allright With Me," and does a terrific piping job on "Don't Take Your Love From Me."

Both youngsters are fresh new faces in the nitery circuit and knock themselves out in special material and comedy numbers for terrific aud response.

Guarino takes over in the top spot with his w. k. continental numbers, singing relaxedly on a chair, and wraps up the room for the balance of the night. Requests from the aud come thick and fast and the six-foot-four singer handles each one in workmanship fashion. Opening with "The River Seine," he does "Autumn Leaves," "La Mere," "La Vie en Rose", "All of Me" and "These Foolish Things" to smash applause. Harry DiAngelis trio cuts a slick show and Natalie Wood pleases in piano interludes. *Guyl.*

Two Guitars, N. Y.

Olgo Karpis, Eugene & Sonia, Mischa Usdanoff, Andrei Hamshay, Kostya Polianshy Orch; minimums $2.50, $3.50.

The near entente-cordials and show of amity between Soviet Russia and the Western World may have some bearing on the upped business being done at the Two Guitars, the downtown N.Y. Russ nitery that has stood for 25 years, an era that included depression, hot and cold wars and McCarthyism.

Betty Antonoff, an Irish colleen, married to operator Alexis Antonoff, has been sparking this Muscovy spot for the past seven years. She recalls that last year, when McCarthyism was running at its height, the nightery had one of its worst seasons since they took over. Maybe customers were afraid to be associated with anything remotely resembling Russia. During this period even the use of Russian dressing declined.

The Two Guitars which started its career as the Russian Kretchma, within a limited budget depicts the glories of Tsarist Russia, the world of the Romanoffs, Orloffs and others of the Muscovy haunte monde. It's the nostalgic world that disappeared with the revolution, and lives only within the memory of White Russians.

The post-Geneva feeling has permeated as far as this 14th St. hospice. The Antonoffs have gathered together a lively set of performers for their opening display, and again the moujiks make merry. The show is topped by Olga Karpis, a warm-voiced vet of the Russ circuit who sings native airs with the warmth and melancholy of the Russky spirit. Her occasional fling at gaiety also wears well, but her forte is the deep-throated laments dear to the sentimental Russian (pre-Soviet) temperament.

One of the major attractions is the dagger dancer Mischa Usdanoff, who has been working here since the spot opened. The vet shiv-shagger has't changed his modus operandi in lo these many years. He does a few terp steps around a thick wooden board. Patrons put dollar bills (in former years it used to be bills of higher denomination) and he spears the bucks with a knife heaved from his mouth. He misses only when he wants to give the customers a bigger run for their money. He also doubles as intermission accordionist, where he works the tables for more loot.

The dance team this instance is Eugene & Sonia, who terp Magyar themes in soft-leather boots and provide a lively session. The emceeing is by accordionist Andrei Hamshay, who works with the Kostya Polianshy orch. *Jose.*

Hub Cafes

Continued from page 65

"Bostonians have changed their living habits, moved to the suburbs and are staying home more." All of which seems to add up to "money is tight in Beantown."

A few years back, the Hub had, in addition to Blinstrub's, Bradford Roof and Steubens, the Mayfair, Latin Quarter, Ritz Roof, Copley Plaza Oval Room, Westminster Roof, Statler Terrace Room and Hotel Touraine, all presenting names plus a number of intimate spots.

Each year of the past four has found one or more giving up on floor shows. Last casualty was the Latin Quarter, which did a folderoo in the Spring and has as yet found no takers for reopening.

The three spots now going depend almost wholly on party biz, groups, societies, theatre parties, etc.

Blinstrub's, Boston

Boston, Sept. 19.

Harry Belafonte (Millard Thomas), guitar; Tony Scott, clarinet), Floyd & Marianna, Lee Allen, Roulettes (3), Three Tongs, Michael Gaylord Orch (12), Lou Weir; $3 minimum.

This marks the first time boniface Stanley Blinstrub hasn't had a hot recording star in the top spot in his big boite with a capacity variously estimated at 1,500-1,600, and is a start in a new pitch for the carriage trade. The new format has established names predominating and Hildegarde and Nelson Eddy have been booked in for later dates in Blinstrub's village.

Harry Belafonte augurs well for the new policy. Opening night, with a near-capacity aud made up mostly of femmes associated with a Catholic society party, the singer, w.k. through his picture, "Carmen Jones," shown here recently, hurdled the handicap of preceding long fashion show, winning terrif aud reaction.

Backed up by Millard Thomas on the guitar while Tony Scott, with clarinet, directs Mike Gaylord's orch, Belafonte sets a new mood in this mammoth cave with his calypso and folk song numbers, including only one pop, "Unchained Melody," in for size and to please the Blinstrub-type aud.

Attired in tight fitting pants and silk shirt, open at the throat, singer shows commanding stage presence, works close to the customers with aud participation bits, and scores heavily after aud digs his style. Opening with a warm up, "Hello Everybody," he does the calypso "Women Are Smarter Than Men," to heavy mitting from the distaff side, and comes through fine in the big room with his standard, "John Henry."

Best is his "Hold 'Em Joe," aud participation calypso with dozens of verses. Registering strongly with this, he wraps aud up for the night. Belafonte shows a great hand at selling the party type auds and adds a bright new chapter to Hub's current floorshow season. Except for the pop number, everything is special material and Thomas backs Belafonte up slickly on the guitar, while jazz clarinetist Scott, leading the orch, blows on the stick and sits in on the ivories.

Lee Allen, comic, last seen at the Bradford Roof when Gilda Gray essayed a comeback in the spring, come up with lots of new and funny material and draws yocks and kudos, unusual in this big room and tough on comics. Allen, however, is a sight comic and a loud one, all of which helps in gargantuan spots. His standard "Figaro" aria, with assist from mythical partner on recording, has aud in a tizzy and he uncorks some expert roofing to add. Zany songs and fancy pantomime bits get him off to best aud reaction experienced by any comic playing spot.

Floyd & Marianna set pace for the show in a nice warmup. Shapely, good-looking femme half of the dance team scores in their come-on routine of waltzes and tangos, complete with whirls, spins and lifts. A fine boogie-woogie closer with Oriental terping is aud pleaser.

Roulettes, two boys and a gal, fast-paced roller skating act with flash, are well received.

Three Tongs, Chinese acro, typical Blinstrub balancer, are a good sight act and go well here, with the three Orientals making with difficult stands and head-to-head bits on a table. *Guyl.*

Trade Clubs

Continued from page 66

the Southern Alameda County Club, for instance, says:

"Entertainment runs to a fast $300. We could put on a stage show for a lot less . . . but the Trade Club shows are topnotch professional revues with three varied, outstanding acts . . . "

The acts break down into three categories: (1) National touring acts; (2) Night club acts that play mostly in the west; (3) TV personalities.

The bigger clubs, such as those in Oakland and Sacramento, draw up to 1,000 men and pay proportionately more to book talent. The bigger clubs, in addition, sometimes hire small bands and usually have four or five acts.

Demand for tickets is heavy and the Sacramento club has grown to such proportions that it is embarrassed by its hefty treasury and sponsors one night a year for its executives alone.

Frank Piva, Oakland Chamber official who acts as secretary for the Oakland Trade Club, sums it up this way: "We've put show business back on the road."

New Acts

DORNAN BROS. (2)
Comedy
15 Mins.
Hotel Pierre, N.Y.

To vauders with tall memories the Dornan Bros. (Charles and Leo) might be described as a sort of latterday Val & Ernie Stanton. They're of the same stripe—the bespectacled boy the prime funster, the other the suave straight. The comedic analogy extends even unto Val Stanton's yesteryear ukulele, and so likewise does the funnier gent utilize the Hawaiian porkchop for practical and/or comedy purposes. On the subject of analogies, it might be observed that he looks also a bit like Danny Kaye with glasses. As for freres, if they're really related, the similarity ends because one is rotund in contrast to the slimmer and fairer partner.

As to what they do it, it's more a case of what and how they do it. They're somewhat on the explosive side which, in the posh environs of the Hotel Pierre's Cotillion Room, might be considered somewhat off-key but, in actuality, they're natural warmer-uppers for any bistro. The comedian is literate and accurate in his identification by first-name of the ringsiders whom he pleasantly browbeats into foiling for him. And when he gets a "jury" out on the floor, for the hokum ventriloquial business, he gets the most out of that not entirely original routine as he hides behind the embankment of chairs and manipulates his "dummies" whom, meantime, he has cajoled into donning nondescript hats, including a femme wig for a "drag" bit.

They open conventionally enough with harmonics but soon segue into the hoke and the comedy, and their laugh score is dynamic, to the degree that the Dornans unquestionably have made impact on the local scene, with an eye to tv and other guesters. Boys are from the Coast but must have been around elsewhere. They are too authoritative to be brand new.

They are smart in making sure they are impeccably groomed because, in the broad floods and the intimacy of a boite, as they ambulate the floor, and are not averse to conning the balcony (off-ringsiders) into getting into the spirit of things, they are always "on." The continuing reaction is a mirthful marathon and the end-result a socko score. Maestro-emceetalent booker Stanley Melba voiced personal gratification at the audience response to this unusual booking for the Pierre. *Abel.*

DON SAUNDERS
Comedy
9 Mins.
Empire, Glasgow

Eccentric Comedy clown is strong asset to general run of vauderies, and has wide appeal through visual fun.

Clown makeup is in the true tradition, and he's aided by long black wig and eccentric movements. Gives full play to comedy business, including such conventional items as lighting cigaret from electric bulb and routine with piano. Opens violin case and pulls out one cigaret. He's assisted by long-legged shapely partner who walks on with props.

Winds act with clever knee-to-knee dance in the Scotch kilt, also bringing on the bagpipes. Worthwhile entry for the vaude and circus fields. *Gord.*

RUTH AND CARL CARLSSON
Juggling, Balancing
7 Mins.
Palace, N. Y.

Pair of Swedish jugglers, this well-garbed combo has the makings of a firstrate act. All it appears to need is a little more polish. Standard juggling routine builds up to the balancing feat of the comely, statuesque miss.

The idea is implanted that she is merely a highly decorative part of the turn until she steps up to build a stack of cups and saucers balanced on her head. She tosses the dishes, one at a time, onto the stack by lifting them deftly from her right foot while balanced on her left foot (wearing high-heeled shoes). Final stunt of lifting a spoon and then a piece of sugar brings heavy mitting.

Miss Carlsson gave the first hint that she was more than just a pretty assistant when matching the work of Carl with the wooden blocks. He's an okay juggler but not a perfectionist with his hat juggling. Bubble-blowing juggling trick serves as a nice climax. Pair look suited for niteries once their routines are smoothed out. *Wear.*

GEOFFREY HOLDER DANCERS (3)
Dance
6 Mins.
Apollo, N.Y.

Geoffrey Holder, the king-size sepia dancer from Trinidad, whipped up lots of excitement last winter with his dances in the legituner. "House of Flowers." Working with a femme pard. Carmen de Lavallade, this time out, he continues to demonstrate that he's still plenty strong in the exotic terp department although not so stirring as when he was prancing the Broadway boards.

Miss de Lavallade (who is Mrs. Holder) has just been named chief solo dancer with the Metropolitan Opera.

In this Apollo setting, the turn is split into two segments to allow for breath and a costume change. In the first part, he works with Miss de Lavallade while he solos in the closing segment. The solo is the more exciting of the two dances but the duet can't be discounted because they bring a lot of charm and style to the native terp techniques. A bongo drummer lays down the beat for both segments.

Act is a good bet for tele shots and class hotel room slottings. *Gros.*

IRENE LECARTE
Songs
20 Mins.
Bobino, Paris

Irene Lecarte was born in London but lived most of her life in Belgium, where she became an actress and spent most of her time with the Belgium Theatre, where she played a bevy of roles in the diversified rep. Deciding to take up singing, she does her first stint at the Robino musical hall here. Physically she is a pert, catching blonde with a chassis that has yet to be properly clothed to bring out its full eye appeal. She has a well-timbred voice, but still needs some work to get the most from it and find out what it is best suited for. She has a good range but as yet has not definitely found the personality backing and direction.

She tries some frisky numbers, a slow dramatico entry and a blues. She has to choose her style. So at this point she shapes as someone who could be a name of solid stature in the song field after a couple of years of experience, plus a hep songalog and sureness of projection and type. *Mosk.*

BEROS (2)
Acro-comic
15 Mins.
L'Olympia, Paris

Beros (2) come out dressed as slapstick carpenters and go through some good pratfalls and acrobatics, using planks and a stand with removable boards for laughs and also for some well-done balancing and straight acrobatics. This builds to a nice tempo and finale has them stripping off outsize overalls a femme and man with a comic strongman costume on.

It's a good number for acro starters and fillers and could be of interest for U.S. chances on vaude, nitery and tv circuits. *Mosk.*

FOUR HARLEM MODERNICS DANCERS
Dance
20 Mins.
Bobino, Paris

Four sepia terpsters, two men and two women, uncork an eye-catching, racy dance interlude to an Afro-Cuban beat. Though dance is not easily recognized, it sashays between Jack Cole-type interp dancing and the more fervid carioca and Afro takeoffs.

However, it is clear that the svelte bombast movements of the girls and dynamics of the boys makes for a vervy entry and one that will brighten any vaude or tv show. All are American but made up and broke in their act on the Continent. *Mosk.*

POLO & PARTNER
Juggling
15 Mins.
L'Olympia, Paris

Polo is a forlorn looking little man whose perfection in juggling lets him do some comico gambits without appearing too arrogant. He carries on with hats, cups and paper cones, and uses the cone as a refreshing comic bit as he rips off a piece of it whenever he misses. His piece de resistance is keeping 10 plates spinning on a table as he races back and forth keeping them going. This is a sock ending for this offbeat act, which looks to have good stateside possibilities for both tv and vaude spots.

Partner only is on to supply Polo with the material. *Mosk.*

THE CAVALIERS (4)
Songs
9 Mins.
Apollo, N.Y.

It should be pointed out at the start that these four Negro lads aren't rock 'n' rollers. Whether it's in their favor is a moot point. They sing it sweet and they sing it pretty but it's too square for the r&b crowd and not too exciting, as yet, for other vistas. The boys, however, have a Decca Records outlet and if the right platter comes along, anything can happen.

In their Apollo showcasing, the group displays a quiet and interesting harmony style but it lacks the zip, and it doesn't have to be and r&b beat, to pull the aud completely to its side. In the repertoire are "Somewhere," "Somebody Else" and "Blue Star." All are solid items but they've got to learn how to punch it up somewhere along the line. Stage demeanor and cleancut appearance can be counted among their plusses. *Gros.*

OSSIE MORRIS
Comedy-Vocalist
12 Mins.
Empire, Glasgow

Versatile, greying humorist has a certain degree of appeal via warm homely humor, but will need to sharpen his comedy for export.

Opens with obvious whistling talent, then gabs re his origin from Wales and segues with series of mild n.s.g. jokes that don't garner the reception expected. He draws strongest reaction for impression of Sir Winston Churchill, and should concentrate more on travesties of the distinguished rather than comedy. Segues with rendition of "Oh What a Beautiful Morning!" returning to belt out an effective "We'll Keep a Welcome," patriotic Welsh song. *Gord.*

JACK FRANCOIS
Acro-Comedy
10 Mins.
Empire, Glasgow

Jack Francois offers a fairly pleasing act. His asset is a flair for tumbling and indulging in nifty crazy-style footwork.

Eccentric hoofing is more commendable portion of act than his comedy, which raises only mild yocking through n.s.g. gags. Opener is clever, entrance being made in goofy style and headgear to lingering accompaniment of drums and cymbals.

Once sharpened, and aided by better laff-fodder, act seems okay for British and Commonwealth vaude and radio, but U.S. potential would be limited. *Gord.*

Venice Jury

Continued from page 3

audiences hissed at the long and cruel whipping sequence in the picture. He thought the Hollywood product for the fests should be chosen somewhere along the line of the Selznick Golden Laurel Awards for which films are picked by a jury composed of men and women in many fields.

"Both at Venice and at Cannes there is great press coverage," Knight said. "When we show pictures that are full of sadism and violence, we inevitably get the short end of the publicity stick."

As for the selection of the Danish "Ordet" to receive top honors at Venice this year, Knight said the jury, consisting of nine men —one American, one Englishman, one Frenchman, one Czech and five Italians—had intended it primarily as an honor for vet filmmaker Carl Dreyer. "It was just the best picture around," Knight reported. "On the whole, it was a pretty weak crop of entries this time." He agreed with those who feel that there should be no more than one international fest each year. "Two or three of them just stretch the supply too thin," he said.

Knight disclosed that, at the start of the fest, the Italo government sent a letter to the jury, urging it to make its selections on the basis of art, not politics. "I think it sort of relieved the Italian members of the jury who then felt they could act according to their conscience," Knight commented, adding that he had the impression the Italians were bending backwards so as not to be accused of favoring their home product.

He said the international jury worked smoothly. There was a tense moment when it considered the Russian entry, "Towards a New Horizon," dealing with the liberation of Latvia. It was feared that the Czech rep might press for recognition of the film despite its political overtones, However, he passed it up without comment.

VARIETY BILLS

WEEK OF SEPTEMBER 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 29
Rockettes
Corps de Ballet
Ramer & Eileen
David Powell
Jean Dubois
George Sawtelle
Joan Hagen
Glee Club
Sym Orc

Palace (R) 30
Roby & Dells
Stuffy Bryant
Terry & Macs
Johnny Haymer

CHICAGO
Chicago (P) 30
Julius LaRosa
Artie Dann
Paulette Sis
Phil Lawrence & Mitzi

AUSTRALIA

AUCKLAND
St. James (T) 19
Winifred Atwell
Canfield Smith
Eddie Vitch
Joe Church
Hellos 3
Romaine & Claire
Johnnie Bord
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson

MELBOURNE
Tivoli (T) 26
Wiere Bros.
Gypsy 3
Alain Diagora
Upshaw & Cooper
Red Moore
Ken Littlewood
Knights 4
June Barton
Josphn McCormack

SYDNEY
Tivoli (T) 26
Norma Miller Dancers
Michael Bentine
Howell & Radcliffe
Neal & Newton
Gogla Pasha
Virginia Paris
Alfreros 3
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans
Dancing Boys
Ballet Girls

NEW ZEALAND
Wellington (T) 26
St. James Theatre
Winifred Atwell
Canfield Smith
Eddie Vitch
Joe Church
3 Hellos
Romaine & Claire
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson
Dancing Boys 3
Nudes 6

BRITAIN

ASTON
Hippodrome (I) 26
Glyn Edwards
Yootha Joyce
Ivor Salter

BIRMINGHAM
Hippodrome (M) 26
Eve Boswell
Francois & Zandra
S & M Harrison
Walthon & Dorraine
Jerry Allen
J & J Wins
Marvellos
Jerry Allen 3

BLACKPOOL
Opera House (I) 26
Jewel & Warriss
Alma Cogan
Janet Grey
4 Hurricanes
Odette Crystal
6 Flying de Pauls
John Tiller Girls
8 Singing Debutantes
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine

Palace (I) 26
Richiardi Jnr
Teddy Johnson
Pearl Carr
Billy Danvers
Balladinis
Cycling Brockways
Ann & Val Shelley

BLACKPOOL
Tower Circus (I) 26
Charlie Cairoli & Paul
Belli & Lions
Wenzel Kossmayer
Douglas Kossmayer
Armand Guerre's Co
Sciplini & Co
Knie's & Co.
Trampo-Tempo
5 Amandis
Knie's Horses
Cuban Boys
2 Berty Borrest
Liberty Pot Pourri
Alcety
3 Orfatis
Spanish High School
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

BLACKPOOL
Winter Gard. (I) 26
David Whitfield
Dagenham Girl Pipers
Bill Waddington
Coville & Gordon
Jane Kimm
Beau Belles
Norma Lowden
Billy de Haven

BRIGHTON
Hippodrome (M) 26
Radio Revellers
N & P Luudon
Shirley Eaton
Theda Sis
Bernard Miles
Earle & Vaughan
Jones & Arnold
Terry Hall

BOSCOMBE
Hippodrome (I) 26
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Harmony 3
Fisher Girls

BRADFORD
Alhambra (M) 26
Deep River Boys
Jackson
Bow & Darnel
Darlys Dogs
Dowie & Kane
Falcons
Laycock & Maureen
Dickie Dawson

BRISTOL
Hippodrome (S) 26
Al Read
Devine & King
B & B Adams
Harry Allen
B & M Konyot
Pattersall
Pattersall & Jerry
Ann & Black
McAndrews & Mills

CHISWICK
Empire (S) 26
Guy Mitchell
Arthur Haynes
Rose
Kirby & Hayes
Kemble & Christine
Courtneys
Carozelis

COVENTRY
Hippodrome (I) 26
Al Martino
Teddy Foster Bd
Joan Kayne
R & J Lover
Winters & Fielding
Dancing Hollands

EDINBURGH
Empire (M) 26
Nitwits
Shane & Lamar
Kirk Stevens
Matanzas
George Lacy
Morris & J Savage
Pat Rosa

GLASGOW
Empire (M) 26
Cyn-Cuts
Morgan & Gray
Authors & Swinson
Kordas
Bobby Monahan
White & Mandos Sis
Joe Laurel

HANLEY
Theatre Royal (M) 26
David Aughes
J & B Gee
Fayne & Evans
Audrey Jeans
Angelos
Loraine Jnr
Keefe Bros
Keefe Bros & A
Billy Dainty
Jack Francois

LEICESTER
Palace (M) 26
Danny Purches
Jimmy James
Koolman Organ
Healy & Asher
Roy Mack
L & J Dell
6 De Vere Girls

LIVERPOOL
Empire (M) 26
Josef Locke
Balmorals 3
Cherry Wainer
P & S Sherry
Shipway 6
Tommy Burke
Scot Sanders

MANCHESTER
Hippodrome (S) 26
Ivy Benson Bd
Stan Stennett
Johnny Mack
Margery Manners
George Scotts Co
Morlands
Sterlings

NEWCASTLE
Empire (M) 26
Ella Logan
Renee Dynott
Morton Fraser's Co
Dick Calkin
Lowe & Ladd
J & S Lumonte

NORTHAMPTON
New. (I) 26
Tony Dalton
Tom Lucas
Jules et Julie
King & Doreen
Jepson
Johnnie Firpo
Dale Williams

NORWICH
Hippodrome (I) 26
Ronnie Rouaide
Whittaker
Mimi Law
Bob Andrews
2 Rexanos
Helen Turner
Brandon & Hilliard
Charles & Jupp
Eric V. Marsh
Randall Topping
Audrey Gunner
Marie De Vere Co

NOTTINGHAM
Empire (M) 26
Ray Burns
Gillian & June
Bill McGuffie
Jon Pertwee
Derrick Rossaire & "Tony"
Grift Kendall
Billy Baxter
Kayes Pekes

PORTSMOUTH
Theatre Royal (M) 26
Bobby Dennis
Mike Hall
Phyllis Gladwyn
Joan Ross

SOUTHAMPTON
Grand (I) 26
Lane 2
Skating Meteors
Eno & Lane
Duo Russmar
Syd Semour Co

SUNDERLAND
Empire (M) 26
Issy Bonn
Kizma & Karen
Dennis Hale
Dernos
Vogelbeins Bears
Connor & Drake
Alex Don 3
Boy De Vel

SWANSEA
Empire (M) 26
Jimmy Gay
Iris Pollakova
Fran & Prince
Jean Campbell

WOLVERHAMPTON
Hippodrome (I) 26
Bob Grey
Barrie Craine
Sheila Atha
Travis & Lee
Susan Dene
Debrett Dancers

YORK
Empire (I) 26
Regency 2
Idris & Bell
Fred Atkins
3 Leroys

Cabaret Bills

NEW YORK CITY

Birdland
Count Basie

Bon Soir
Portia Nelson
Tony & Eddie
Jimmie Daniels
Mae Barnes
3 Flames

Blue Angel
Robert Q'Leary
Mort Sahl
Teddi King
Ciel Cabot

Cafe Society
Steve Gibson Redcaps

Chateau Madrid
Luis De Caceres
Dora & Betty
Julie Romero
Ralph Font Orc
La Plaza 6

Copacabana
Joe E. Lewis
Julie Wilson
Dominoes
Tony Foster
Fran Leslie
Meri Miller
Jimmy Cleco
Michael Durso Orc
Frank Martin Orc

Composer
Cy Coleman

Embers
Dorothy Donegan

No. 1 Fifth Ave
Cedrone & Mitchell
Virginia De Luce
Bob Downey
Harold Neiville
Hazel Webster

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Quintero Orc

Hotel Plaza
Gilbert Becaud
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Mimi Benzell
Stanley Melba Orc
Dorman Bros.

Hotel Roosevelt
Eddy Howard Orc
Tommy Purcell Orc

Hotel Statler
Les Elgart Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Constance Moore
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Alan King
Treniers
Chiguita & Johnson
Lucienne & Ashour
Nicoll & Knight
Lynn Christie
Howard Mann
Jo Lombardi Orc

B Harlowe Orc

Le Ruban Bleu
Jones Boys
Don Adams
Joya Sherrill
Bob Mayberry
Norman Paris 3

La Vie
Jackie Kannon
Diahann Carroll
Nejla Ates
Los Romeros & Lolita
Van Smith Orc

Le Cupidon
Jimmy Komack
Freddie Stewart
Ira Brandt Orc
Armando Federico

Old Roumanian
Sadie Banks
Lilllian Hayes
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields
Eddie Layton

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Kostya Poliansky Orc

Versailles
Edith Piaf
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Monica Boyar
Toba Stevens
Bela Bizony Orc
Ernest Schoen Orc
Paul Mann

Village Barn
Ronnie Hayden
Pamela Dennis
Frank Keenan
Larry McMahon
Morty Reid 3
D. Davis Orc

Waldorf-Astoria
Harry Belafonte
Nat Brandywynne Orc
Misca Borr Orc

Village Vanguard
Enid Mosier
Sylvia Syms
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Jimmy Ames
Helen Aimee
The Note-worthies

Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco

Blue Note
Roy Hamilton
J. Smith Quartet

Chez Paree
Sammy Davis Jr &
Will Mastin Trio
June Christy
Chez Paree Adorables
Brian Farnsloe Orc

Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
"Boast of the Town"
Will Jordan
Arthur Worsley
Augie & Margo
Gillian Grey
Empire Eight
Charlie Fisk Orc

London House
Barbara Carroll Trio

Mr. Kelly's
Bobby Short
Audrey Morris
Jimmy Bowman

LOS ANGELES

Ambassador Hotel
Ted Lewis
Jackie Warner & Shirley McGuire
Susan Brooks
Eddie Le Roy & Short Twins
Two Debs & A Date
Charlotte Dewey
Al Lewis Orc (12)

Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio

Bar of Music
Kenny Pierce
Kitt Carson
Mack Twins

Beverly Hilton
Marion Marlowe
Mata & Hari
Bernard Hilda Orch (16)
Micha Novy Orc (8)

Biltmore Hotel
Pete Marshall-Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppi
Jimmy Grier Orc

Ciro's
Mary Kaye Trio
Gali-Gali
Hal Loman
Gerl Galian Orc
Dick Stabile Orc

Crescendo
Hi-Jo's
Tommy Leonetti
Tony Martinez Orc

Mocambo
Russell Nype
Paul Hebert Orc.
Marco Rizo Rhumba Orc
Moulin Rouge
Peters Sis
Marquis Family
Andrea Ders
The Cabots
Pelin Bros
Ffolliott Charlton
Jerry Gray Orc

Statler Hotel
Dorothy Shay
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Howard Keel
Kean Sis
Ray Malone
Dune Dancers
Jay Rubanoff Orc

Flamingo
Mills Bros.
Archie Robbins
Golan Farley
Houcs
Flamingo Starlets
Teddy Phillips Orc

Sands
Peggy Lee
Joey Bishop
Copa Girls
Antonio Morrelli Orc
Harvey Allen

(Continued on page 79)

Eye Las Vegas as Touring Stand; Dicker 'Can-Can,' 'Boy Friend' Dates

Las Vegas may become a regular touring stand for legit. Having already clicked with "Guys and Dolls," the gambling-saloon center may next book "Can-Can" and "Boy Friend."

Monty Shaff, general manger for producers Cy Feuer & Ernest H. Martin, has gone to the desert locale to line up dates for the latter two musicals. "Can-Can," which is on tour, is current at the Shubert Theatre, Chicago, while "Boy Friend" begins a road trek following the windup of a 14-month Broadway run next Nov. 28.

In playing Las Vegas, the shows would probably be reduced to tab size a la the "Dolls" presentation. That tuner, also produced by Feuer & Martin, was packaged for the Royal Nevadian Hotel by Many Franks, with most of the original cast repeating the roles they created on Broadway.

Even on a tab-version basis, the Las Vegas booking might serve as a welcome break in the long jump from St. Louis or Kansas City to the Coast. Also, since the gambling center dates would presumably be available in summer, they would expand the limited supply of hot weather legit stands. Previously confined to New York and Chicago and more recently increased by the development of Los Angeles and San Francisco as subscription bookings, the summer circuit has been further widened by the addition of Washington.

Budget 'Angels' at 70G; Edna Best Will Direct; Costarred in Original

Budget of $70,000 has been set by Charles Bowden & Richard Barr for the scheduled revival of "Fallen Angels." There is also provision for 20% overcall. The Noel Coward farce, updated to the 1930's and with a locale transferred from London to New York, will costar Nancy Walker and Margaret Phillips, with Edna Best staging. The show is slated to open a Washington tryout in late October.

Miss Best, who will be making her Broadway bow as a director with "Angels," costarred with Tallulah Bankhead in the original London production in 1925. The play was done by the Actors Theatre, Inc., in New York during the 1927-28 season, with Fay Bainter and Estelle Winwood as leads. Guthrie McClintic staged the show, which had a 36-performance run at the 49th Street Theatre, an intimate theatre since converted to a film house and renamed the World.

"Angels" has been revived occasionally since then, notably in London two years ago with Hermione Gingold and Hermione Baddeley, and at the Cape Playhouse, Dennis, Mass., during the summer of 1942. Latter edition had Gertrude Lawrence as star and Muriel Williams heading a supporting cast including Cora Witherspoon, Harry Ellerbe, Richard Kendrick and Marcel Journet. It was also done last season by the Equity Library Theatre.

As budgeted by Bowden & Barr, the show would involve $18,580 production cast, $18,675 for rehearsal and pre-opening expense, $13,750 for bonds and deposits, and $18,995 reserve. The producers propose to take weekly salaries of $150 each until the investment is recouped, after which they would get 40% of the profits and 60% would go to the backers. Coward is slated for a $3,000 advance as author, and a flat 10% of the weekly gross.

Yale U. Theatre Skeds O'Casey's 'Cock-a-Doodle'

New Haven, Sept. 27.

Sean O'Casey's "Cock-a-Doodle Dandy" will be the first major production on the sked of the Yale Drama School for the new semester. Performances will be given Nov. 2-5 at the University Theatre.

The play was done in the round some years ago by the late Margot Jones, at Dallas, but although it was scheduled several times for Broadway production, such a venture could never be financed.

Yale Drama Prof. Works On World Theatre Study

New Haven, Sept. 27.

Yale Drama School faculty member Alois M. Nagler will serve as U. S. representative on an eight-nation executive committee setting up a new International Federation of Societies for Theatre Research. Purpose of the group is to facilitate an exchange of information among scholars throughout the world in all aspects of theatrical research.

Committee is an outcropping of a London conference last summer on theatre history, attended by delegates from 30 nations. Membership of committee represents U. S., England, Austria, Soviet Union, France, Italy, Scandinavia and Czechoslovakia.

'Waltz' Exits N.Y. Near 100% Net

"Anniversary Waltz," which began touring last Monday (26) after winding up a 77-week Broadway run the previous Saturday (24), is nearing the 100% profit mark. As of Sept 3, the Joseph M. Hyman-Bernard Hart production showed a profit of $65,299 on a $75,000 investment. It earned $7,733 operating profit for the five weeks covered by the accounting.

It's figured that the Jerome Chodorov-Joseph Fields comedy made a total profit of around $70,000 on its Broadway run, including an estimated $5,000 profit for its final three weeks at the Booth Theatre, N. Y. During the five-week period covered by the accounting, the authors and director Moss Hart waived their royalties, and office expenses were also pared.

The weekly profit on the show, with the respective grosses listed parenthetically, from Aug. 6-Sept. 3 was as follows: Aug. 6, $1,191 ($9,927); Aug. 13, $735 ($7,196); Aug. 20, $1,475 ($8,140); Aug. 27, $1,986 ($8,724); and Sept. 3, $2,346 ($8,749). The total profit distribution to date is $35,000.

NIX 'OEDIPUS' ON B'WAY; BUT 'TAMBURLAINE' O.K.

Stratford, Ont., Sept. 27.

The Shakespeare Festival production of "Oedipus Rex" won't hit Broadway this season, as previously announced. However, Christopher Marlowe's "Tamburlaine the Great" will.

Tom Patterson, Festival founder, says he and Producers' Theatre Robert Whitehead and Roger L. Stevens abandoned "Rex" because of its heavy cost of mounting and changing two such shows in repertory. Tyrone Guthrie will direct "Tam," as he did at the London Old Vic in 1951, with British actor Anthony Quale in title role, supported mainly by Canadian actors from the Shakespeare Festival here.

The show will try out for a New Year's week at Royal Alexandra, Toronto, then open at the Broadway Theatre, N. Y.

'Lunatics' Closing On 78G Profit; Won't Tour

"Lunatics and Lovers," which winds up a 42-week Broadway run at the Broadhurst Theatre next Saturday (1), had earned a $78,474 profit on a $100,000 investment as of last Sept. 3. That represented a drop of $673 from the figure of the five weeks previous. The actual operating loss for the five-week period was $579.

Costume replacement and bubble bath solution accounted for an additional $178 expense, while income for the five-week period totalled $84, representing a rebate on insurance premiums. Royalties to author-director Sidney Kingsley and designer Frederick Fox were waived completely on some weeks and reduced on others. The profit distribution on the May Kirsner production as of Sept. 3 was $45,000.

Stagehands on Coast Get 10% Wage Boost

Los Angeles, Sept. 27.

Members of the stagehands' union, Local 33, IATSE, in all L. A. legit houses have been given 10% pay boosts, retroactive to last Labor Day.

Raise is in accordance with an agreement reached recently, but still unsigned.

Irish Actors Are Best, Ditto Dublin Audiences, Sez Eire-Born Actress

Boston, Sept. 27.

Irish actors are better than British actors. That is the opinion of Irish actress Siobhan McKenna, who also likes the "honesty" of Irish audiences, which she believes indicates a "sincere love of the theatre." Miss McKenna, costarring in Enid Bagnold's "The Chalk Garden," currently playing a pre-Broadway tryout at the Wilbur Theatre here, aired her views last week at a meeting of the Eire Society at the Sheraton hotel.

"The ambition of an Irish actor," the young star declared, "is for the audience not to see the skill, the technique. That is the difference between the Irish and the English theatre, and it is for that difference we have been charged with not being actors. We in the Irish theatre believe the supreme technique is to conceal technique."

Miss McKenna, whose performance of the title role in a revival of Shaw's "Saint Joan" in London last season drew critical praise, told the Eire Society members that when Irish audiences don't like a play, they stand up and shout, "Shame, shame, shame." She added, "I love Irish audiences because they have all the faults and virtues of generous people. They praise loudly and they damn loudly. English actors who have played in Dublin tell me that they envy me the honesty of our audiences and the sincere love of the theatre it indicates."

Miss McKenna is making her U. S. debut in "Garden," which is due to open Oct. 6 at the Ethel Barrymore Theatre, N. Y.

INGE BACK TO CAMPUS TO ATTEND HIS 'PICNIC'

Kansas City, Sept. 27.

William Inge spent a few days last week at nearby Lawrence, Kan., where the U. of Kansas, his alma mater, is preparing a production of "Picnic" his Pulitzer and Critics Circle prize play of 1952-53. The author is working with his old prof, Allen Crafton, in casting and producing the comedy-drama, and is scheduled to return Oct. 26 when the show will open in Fraser Theatre on the campus.

While here, Inge said there is a possibility of his spending part of the year at the university as resident author. He is a native of Independence, Kan., and will visit his family there following his stint at K.U.

Rodgers Recuping Okay After Operation on Lip

Richard Rodgers is reportedly recuperating satisfactorily in Memorial Hospital, N.Y., where he underwent surgery last week for a tumor on his lip. He had been under medical treatment for the ailment, but decided not to delay surgery any longer.

The composer-producer is due for discharge in about two weeks. "Pipe Dream," which he co-authored and is co-producing with Oscar Hammerstein 2d, is currently in rehearsal. It is due to open a tryout tour Oct. 24 in New Haven and is scheduled to premiere Nov. 30 at the Shubert, N.Y.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

R&H Seek Production Rights to All Their Shows; 'Pacific' Deal Snagged

Rodgers & Hammerstein are trying to buy up complete production rights to all the shows they've co-authored. Having acquired full cotrol of "Oklahoma" two years ago, they recently purchased full title to "Carousel." They've thus far been unable to buy up all production rights to "South Pacific," however.

Purpose of the policy is primarily twofold. It is financially advantageous, since it enables the author-producers to get capital-gains tax breaks. In addition, it frees them to make any deals they want for film rights, stock, etc., without consulting or even considering the interests of co-producers or backers.

R & H paid the Theatre Guild and the show's backers $851,000 for complete rights to "Oklahoma" (actually, the coin is being paid in six installments over a period of three and a half years). They then sold the screen rights on the musical to Todd-AO, in which they have an interest. The picture is about to be released.

Agreement under which R & H recently acquired full rights to "Carousel" was somewhat involved. It was part of a deal for the sale of the screen rights to the musical to 20th-Fox for a reported price of $412,500 (the studio has the picture in current production). Of the proceeds, R & H received the author's 60% share. The estate

(Continued on page 78)

St. Loo Little Theatre Is Homeless, May Fold

St. Louis, Sept. 27.

Because of inadequate quarters and failure to obtain a new location, the St. Louis Community Playhouse may be forced to cancel its 1955-56 season. Negotiations for a new site have fallen through, according to general manager Nathan Gerson, who says that $5,600 pledged by sponsors for remodeling the last quarters will be returned.

The organization will be kept intact in hopes of finding new quarters for the 1956-57 season. For 23 years the Playhouse was located in the auditorium of the Artists Guild, but was forced out in 1952 after a squabble with the Guild. In 1953 the activities were located in the Maryville College of the Sacred Heart and last year in the Musical Arts Building.

Sherry O'Neil Is Winnah on 'Silk'

Actress Sherry O'Neil, who was canned as Yvonne Adair's standby during the out-of-town tryout run of "Silk Stockings," has won a contract dispute with the show's producers, Cy Feuer and Ernest H. Martin. The hassle stemmed from F&M's refusal to pay her four weeks' termination pay as stipulated in her contract.

The producers contended that Miss O'Neil had breached her contract by leaving the show in Boston to go to N. Y., thereby missing a Sunday rehearsal. Miss O'Neil, incidentally, informed Miss Adair, who was later replaced by Gretchen Wyler, that she was making the trip.

Actors Equity contested F&M's breach claim and brought the dispute before an arbitration panel. Equity also argued that the producers should have filed charges with the union, rather than to just fire the actress.

The arbitration award was that Miss O'Neil be given the four weeks' termination pay. Arbitrators were Harold S. Miner, of the Manufacturers Trust Co., actor Paul Ford and legit producer Alexander H. Cohen. Latter turned in a dissenting opinion.

'BUS' PAYS 87% PROFIT THUS FAR ON 60G NUT

Backers of "Bus Stop," currently in its 31st week at the Music Box, N. Y., have received an 87% profit return thus far on their $60,000 investment. That doesn't include income from the touring edition of the William Inge play, which preemed last Aug. 6 in Central City, Col.

As of an Aug. 27 statement, the total profit on the Robert Whitehead-Roger L. Stevens production was $158,171, but that was reduced by $7,909, representing director Harold Clurman's 5% share of the profits, in addition to his 2% of the gross. The operating profit for the four weeks ending on that date was $17,400.

Additional income during the period included $5,400 from 20th-Fox for the four-week period. The film company purchased the rights to the William Inge play for a downpayment of $75,000, plus weekly payments during the show's profit stanzas up to a $250,000 ceiling. The production gets the standard 40% of the picture coin.

As of the Aug. 27 accounting, the production costs on the national company totalled $21,519. Of that amount $15,461 had been recouped on the Colorado stand. The road company is current at the Huntington Hartford, L. A.

Paul Green's 'Call'

Greensboro, N.C., Sept. 27.

Paul Green's "The Highland Call" depicting the life of Flora Macdonald in the colony of Carolina, will be produced Oct. 10-15.

It will be a nightly feature of the Harnett County Centennial.

Industrial Show Now Big Money; Equity Sets Rates Higher Than Legit

Industrial shows have become a meal ticket for performers. Actors Equity, which recently moved into that field, has set the weekly minimum salary for actors, chorus and assistant stage managers at $200. The Broadway legit minimum for actors is $85, while chorus members get $90.

The $200 minimum, however, becomes $300 when the span of employment is concluded within seven calendar days. An actor doubling as an understudy gets an additional minimum payment of $25 per week. He's obligated, though, to rehearse an additional six hours each week to fulfill his duties as understudy. If the actor performs in the part understudied, he gets an additional $5 for each performance, or $10 for each day, whichever is more.

Under the terms of the Equity contract, stage managers employed in industrials get a minimum $300 weekly salary, Equity members are also entitled to $15 per diem for each day the place of performance isn't within reasonable daily commuting distance of their bona fide residence. The overall industrial show agreement runs 18 legal size pages. Copies of the contract and agreement have been sent by the union to all industrial show agents.

Indicative of the value of industrials to performers is the current Oldsmobile show, which had a week's run at the Ziegfeld Theatre, N.Y., beginning last Sept. 19. Approximately 34 Equity members are employed in the production, which is booked through the end of October. These presentations, incidentally, are shown on a cuffo basis to the firm's dealers and salesmen in line with the yearly sales drive.

The Oldsmobile talent lineup, incidentally, is headed by Patricia Wilkes and Chita Rivera. The scenery was designed by William and Jean Eckert, while Alvin Colt did the costumes. The production was staged by Max Hodge, with Peter Gennero directing the dances.

Duffy Ges the 'Itch' For West Coast Tour

San Francisco, Sept. 27.

Henry Duffy will present "Seven Year Itch" at the Geary Theatre, opening Oct. 17 for a minimum of six weeks. Karolee Kelly, Nancy's sister, will play the femme lead.

Following the Frisco opening, the vet Coast producer will take the show to Los Angeles, Salt Lake City, Portland and Seattle.

Shows Out of Town

Delilah

Detroit, Sept. 26.

Oscar S. Lerman, Martin B. Cohen & Alexander F. Carson production of musical comedy in two acts (11 scenes), with book by John Latouche and Sam Locke; lyrics, Latouche; music, James Mundy. Stars Carol Channing; features David Atkinson; Bibi Osterwald, Robert Rippy, Patricia Hammerlee, Matt Mattox, Helen Wood, Jack Waldron, Paul Lipson, Malcolm Lee Beggs, Will Geer, Steve Reeves, Sandyl Cardell, David Kashner. Overall direction and choreography, Robert Alton; scenery and costumes, Raoul Pene du Bois; musical direction and vocal arrangements, Milton Rosenstock; incidental music composed by Jack Pfeiffer; production staged by David Alexander; associate producer, Manuel D. Herbert. At Shubert, Detroit, Sept. 26, '55.

Myron H. Hubbard	Jack Waldron
Bessie Bisco	Bibi Osterwald
Swami	David Neuman
Tattoo Man	Steve Reeves
Barney Ostertag	Paul Lipson
Oliver J. Oberlin	David Atkinson
Ticket Girl	Phyllis Dorne
Dick Hicks	Robert Rippy
Stark Clayton	Malcolm Lee Beggs
Elsie Chelsea	Patricia Hammerlee
Bluestone	Jack Hamrold
Flora Weems	Carol Channing
Uncle Garvey	Will Geer
Aunt Hester	Sandyl Cordell
Scarecrow	David Neuman
Fire Commissioner	Roger Franklin
Snake Charmer	David Neuman
Samson	Steve Reeves
Whip Man	David Kashner
Charlie	Matt Mattox
Dolly	Helen Wood
Cameraman	[illegible]

Dancers: Cathryn Damon, Mary Jane Doerr, Phyllis Dorne, Susan Harrison, Barbara Heath, Betty Koerber, Laurie Lambert, Barbara Leigh, Lila Popper, Helen Silver, Pat Wharton, Mark Aldon, Chad Block, Ron Cecil, Robert Doley, Pepe de Chazza, Burnell Dietsch, Rudy Del Campo, Hugh Lambert, David Neuman, Robert Norris, Don Salinaro, Mike Stevens.

Singers: Charleen Clark, Joyce Glad-mond, Bernice Massi, Donna Sanders, Kelley Stephens, Kay Turner, Dick Eckell, Roger Franklin, Stokly Gray, William Krach, Vincent McMahon, Ralph Wayne.

There's nothing wrong with "Delilah" that a 40-minute cut in running time wouldn't cure. It's a lush musical comedy which Carol Channing turns into an uproarious tour de force in spoofing the early screen vamps.

All the potentials of a hit are present and only the most inept trimming and firming would put the Oscar S. Lerman-Martin B. Cohen-Alexander F. Carson production into the also-ran class. "Delilah" is a natural for wide-screen picture adaptation and for tv spectacularization.

Although the first act, in five scenes, ran an hour and a half at tonight's break-in performance, it had terrific pace and interest. Particularly effective was the use of film clips to show "rushes" of scenes "shot" onstage. A screen is lowered in front of the curtain for this projection, complete with typical captions, and the footage —interspersed with trains, warships, cavalry and other extraneous matter—convulses the audience. The screen also is used to project the play credits just before the opening curtain.

It is the second and final act, in six scenes and running an hour and 20 minutes, which needs the most cutting and reworking with, perhaps, some of the excellent first act numbers being shifted for better balance. A few of the specialty numbers such as the "You're Colossal" reprise, "The Impossible She," and "Ragtime Romeo," could be amputated with the least production difficulties. These all come in the second act.

The book by John Latouche and Sam Locke" is deftly satirical and as entertainingly implausible as the early silent flickers treatment of love, honor and fate. James Mundy's music and Latouche's lyrics have hit possibilities in "I've Always Loved You," "Mister Right," and "I'm Everybody's Baby."

Outstanding is the choreography by Robert Alton, with featured dancers Matt Mattox and Helen Wood turning in such splendid performances that they are called back to reprise "The Vamps" number. Sets and costumers by Raoul Pene du Bois are excellent.

With all the excellent support and material, it is Miss Channing's show. She was called upon time and again tonight for encores. The audience was most demanding for a reprise of "I'm Everybody's Baby," even though the star forgot some of the words. However, she picked up the promptings nicely or hummed a few bars.

These lapses, were quickly forgiven by the audience which plainly liked Miss Channing's treatment of the song. Her voice alternates between sweet and lilting—in portrayal of a nice girl—and lowdown and rancous as she plays the vamp.

Miss Channing plays a farm girl, who gets involved with a pioneer silent film company shooting a scene on her uncle's farm. She falls in love with the star, well-played by Robert Rippy, as a cowboy whose only love is his horse. In the pursuit of the cowpoke, the heroine is persuaded to become the screen's first vamp. Woven into the plot are the first genius-director, ably lampooned by David Atkinson; the first Hollywood columnist, with Bibi Osterwald giving a sparkling performance, and the tearful screen heroine, played to the hilt by Patricia Hammerlee.

"Delilah" has what it takes, if those responsible can only pull it all into proper place. *Tew.*

The Chalk Garden

New Haven, Sept. 22.

Irene Mayer Selznick production of comedy in three acts, by Enid Bagnold. Stars Gladys Cooper, Siobhan McKenna; features Percy Waram, Norah Gorsen, Fritz Weaver, Marian Seldes. Staged by George Cukor; scenery and costumes, Cecil Beaton; set supervision and lighting, Raymond Sovey; costume supervision, Anna Hill Johnstone. At Shubert Theatre, New Haven, Sept. 21, '55; $4.80 top.

1st Lady (Miss Madrigal)	Siobhan McKenna
Maitland	Fritz Weaver
2d Lady	Georgia Harvey
3d Lady	Eva Leonard-Bayne
Laurel	Norah Gorsen
Mrs. St. Maugham	Gladys Cooper
Nurse	Marie Paxton
Olivia	Marian Seldes
Judge	Percy Waram

Unless there is drastic stepping-up of interest in the first half of "Chalk Garden," Cain's is in for one of the most attractive settings to utilize its storage space in some time.

Assets as of the premiere include a solid third act, a fine physical production, an occasional dialog gem and some good trouping. Play promises much more than it delivers, however, especially in a red herring implication of dire happenings that never materialize. Improvement of its early segments can raise the net result to a moderately interesting level, but overall smash hit prospects are dubious.

Story is built around two distaffers, one a self-centered English grandame who has reared her granddaughter as a falsely-cataloged psycho, and the other a murder suspect who eventually restores the child to normal behavior and a reunion with her estranged mother. Play draws its symbolic title from the soil content of a manor garden in Sussex, England.

Both femme leads are well cast, the former being Gladys Cooper, who gives a characteristically effective performance as mistress of a manor where she divides her time between cultivating a garden and fostering fantasies in her granddaughter's mind.

Siobhan (pronounced Shi-vaun) McKenna, making her American debut, has some excellent moments as a woman returning to society after a 15-year confinement as a murderess. Her projection of the role is topflight, but occasional inaudibility proves aggravating. With this defect removed, Miss McKenna's metropolitan reception should be warm.

Fritz Weaver makes capital of the character of an eccentric house servant who has spent five years in prison as a conscientious objector. His comic contribution is handled with skill. Percy Waram fits nicely as the judge who presided at the murder trial and subsequently encounters the defendant in the home of his friend.

Norah Gorsen, as the adolescent, presents a wealth of charm and expressive features, but lacks intelligibility of delivery in the speed and marked accent of her speech. Physically, she is a terrific bet for pix. (Miss Gorsen was subsequently replaced by Dierdre Owens, who gives a commendable reading on short notice.)

Marian Seldes does well in the supporting assignment of the child's mother. Minor roles get satisfactory treatment from Georgia Harvey and Eva Leonard-Bayne as applicants for household companions, and Marie Paxton as a nurse.

Dialog reflects the conversations of the genteel people whose activities it records. Also, various passages have considerable force and sagacity.

Handsome setting in a room in the manor house is an outstanding example of attention to detail. It is effective both visually and functionally. Staging's best period comes in final stanza. Until then, it's too leisurely. *Bone.*

A Roomful of Roses

Washington, Sept. 26.

Guthrie McClintic & Stanley Gilkey production of comedy in three acts by Edith Sommer. Stars Patricia Neal; features Russ Conway, Alice Frost, Warren Berlinger, David White, Betty Lou Keim. Staged by McClintic; setting and lighting, Donald Oenslager; costumes, Audre. At National, Washington, Sept. 26, '55.

Williamay	Lulu B. King
Larry Fallon	Darryl Richard
Nancy Fallon	Patricia Neal
Grace Hewitt	Alice Frost
Jane Hewitt	Ann Whiteside
Dick Hewitt	Warren Berlinger
Jay Fallon	Russ Conway
Bridget Macgowan	Betty Lou Keim
Carl Macgowan	David White

This first produced play by filmtv writer Edith Somers is another entry in the theatre's psychological derby, with accent on the insecure adolescent. "Roomful of Roses" manages to come off as a believable, sometimes exciting study of the confusion, misery and feeling of rejection in a child of divorce.

Story is about the reunion of a teenage girl and the mother she hasn't seen for eight years, since the latter's highly publicized divorce and second marriage. The mother, ably played by Patricia Neal, has established a second and happier home in a midwest town, with her editorial writer husband and seven-year-old son of the second marriage.

News of the tecnager's arrival, without warning, hits the home like a bomb. Background is established in a conversation between the divorced mother and friend, played by Alice Frost. This indicates that the father is sending on the daughter because he has remarried and doesn't want her to know.

Play shows the effort of the mother, her husband, her friend and the latter's teenage son and daughter to win the confidence and affection of Bridget, the 16-year-old daughter. Latter, despite some artificiality in the initial moments, evolves into a bitter, unhappy child who feels rejected by both her parents.

From a seemingly cold, precocious and boastful youngster, the girl gradually turns into her true self—a scared, insecure juvenile seeking love and security. The happy ending brings out the hankies in the audience, for an effective curtain. Despite a tendency toward pat situations, "Roses" builds in intensity, through the big scenes involving such things as a young girl's heartbreak when she is stood up for her first dance.

Some trimming of the first act and a sharper buildup toward the climax are needed. Play takes its name from the roomful of roses prepared for the girl's arrival, which turns into a houseful of thorns for the family.

Script, which occasionally sinks into platitudes, is rescued by the acting of Miss Neal and Betty Lou Keim as the daughter. Miss Frost's role is a sort of Greek chorus, explaining what has happened or what is going to happen.

Ann Whiteside is fine as an uninhibited, tomboy type juve; Warren Berlinger does well as the boy who brings the unhappy daughter her first taste of normal activity, then bitter disillusionment, and finally the incentive for settling down with her mother.

Russ Conway makes the role of second husband and stepfather a sympathetic one. David White is properly hateful in his brief appearance as the girl's father.

Donald Oenslager's single set of a low-slung modern rambler, is a bell-ringer. Direction by Guthrie McClintic reflects in smooth and competent performances, but fails to hurdle all the brittleness of the script. *Flor.*

Le Bourgeois Gentilhomme

(The Bourgeois Gentleman)

Montreal, Sept. 25.

Comedie Francaise production of two-act comedy by Moliere. Stars Louis Seigner, Beatrice Bretty; features Georges Chavarat, Jean Piat, Germaine Bouer, Micheline Boudet, Marie Sabouret. Staged by Jean Meyer; costumes and sets, Suzanne Lalique; original music, Lulli; musical director, Andre Cadou. At St. Denis Theatre, Montreal, Sept. 24, '55; $5 top.

Dorante	Maurice Escande
Covielle	Jean Meyer
M. Jourdain	Louis Seigner
Maitre a Danser	Jacques Charon
Maitre de Musique	Robert Manuel
Maitre de Philosophie	Georges Chavarat
Cleonte	Jean Piat
Nicole	Beatrice Bretty
Mme. Jourdain	Germaine Rouer
Lucille	Micheline Boudet
Dorimene	Marie Sabouret

The Comedie Francaise first official North American tour got off to a smash start Saturday night (24) at the St. Denis Theatre here to capacity biz and one of the most enthusiastic receptions ever accorded a theatrical company locally. The high-key performance of the cast and the enthusiasm of the audience marks this event as the highlight of the French-Canadian season.

Although this is the first time the company has played as a unit on this side of the Atlantic, all the players and the plays being offered are favorites with localites. To every young Quebec actor, the Comedie Francaise is the ultimate goal, and to every tourist, this 275-year-old institution is a must.

If the present company of 22 actors, technicians and managers, etc., survives the Montreal engagement with the endless receptions, parties and such, it will play Quebec City, Ottawa and Toronto before opening in New York late in October.

As a first-night selection, "Le Bourgeois Gentilhomme" is an almost routine but surefire item to pick from the 2,559 titles that make up the Comedie Francaise listings

(Continued on page 78)

Shows on Broadway

A Day by the Sea

Huntington Hartford & Stephen Mitchell production of comedy in three acts (four scenes) by N. C. Hunter. Stars Jessica Tandy, Hume Cronyn, Dennis King; features Aline MacMahon, Halliwell Hobbes, Meas Jenkins, Leo Britt. Staged by Cedric Hardwicke; scenery and costumes, Jay Krause. At ANTA Playhouse, N.Y., Sept. 26, '55; $4.60 top ($5.75 Friday, Saturday nights; $6.90 opening).

Laura Anson	Aline MacMahon
David Anson	Halliwell Hobbes
Julian Anson	Hume Cronyn
Dr. Farley	Dennis King
Frances Farrar	Jessica Tandy
Elinor Eddison	Veronica Cole
Toby Eddison	Barclay Hodges
Humphrey Caldwell	Leo Britt
Miss Mathieson	Megs Jenkins
William Gregson	John W. Austin

In London, where several of his plays have been produced, N. C. Hunter is known as a sort of British Chekhov. It's not an inaccurate designation as such things go. Like the great Russian classicist, he writes what might be called slice of still-life comedies.

"A Day By the Sea" is typically Chekhovian. It is profound, discerning, leisurely and resigned. Despite a generally skillful performance and a tasteful production, it seems to lack sufficient vigor or excitement for Broadway.

None of this need have surprised anyone, least of all producers Huntington Hartford and Stephen Mitchell, who announced it for a "limited" engagement but clearly wouldn't be reluctant to continue it indefinitely if public response warranted. Even in London, where Mitchell presented it originally with a typically star-loaded cast including John Gielgud, Ralph Richardson, Irene Worth, Sybil Thorndike and Lewis Casson, it had only a moderate success, despite fine reviews.

Admitting that "Day By the Sea" isn't everyone's dish, however, there's no denying its nice writing, shrewd observation, interesting characters and relationships and the deft if slightly bitter-sweet humor. As earnest drama students invariably say of Chekhov's works, "Day By the Sea" is a study of failures and frustration, but a comedy because it regards life as inevitably humorous even when its events are tragic. Like Chekhov, it offers a picture of a day in the life of an over-civilized family slowly going to seed. The life is faded, but it is real and genuinely engrossing.

As pliantly and expressively staged by Cedric Hardwicke, this quiet conversation piece is played with distinction. The mixture of accents and, to an extent, styles is only briefly noticeable and of negligible importance in the generally high level of performance. Jessica Tandy and Hume Cronyn, particularly, give eloquent portrayals of the former childhood sweethearts reunited briefly and pathetically as adult failures on the scene of their former happiness.

The woman's character is neither as fully dimensioned nor as explicit as the man's, but both actors give superb performances, expertly blending poignance with humor, with revealing nuances suggesting inner feeling. Their scenes together, especially the proposal of the final act, are the standouts of the show.

Dennis King gives fine definition to the character of the has-been doctor, with little interest in life, seeking refuge from his despair in constant tippling. It's a rewarding part, but might easily have been too showy in less knowing hands.

Halliwell Hobbes mops up in the surefire role of a decrepit old man and Aline MacMahon gives clear outline to the somewhat acid and imperfectly explained character of the hostess.

Megs Jenkins offers a deceptively artful repeat of the governess role she played in the original London edition, and Leo Britt, John W. Austin, Veronica Cole and Barclay Hodges are believable in support. The garden and seaside settings by Jay Krause are handsome and playable.

Despite its undeniable merits, "Day By the Sea" appears too placid for the Broadway trade. Even if it should catch on, it would have to vacate the theatre Nov. 5 for the previously-booked "Reuben Reuben." *Hobe.*

Henry IV, Part I

New York City Center Theatre Co. (Jean Dalrymple, Director) presentation of Brattle Shakespeare Co.'s revival of drama in three acts (nine scenes) by William Shakespeare. Features Jerome Kilty, Jan Farrand, Bryant Haliday, Michael Wager, Thayer David, Peggy Cass, Cavada Humphrey, Paul Sparer. Directed by Kilty; settings, Robert O'Hearn; costumes, Robert Fletcher. At N. Y. City Center, Sept. 21, '55; $3.60 top.

Henry IV	Thayer David
Earl of Westmoreland	Jay Lanin
Prince John	David Bowen
Sir Richard Vernon	Clayton Corzatte
Archbishop of York	Morris Hunt
Henry, Prince of Wales	Michael Wager
Sir John Falstaff	Jerome Kilty
Edward Poins	Stanley Jay
Earl of Worcester	Lester Rawlins
Earl of Northumberland	Larkin Ford
Henry Percy (Hotspur)	Bryant Haliday
Peto	Arthur Malet
Bardolph	John Peters
Gadshill	Wood Romoff
1st Traveller	James Oberlin
Lady Percy	Jan Farrand
Hotspur's Messenger	Alan Coates
Francis	Albert Corchin
Mistress Quickly	Peggy Cass
Sheriff	Pernell Roberts
Edmund Mortimer	John Harkins
Owen Glendower	Paul Sparer
Lady Mortimer	Cavada Humphrey
Earl of Douglas	Pernell Roberts
Sir Walter Blunt	Paul Sparer

Soldiers and Servants: David Anthony, Bob Burland, Alan Coates, John Copeland, John Eames, Cornelius Prizell, Walter Gorney, Henry Holth, Joe Mitchell, James Oberlin, Art Ostrin, Alex Palermo, Naomi Powers, Ken Reisdorf, Ted Roberts

Following its earlier offering of "Othello" at the N. Y. City Center, the Brattle Shakespeare Co., spiritually out of Harvard and geographically out of Cambridge, now presents "Henry IV, Part I." Leaving the fine shadings to the scholars, the average theatre-lover should find this better-than-average mounting of the Bard, especially in the richly colored costuming of Robert Fletcher, via Brooks and Eaves.

In a play of so much action, so many speaking parts, and with an emotional range from slapstick to melodrama, it's not surprising that there is some unevenness in performance, diction and pacing of scenes. But on the whole, "Henry" has been brought to life with intelligence, taste and due attention to the infinity of detail necessary to unspool the somewhat sprawling story-line. Take it for a lot of Shakespeare at $3.60.

The immediate questions will be about the Falstaff, Hotspur and Prince Hal roles, the acting plums. That wintertime film exhibitor and summertime actor, Bryant Haliday, makes much of the brash Hotspur, for all his staring blue-eyedness at the outset. When he gets away from his original key he displays considerable light and shade.

Falstaff is managed with perhaps more technique than depth by Jerome Kilty, who also directed the play. He does not quite seem the age (60) at times and his waddling gait and sly mannerisms are sometimes more from the brain of the actor-director than from the marrow of the character. Which is not to deny him many adroit moments, and especially his clever beat in setting up certain lines for the boff.

Since Falstaff is such a well-known role about which aficinados of the legit have theories, memories and invidious comparisons galore, it is perhaps only simple justice to Kilty to report that his is really a considerable job of trouping, though no new standard for the part and though a bit too intellectualized.

With regard to the role of the Prince of Wales it also is worthy of remark. It is extremely tough to act, since he must be both wastrel and hero, the companion of stew-bums and at the same time capable of a high princely eloquence and a rugged battlefield derring-do. Michael Wager is strongest on the rhetoric, less convincing in realizing the tangled motivations of the royal juvenile delinquent. Wager is a handsome actor in tights, indeed rather too much so. His breeding is close to exquisite and his 14th century haircut seems too chi-chi, with the result that he never quite belongs with that motley riffraff at the Boar's Head Inn. Wager should repress a tendency to be self-conscious about his doublet, which he keeps pulling down, though it has no stretch.

Perhaps the great virtue of this "Henry IV" is its clarity. Shakespeare speech in recent years has so often been mumbled and swallowed or woodenly declaimed that the intelligibility of the lines under Kilty's direction rates special commendation. Nearly everybody speaks well and seems alert to the audience's wish to get every word, not just an occasional emphasized phrase. Paul Sparer is a model of vocal projection as the moonstruck Welshman. Owen Glendower, and it is significant that reference to the printed program alone identi-

(Continued on page 78)

New Outdoor Theatre

Greensboro, N.C., Sept. 27.

East Carolina College has begun construction of a new Flanagan Memorial Sylvan Theatre.

A sum of $10,000 for erecting the new outdoor theatre was given to the college by Mrs. Rosa H. Flanagan, of Greenville.

Hub Abuzz; 'Bridge' Sellout $33,600; Shirley $15,900, 'Y&B' Fair $12,500

Boston, Sept. 27.

The local legit season is rolling, with two shows on the boards this frame and three exiting town last Saturday (24). "Chalk Garden" preemed at the Wilbur last night (Mon.) as the second Theatre Guild presentation, in for a two-weeker, and "Will Success Spoil Rock Hunter" opens tonight (Tues.) at the Plymouth for two weeks.

"View From the Bridge" went to New York after a sellout in its final frame here. "Desk Set," which picked up big in its second week, went to Philadelphia and then into New York. "Young and Beautiful" also picked up in its last round and headed for Broadway. Elspeth Eric bowed out and was replaced by Margo Stevenson in the latter part of the week.

Next week, two more shows arrive, giving Boston four on the boards. "King and I," starring Patricia Morison, comes into the Opera House next Monday (3) for a two-weeker and "No Time for Sergeants" opens next Tuesday (4) at the Colonial for a two-week tryout.

Estimates for Last Week

View From the Bridge, Colonial (2d wk) ($4.40; 1,590) (Van Heflin). Theatre Guild subscription offering went clean with around $33,600, and the total for the two frames was $63,100; moved out Saturday (24).

Desk Set, Plymouth (2d wk) ($3.85; 1,200) (Shirley Booth). Nearly $15,900. Previous week, over $10,500 for a two-frame total of $26,400; exited Saturday (24).

Young and Beautiful, Wilbur (2d wk) ($3.85; 1,241). Biz picked up in last frame for a gross of about $12,500. Got about $20,600 for the two weeker. Exited Saturday (24), in process of rewriting and fixing.

'Game' 43G, S.F.; 'Don Juan' $12,500

San Francisco, Sept. 27.

"Pajama Game" slipped somewhat in its ninth Curran frame last week. Neither "Don Juan in Hell" at the Geary nor "The Desperate Hours," in its fourth and last Alcazar week, was strong.

"Lunatics and Lovers" opened last night (Mon.) at the Alcazar. "Bus Stop" moves into the Geary next Monday (3).

Estimates for Last Week

Pajama Game, Curran (9th wk) ($4.40; 1,752) (Fran Warren, Larry Douglas, Buster West). Good $43,000.

Don Juan in Hell, Geary (1st wk) ($4.40; 1,550) (Ricardo Montalban, Reginald Denny, Mary Astor, Kurt Kasznar). So-so $12,500.

Desperate Hours, Alcazar (4th wk) ($4.40; 1,477) (William Gargan, Nancy Coleman, Richard Jaeckel). Fair $14,000.

'WOODEN DISH' $14,400 FOR ST. LOO TRYOUT

St. Louis, Sept. 27.

"Wooden Dish," by Edmund Morris grossed $14,400 last week in a single-stanza tryout at the American theatre here. Top was $3.36. Hot weather hurt biz.

House is dark until Oct. 10, when James Melton in "Words and Music" opens a one-week stand.

Pasadena Playhouse In Pitch for Pic, TV Ties

Pasadena, Sept. 27.

Pasadena Playhouse has formed a unit to negotiate with major film companies for stage tryouts of new studio-owned properties prior to their picture production. Idea would be for contract players to appear, to get legit experience.

Plans also call for PP to produce a television series, tagged "The Pasadena Playhouse Presents," which might be filmed on the Playhouse stage and star former PP talent.

'Chalk' Light 13½G in 5 On New Haven Breakin

New Haven, Sept. 27.

Mild reception to local preem of "Chalk Garden" at Shubert last Wednesday-Saturday (21-24) meant only so-so activity at the b.o. In for five performances at $4.50 top, the Enid Bagnold drama drew a fair $13,500.

Substantial advance is the story on the breakin of "No Time for Sergeants," opening tomorrow (Wed.) and playing through Saturday (1). Next week gets a third consecutive tryout launching with "Hatful of Rain," Oct. 5-8. "Delilah" comes in Oct. 11-15 and is followed by "Pipe Dream," Oct. 22-29.

'King' Vigorous $38,800 On Week in Rochester

Rochester, Sept. 27.

"King and I" racked up nearly $38,800 in eight performances at the Auditorium last week.

The Rodgers & Hammerstein musical is at the Bushnell Auditorium, Hartford, this week.

Current British Shows

LONDON

(Figures denote opening dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Burnt Flower Bed, Arts (9-9-55).
Camille, Duke of York's (9-13-55).
Count of Clerembard, Garrick (9-6-55).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-9-55).
Happy Returns, New Water (5-19-55).
Kettle & Moon, Duchess (9-1-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Lucky Strike, Apollo (9-14-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (8-17-55).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Romance in Candlelight, Pic. (9-15-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
20 Mins. South, St. Mart. (7-13-55).
Waiting for Godot, Criterion (8-3-55).
Water Gypsies, Wint. Gard. (8-31-55).

SCHEDULED OPENINGS

Punch Revue, Duke (9-28-55).
Sun of York, Royal Ct. (10-5-55).

CLOSED LAST WEEK

Can-Can, Coliseum (10-14-54).

TOURING

All for Mary
Anniversary Waltz
Book of the Month
Call Girl
Call of the Flesh
Facts of Life
Florodora
Guys and Dolls
Hippo Dancing
Intimacy at 8:30
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Love in Idleness
Love Match
Men and Women
Postman's Knock
Punch Revue
Reluctant Heroes
Serious Charge
Small Hotel
South Pacific
Strong Are Lonely
Tagitha
This Happy Home
Too Young To Marry
Twinkle
Wedding in Paris
Witness for the Prosecution
Women of Twilight

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-1).
Tiger at Gates, Plymouth (10-3).
Island of Goats, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Wooden Dish, Booth (10-6).
Joyce Grenfel, Bijou (10-10).
Success Rock Hunter, Belasco (10-12.)
Desk Set, Broadhurst (10-13).
Roomful of Roses, Playhouse (10-17).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Deadfall, Holiday (10-27).
Reuben Reuben, ANTA (11-8).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (11-17).
Janus, Plymouth (11-24).
Matchmaker, Royale (12-1).
Pygmalion, Hellinger 3-15).

OFF-BROADWAY

Highway Robbery, Pres. (10-7).
Macbeth, Rooftop (10-7).
Spring's Awakening, Provincetown (10 9)
Last Minute, Finch Coll. (10-10).
Carefree Tree, Phoenix (10-11).
Cherry Orchard, 4th St. (10-18).
Macbeth, Jan Hus Aud. (10-18).
Song of Sorrow, Blackfriars (10-24).
Six Characters, Phoenix (12-1).
Marching Song, Phoenix (3-8).

'ROSES' SPROUT $8,300, FIRST 3, PRINCETON

Princeton, Sept. 27.

"Roomful of Roses," starring Patricia Neal, took in nearly $8,300 for the first three performances last Friday-Saturday (23-24) at the McCarter Theatre here.

The Guthrie McClintic-Stanley Gilkey production is continuing its tryout tour this week at the Shubert, Washington.

'Teahouse' $35,500, 'Can-Can' $36,500, D'Oyly 26½, Chi

Chicago, Sept. 27.

Loop legit was strong last week, with "Teahouse of the August Moon" again a sellout. D'Oyly Carte Opera, with its Gilbert & Sullivan repertory, exited town Saturday (24), heading for New York.

"Solid Gold Cadillac" arrives Oct. 10 at the Blackstone for a run. Next Theatre Guild-American Theatre Society subscription entry is "Anniversary Waltz," at the Harris, opening Oct. 17.

Estimates for Last Week

Can-Can, Shubert (8th wk) ($5.95; 2,100). Nearly $36,500 (previous week, $35,700).

D'Oyly Carte Opera, Blackstone (2d wk) ($4.50; 1,450). Nearly $26,500 (previous week, $17,000); moved out Saturday (24).

Teahouse of the August Moon, Erlanger (3d wk) ($5; 1,334) (Burgess Meredith, Scott McKay). Went clean again at almost $35,500 (previous week, house record at $35,487).

'Fancy' OK $60,000, 'Bus' $15,000, L.A.

Los Angeles, Sept. 27.

Legit took a general slump last week, with only one house showing well. "Tender Trap," in its second week at Carthay Circle, was the exception, bettering the previous frame.

Leo Fuchs opened in "Mr. Pickles in Las Vegas" last night (Mon.) for an indefinite run in the 400-seat Civic Playhouse.

Estimates for Last Week

Plain and Fancy, Philharmonic Aud (4th wk) (2,670; $4.90) (Alexis Smith, Craig Stevens). Nearly $60,000.

Bus Stop, Huntington Hartford (3d wk) (1,032; $4.40). Slow $15,000.

Tender Trap, Carthay Circle (2d wk) (1,518; $3.30) (Lloyd Bridges, Russell Nype, K. T. Stevens, Janet Riley). Big $18,500.

Current Road Shows

(Sept. 26-Oct. 9)

Anastasia (Eugenie Leontovich, Dolly Hass, John Emery)—Ford's, Balto (26-1); National, Wash. (3-8).

Anniversary Waltz — Shubert, Cincy (26-1): Cass, Det. (3-8).

Bus Stop (2d Co.)—Huntington Hartford, L.A. (26-1); Geary, S.F. (3-8).

Can-Can—Shubert, Chi (26-9).

Chalk Garden (tryout) (Gladys Cooper, Siobhan McKenna)—Wilbur, Boston (26-3). (Reviewed in VARIETY, this week).

Comedie Francaise—St. Denis, Montreal (25-9).

Deadfall (tryout) (Joanne Dru, John Ireland)—McCarter, Princeton (7-8).

Delilah (tryout) (Carol Channing)—Shubert, Det. (26-8) (Reviewed in VARIETY, this week).

Desk Set (tryout) (Shirley Booth)—Forrest, Philly (26-8) (Reviewed in VARIETY, Sept. 14, '55).

Diary of Anne Frank (tryout) (Joseph Schildkraut)—Walnut, Philly (26-1) (Reviewed in VARIETY, Sept. 21, '55).

Hatful of Rain (tryout) (Shelley Winters, Ben Gazzara)—Shubert, New Haven (5-8).

Heavenly Twins (tryout) Faye Emerson, Jean Pierre Aumont)—National, Wash. (26-1): Locust, Philly (3-8) (Reviewed in VARIETY, Sept. 21, '55).

King and I (Patricia Morison)—Bushnell Aud., Hartford (26-1); Opera House, Boston (3-8).

Kismet—Playhouse, Wilmington (26-1); Ford's, Balto (3-8).

No Time for Sergeants (tryout)—Shubert, New Haven (28-1); Colonial, Boston (4-8).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Curran, S.F. (26-2): State Fair Aud., Dallas (7-9).

Plain and Fancy (2d Co.) (Alexis Smith, Craig Stevens)—Philharmonic Aud., L.A. (26-8).

Roomful of Roses (tryout) (Patricia Neal)—Shubert, Wash. (26-8) (Reviewed in VARIETY, this week).

Solid Gold Cadillac—Victory, Dayton (26-1); Murat, Indianapolis (3-8).

Teahouse of the August Moon (2d Co.) (Burgess Meredith, Scott McKay)—Erlanger, Chi (26-8).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Hartman, Columbus (4-8).

Will Success Spoil Rock Hunter (tryout)—Plymouth, Boston (27-8) (Reviewed in VARIETY, Sept. 14, '55).

Wooden Dish (tryout) (Louis Calhern)—Hanna, Cleve. (2?-1) (Reviewed in VARIETY, Sept. 21, '55).

B'way Holds Pace; 'Fanny' $60,800; 'Pajama' 51G, 'P&F' 45G 'Boy' $25,100, 'Wind' 27G, 'Bus' 25½G, 'Henry' 13½G

Business was generally steady on Broadway last week. Receipts varied substantially from the previous frame, however, for a quartet of shows that closed last Saturday (24).

There was one opening last week, "Henry IV" at the City Center. Four preems are skedded for the current frame.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Boy Friend, Royale (MC) (52d wk; 411; $6.90; 1,050; $38,200). Over $25,100 (previous week, $26,900); closes Nov. 26, to tour.

Bus Stop, Music Box (CD) (30th wk; 238; $5.75-$4.60; 1,010; $27,811). Almost $25,500 (previous week, $26,300).

Cat On a Hot Tin Roof, Morosco (D) (27th wk; 212; $6.90-5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 (previous week, $31,600).

Damn Yankees, 46th St. (MC) (21st wk; 164; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800 (previous week, $50,800).

Fanny, Majestic (MD) (47th wk; 372; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Nearly $60,800 (previous week, $57,000).

Henry IV (Part 1), City Center (D) (1st wk; 8; $3.60; 3,090; $50,160). Opened last Wednesday (21) to three favorable reviews (Coleman, Mirror; McClain, Journal-American; Watts, Post), three negative (Atkinson, Times; Chapman, News; Kerr, Herald Tribune) and one yes-no (Hawkins, World-Telegram); over $13,500 for first eight performances of a limited 16-performance run.

Inherit the Wind, National (D) (21st wk; 165; $5.75-$4.60; 1,162; $31,300) (Melvyn Douglas). Over $27,000 for first full week of resumed engagement with the new star (previous week, $4,500 for the one sellout performance).

Lunatics & Lovers, Broadhurst (C) (41st wk; 528; $5.75-$4.60; 1,182; $29,500). Around $12,000 on twofers (previous week, $12,300 on twofers); closes next Saturday (1).

Pajama Game, St. James (MC) (72d wk; 572; $6.90; 1,615; $52,113) (John Raitt, Eddie Foy Jr., Helen Gallagher). Over $51,000 (previous week, $51,700).

Plain and Fancy, Winter Garden (MC) (35th wk; 276; $6.90; 1,494; $55,672). Over $45,000 (previous week, $43,300).

Silk Stockings, Imperial (MC) (31st wk; 244; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $53,300 previous week, $54,100).

Teahouse of the August Moon, Beck (C) (102d wk; 921; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Nearly $30,700 (previous week, $31,500).

Witness for the Prosecution, Miller (D) (41st wk; 324; $5.75-$4.60; 946; $23,248). Over $22,600 (previous week, $23,300).

CLOSED LAST WEEK

Anastasia, Lyceum (D) (34th wk; 270; $5.75-$4.60; 995; $23,339) (Cathleen Nesbitt, Dolly Haas, John Emery). Nearly $12,300 on twofers (previous week, $14,900 on twofers); closed last Saturday (24) at an approximate $20,000 profit (including forthcoming coin from the film sale) on its $90,000 capitalization; opened tour last Monday (26) in Baltimore.

Anniversary Waltz, Booth (C) (77th wk) 611; $4.60; 775; $20,000). Almost $11,900 on twofers (previous week, $10,600 on twofers); closed last Saturday (24) at an approximate $70,000 profit on a $75,000 investment; opened tour last Monday (26) in Cincinnati.

Bad Seed, Coronet (D) (42nd wk; 333; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Nearly $16,800 on twofers (previous week, $15,200 on twofers); closed last Saturday (24) at an approximate $147,000 profit on a $35,000 investment; begins touring next Nov. 24.

Catch a Star, Plymouth (R) (3d wk; 23; $6.90-$5.75; 1,107; $38,400). Under $10,000 (previous week, about $15,000); closed last Saturday (24) at an estimated loss of its entire $60,000 investment.

OPENING THIS WEEK

Day By the Sea, ANTA Theatre (D) ($5.75-$4.60; 1,185; $34,262). (Jessica Tandy, Hume Cronyn, Dennis King). Play by N. C. Hunter; presented by Huntington Hartford & Stephen Mitchell; opened last Monday (26) to one favorable review (Atkinson, Times) and six unfavorable (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

D'Oyly Carte, Shubert (OP) ($5.75; 1,453; $42,000). Gilbert & Sullivan troupe from London opened last night (Tues.) after tuneup tour.

View From the Bridge, Coronet (D) ($6.90-$5.75-$4.60; 998; $30,000) (Van Heflin). Dual bill by Arthur Miller, presented by Kermit Bloomgarden, Robert Whitehead and Roger L. Stevens on a $75,000 investment; opens tomorrow night (Thurs.).

Young and Beautiful, Longacre (D) ($5.75-$4.60; 1,101; $28,300). Play by Sally Benson, based on short stories by F. Scott Fitzgerald; presented by Robert B. Radnitz (in association with Lawrence Baker Jr.) on a $65,000 investment; opens next Saturday (1).

'Success' $20,000, 'Diary' 18G, Philly

Philadelphia, Sept. 27.

Show business was on the upbeat here last week, with both local offerings bettering the previous week's take. Strong word of mouth, plus heavy Theatre Guild-American Theatre Society sale, gave a big boost to "Diary of Anne Frank."

Picketing by musicians continued at both houses here, but had no apparent effect on attendance. Romeo Cella, president, and two members of the Local 77 (Musicians Union) executive board met with J. J. Shubert and theatre chain's counsel in New York again last week.

Shubert offered to hire six men in pit for straight plays, if two of them could be used in the 20 men demanded for musical orchestras whenever a musical plays in an opposition house. Union construed the request as asking for four men orchestra at straight plays when musical hits town and the executive board turned it down Friday (23).

Estimates for Last Week

Diary of Anne Frank, Walnut (2d wk) (D-$4.20; 1,340) (Joseph Schildkraut). Interest increased and business built to virtual capacity at the end of the first full week; satisfactory $18,000.

Will Success Spoil Rock Hunter, Forrest (2d wk) (CD-$4.20; 1,760). Season's first comedy proved a strong draw, bettering the opening stanza with a good $20,000.

'TWINS' HEFTY $27,000, DESPITE WASH. PANS

Washington, Sept. 27.

Despite generally unfavorable notices, "Heavenly Twins," starring Faye Emerson and Jean Pierre Aumont, racked up a fat $27,000 to open the season at the National. After another week here, the Theatre Guild production moves on to Philadelphia and Boston before opening in New York early in November.

"Roomful of Roses," by Edith Somers, opened a pre-Broadway tryout last night (Mon.) at the Shubert.

'Lunatics' Sedate 15G For 11 Shows, Seattle

Seattle, Sept. 27.

"Lunatics and Lovers" was all too sane and not sufficiently amorous here last week, getting a staid $15,000 at the 1,670-seat Moore in 11 performances, including three matinees. Top was $4.50.

Cast got good reviews.

Shows Abroad

The Wayward Saint

Glasgow, Sept. 23.

Citizens' Theatre of Glasgow (in association with Scottish Committee, Arts Council) production of drama in three acts, by Paul Vincent Carroll. Features Paul Curran, Joseph O'Conor. Staged by Richard Mathews; setting, Nevil Dickin; costumes, Morris Angel. At Citizens' (Princess's) Theatre, Glasgow, Sept. 20, '55; 90c top.

Candu Daniel McCooey.... Paul Curran
Miss Killicat ..... Peggy Marshall
Maura ..... Rita Foran
Bishop ..... Brian O'Higgins
Baron ..... Joseph O'Conor
Peadar the Puck ..... Andrew Keir
Martyn McDara ..... John Grieve
Nymphs ..Joan Scott, Tom McGettigan
De Salambo ..... Fulton Mackay
Joe, the Lion ..... John Carlin

Citizens' Theatre, a leading Scot legit group, make an unfortunate start on its new season with Paul Vincent Carroll's "The Wayward Saint," a failure on Broadway last spring. Not even sound character acting and effective direction can save this confused Irish comedy-drama.

Play has the advantage of several leading Irish players in lead roles, including Brian O'Higgins and Rita Foran from the Abbey Theatre, Dublin, and Peggy Marshall from the Gate Theatre in the same city. These, plus experienced native thespers, manage the Irish brogue adequately, and their characterizations are good.

Story is rich in Irish types, in the Carroll vein, and play would probably click in Dublin despite its muddled format. Setting is the sitting-dining room of a Catholic canon in little village of Kilkevin, on Northern Irish Border, plot pivoting round the whimsical wayward character of this doddering old canon who is visited by the Devil's representative, a Continental Baron, played with polish and Continental swagger by Irish actor Joseph O'Connor.

Paul Curran, experienced Citizens' actor, gives an effective portrayal of the old canon. Peggy Marshall is fortright as the housekeeper, making the interesting change from dowdy moddleage to glamor under the Baron's tutelage.

Andrew Keir's Peadar the Puck is also good, and newcomer Toni McGettigan impresses as a little and shapely nymph. Another recruti, John Carlin, is effective as the friendly lion, and Brian Higgins is suitably forbidding as the Bishop.

Nevil Dickin's setting is impressive, but the play itself is the major stumbling block as the opener of the group's new season. At the final curtain opening night the author defended the piece, alleging "bad casting and incompetent direction" on its New York bow. *Gord.*

Mala Semilla

(Bad Seed)

Mexico City, Sept. 20.

Comedias Internacionales production of drama in two acts (eight scenes), by Maxwell Anderson, adapted from the novel by William March; translated by Julia Guzman. Stars Nita Macedo. Staged by Jesus Valero; setting, Julio Prieto; costumes, Armando Valdez-Peza; background music, Hector Gonsalez de la Barrera. At Nuevo Teatro Fabrigas, Mexico City, Sept. 14, '55; 96c top.

Rhoda Penmark.....Angelica Maria, Maria Rojo
Kenneth Penmark ..... Hector Godoy
Christina Pemark ..... Rita Macedo
Monica Breedlove Consuelo Guerrero de Luna
Emory Wages.....Armando Gutierrez
LeRoy ..... Yerye Beirute
Miss Fern ..... LolaTinoco
Reginald Tasker..... Luis Manuel Pelayo
Mrs. Dayly ..... Angelines Fernandez
Mr. Dayly .....Arturo Soto Urena
Ricardo Bravo ..... Alfonso Torres
Messenger ..... Eduardo Lugo

Thanks to U.S. authors, Mexican legit audiences are finally getting a little better treatment this season. Last import proves again that translations can be done with taste and style for Latin audiences, without losing the basic qualities that made them successful Broadway fare. This one is a special case, since the difficulty in finding a top child actress to carry the overloaded dramatic lead of the show would be a problem here.

The mature roles are for the most part well handled. Rita Macedo plays the mother with dimension, dignity and intelligence. Costumed superbly by Armando Valdez-Peza, she looks and acts like any young suburban matron, here or above the border. Only in those few moments when she lets her Latin training push her into overboard theatrics does she fail to be believable.

However, the drama's impact depends upon the role of the young daughter, and in this the producers have a find in Angelica Maria, a tiny blonde youngster with the agile manner of a long-term per former. She alternates in the role with Maria Rojo, who gives an acceptable performance.

The play is directly translated, with no changes as to locale or situation from the U.S. version. More acceptability for Mexican audiences might have been achieved by transposing the setting south of the border, thus alleviating the need of untranslatable "Gringo" terminology. However, the play carries force and interest as it stands.

Supporting Miss Macedo, Consuelo Guerrero de Luna gives a forceful portrayal of her confidante and landlady. Angelines Fernandez is not too overblown to be credible as the slain boy's drunken mother. Hector Godoy is personable as the young friend's father, though Yerye Beirute's halfwitted janitor is at times a little exaggerated.

Jesus Valero's direction is generally brisk and skillful, but there are moments when he could give his players a bit more business and a little less posing. Nevertheless, for Mexican theatre to leave off the "old opry" style of emoting is something, and this new director is obviously out to drop the corn and make his audience believe what they see.

The musical backgrounds by Hector Gonzalez de la Barrera are distracting, while the setting by Julio Prieto is ordinary. *Pete.*

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Legit Bits

Anne Sloper is pressagent for Conlin Mgt. on Carmen Amaya Co. dates at Carnegie Hall, N.Y., this weekend . . . **Shirley Herz** is press assistant to **Maxine Keith** on "Desk Set" . . . **Marie Powers** stars in as well as directed "The Medium," which will be done for two performances Sept. 29 and Oct. 2 at the YMHA, N.Y. She created the lead role in the original Broadway production. Miss Powers also staged "The Telephone," which accompanies "Medium" on the double-bill.

Backers of "Fanny" haven't received a financial accounting on the production since early July. The last statement, covering the period ended June 30, included the musical's overall fiscal status, but carried no breakdown of weekly operation . . . Producer **Mary K. (Mrs. William K.) Frank,** due for motherhood.

It is **Harold Goldberg,** not Abe Bernstein, as erratumed, who has withdrawn as company manager of the touring "King and I," to take an extended vacation in Europe. He's been succeeded by **Joe Roth** . . . **Charles R. Meeker Jr.,** managing director of the State Fair Auditorium, Dallas, is due in New York about Nov. 1 for his annual scouting trip for bookings for the regular season and the summer musical series.

Leif Erickson, Phyllis Hill, Josephine Brown and other performers who'll tour with "Anniversary Waltz" joined the production last Friday (23) for its final three performances at the Booth, N.Y. . . . **Ruth Ford** has replaced **Betty Field** in "Island of Goats," which bows Oct. 4 at the Fulton, N.Y. . . . **Leo G. Carroll** will star in **Eddie Rich's** Broadway production of **Emlyn Williams'** "Someone Waiting," which was produced in London two seasons ago and is slated to begin rehearsals next Nov. 21 . . .

Albert Marre will direct the "off-Broadway" Phoenix Theatre production of "Six Characters in Search of an Author," slated to open next Dec. 1 . . . **Beatrice Lillie** has ended the run of her one-woman show in England . . . **Alfred Drake,** currently appearing in "Kismet" in London will play the title role in "Othello" for the B.B.C. next month . . . **Leslie Stevens'** "Lovers" is skedded for 1956 Broadway production by the Playwrights Co. and **Gayle Stine.**

Harold S. Prince, co-producer of "Pajama Game" and "Damn Yankees," planes to London this week to aid in tuning up the former musical for its Oct. 13 West End preem at the Coliseum . . . **Bill Tabbert** withdrew from his featured role in "Fanny" last Thursday (22) at the windup of his player's contract. He's been replaced by **Jack Washburn,** his understudy.

A Broadway revival of "Cabin in the Sky," originally produced in 1940, is contemplated for next January by **Louis MacMillan** . . . **Edna Deirdre Owens** has replaced **Norah Gorsen** in "Chalk Garden," currently trying out at the Wilbur, Boston.

Producer **Herman Shumlin** resigned from the League of N.Y. Theatres last week. Commenting on producer **Cy Feuer's** reference to him as "the rudest guy in show business," Shumlin wrote, "I wish to state that I do not see how I can object to this remark of Feuer's, for it is common knowledge that he is the most polite and considerate man in show business."

Katharine Cornell enters Deaconess Hospital, Boston, tomorrow (Thurs.) for surgery to remedy a chronic lung ailment. She is postponing her scheduled tour in "The Dark Is Light Enough." **Florence Doody,** a member of the Cornell-Guthrie McClintic office for many years, is recuperating at St. Luke's Hospital, N.Y., after surgery for a brain tumor.

Marcel Marceau Clicks In Bow at Phoenix, N.Y., Opening First U.S. Tour

French mime Marcel Marceau is off to a bonanza start on his initial U. S. tour. The pantomimist, who began a fortnight's engagement at the "off-Broadway" Phoenix Theatre last week, pulled in nearly $20,000 for the first frame. The gross capacity at the house, at a $3.45 top, is around $22,000. Cuffo press tickets reduced the take for the stanza, with biz SRO for the period. The current week shapes up as a sellout.

The French mime's performance justifies the sock Phoenix turnout. It's masterful. Uncanny timing, graceful movements, expressive body and facial mannerisms are all part of his equipment. It's surprising that Marceau, a name on the Continent, hasn't received prior U. S. showcasing. He looks like a natural for a guest spot on tv or a class nitery booking.

The Phoenix offering is broken into two parts. In the initial phase of the program, Marceau has several strong items. These include such impressions as a man walking against the wind, climbing a staircase and participating in a tug-of-war. Particularly absorbing, though, is "Youth, Maturity, Old Age and Death," in which he progressively covers the various stages of life.

During the second half of the presentation, Marceau assumes the character of BIP, his trademark. BIP's identification is a hat topped by a long-stemmed flower. Humorous bits concerning traveling, ice skating and painting are included in this segment and a tender and engrossing sequence relating to a butterfly hunt.

It's also during the BIP episodes that Marceau scores with his biggest laugh routine. That's when he plays both David and Goliath in a sequence highlighted by the giant chasing the shepherd boy around a small screen in the middle of the stage. Effectively enhancing the presentation is the use of title cards to introduce each of Marceau's pantomimes. The placards are held by his partners Pierre Verry and Alec Sandro, who slip into different novel poses for each intro.

Originally booked into the Phoenix for two weeks, Marceau's N. Y. run has been extended an additional fortnight. The mime moves uptown to the Barrymore Theatre next Tuesday (4). His stand there will end Oct. 16. The Barrymore date is being sponsored by Phoenix producers, T. Edward Hambleton and Norris Houghton, by arrangement with Jean De Rigaultt and Ronald A. Wilford, Marceau's representatives. *Jess.*

'Cadillac' So-So $16,700 For Full Week, Buffalo

Buffalo, Sept. 27.

"Solid Gold Cadillac" nabbed around $16,700 in eight performances at the Erlanger last week.

The comedy is current at the Victory, Dayton.

Inside Stuff—Legit

John Cromwell, director of "The Desk Set," said in Boston last week, during the show's tryout engagement, that reviewers often misuse the term, "pace" in describing a director's contribution to a play. He says he would substitute "vitality," which does not necessarily mean speed.

"If a play has any quality at all," the actor-stager believes, "the director has an obligation to make the characters so interesting that the audience becomes too absorbed in them to be conscious of things happening fast or slow." Cromwell asserts his next directing job will be a new comedy, "The Better Mousetray" by John Hess.

"Can-Can" broke the single-performance record (except for New Year's Eve, when the scale is traditionally higher) last Saturday night (24) at the Shubert, Chicago. The Cy Feuer-Ernest H. Martin production went clean, for $8,777 gross at $5.95 top. That brought the week's total receipts to $36,477. The Cole Porter-Abe Burrows musical continues in Chicago through Nov. 3, then resumes touring.

Off-B'way Show

The Threepenny Opera

Carmen Capalbo & Stanley Chase (in association with Lucille Lortel) production of musical drama in three acts and a prologue. English adaptation of book and lyrics, Marc Blitzstein; music and original orchestration, Kurt Meill; original text, Bert Brecht. Staged by Capalbo; settings and costumes, William Pitkin; lighting, Peggy Clark; musical director, Samuel Matlowsky. At Theatre de Lys, N.Y., Sept. 20, '55; $4.15 top.

Cast: Tige Andrews, Lotte Lenya, Frederic Downs, Jane Council, William Ducll, Scott Merrill, Jo Sullivan, John Astin, Eddie Lawrence, Bernie Fein, Joseph Elic, Carroll Saint, Richard Verney, Joan Coburn, Marion Selee, Irene Kane, Bea Barrett, Rome Smith, Beatrice Arthur, Albert Valentine, Steve Palmer.

Since Kurt Weill's score speaks so eloquently, it remains only for "The Threepenny Opera" company to relax and enjoy itself to make the Theatre de Lys a downtown mecca.

Aimed to take up where it left off when abruptly terminated after three smash months in Spring '54, this reincarnation is identical in most respects with its immediate predecessor. This should delight its champions.

Although opening-nighters obviously were primed to sigh and/or "bravo" favorite passages, rapport between cast and audience had a curious early-autumn frostiness, perhaps because the performance excelled more in technical competence than in emotional fervor. Nevertheless, Weill's bittersweet score receives expert handling under conductor-musical director Samuel Matlowsky, and its non-nostalgic, now-vibrant quality is deeply distrubing.

A reasonably free treatment of 18th-century John Gay's "The

(Continued on page 78)

Strawhat Reviews

The Wayward Kiss

New Hope, Pa., Sept. 22.

Bucks County Playhouse production of comedy in three acts, by Irving W. Phillips, based on a story by Louise Kennedy Mable. Stars Frederic Tozere. Monica Lovett, Felix Deebank; features Anne Francine, Genevieve Frizzell. Staged by Robert Caldwell; setting and lighting, W. Broderick Hackett. At Bucks County Playhouse, New Hope, Pa., Sept. 19-24, '55.

Mrs. Kennard ..... Monica Lovett
Henry Kennard ..... Felix Deebank
Madelline ..... Anne Francine
Mr. Murdock ..... Frederick Tozere
Mrs. Murdock ..... Genevieve Frizzell

There's not much Broadway prospect for "The Wayward Kiss." This comedy by Irving W. Phillips, which had a tryout run at the Bucks County Playhouse here, seems hopeless. A broad bedroom farce laid in pre-Civil War days, it is a dull, repetitious and hackneyed story.

Acting credits, such as they are, go to Monica Lovett, who, although she plays as a blossoming coquette like a 20th century hoyden, at least gives it the old college try. As a lecherous railroad tycoon, Frederic Tozere leers hungrily but not too convincingly after Miss Lovett, while Felix Deebank huffs at his young bride's indiscretions in a stagy British accent. Completing the cast are Genevieve Frizzell as the rail magnate's long suffering wife, and Anne Francine as the family maid (Irish, naturally).

Stuck with a hopeless script, director Robert Caldwell tries valiantly to save something of the show with a wide open staging, but only accentuates the weakness of the material. W. Broderick Hackett's split level setting seems interesting in conception but is faulty in execution. *Heny.*

And the Leaves Cried

Westboro, Mass., Sept. 13.

Sid Sawyer production of drama in three acts, by John Duff Stradley. Features Jane Norvell, John Shay. Staged by Bud Gammons. At Red Barn, Westboro, Mass., Sept. 13-18, '55; $2.20 top.

Cast also includes: Shirley Matson, Woods, Anna Walker.

New York television producer Bud Gammons arranged for the Westboro tryout of "And the

(Continued on page 78)

Farrell Corrects $8,500 To $6,500 for Hellinger Rental Week of July 16

New York.

Editor, VARIETY:

In your issue of Sept. 21, you carry a story captioned "Farrell's 100G Loss on Ankles Aweigh," and in it you make a misstatement regarding the Mark Hellinger Theatre's share of the proceeds as follows: "However, as of the July 16 accounting, the production was shelling out the regular weekly rental, which called for an $8,500 guarantee. That probably covered the overhead on the theatre."

This paragraph is a misstatement, insofar as the production was shelling out $6,500 during the July 16 week you mention and I am enclosing a copy of the statement of the week of July 16, which was forwarded to all the investors, to confirm the fact.

But, what seems to me to be more important than a correction of this misstatement is, to protest the implication which you leave with your readers, that the Hellinger Theatre received this sum of $8,500 weekly to the termination of the engagement. I am aware that you have qualified the statement by stating that this was the sum received by the theatre as of the "July 16th accounting," but I am sure that you noted that several days after your issue of VARIETY was on the stands, I was attacked by an influential columnist who based his assault on your story and who misinformed his readers that the Mark Hellinger Theatre received $8,500 of the weekly grosses, each and every week, right up to the end of the engagement of "Ankles Aweigh." Now, for your information, $8,500 never covers the overhead at the Hellinger when a production is being performed here. And, for your further information, $6,500 was the sum of the gross shared by the Hellinger Theatre as of the July 16 accounting and right up to the termination of the run of "Ankles Aweigh."

There was every reason to close "Ankles Aweigh" early in July. Because I had every sincere reason to believe that it was a good audience show, and because I had a zealous desire to keep the entire company, the crew, the company staff and the house staff employed at a time of year when theatrical employment is difficult, I negotiated reductions of salary with Actors' Equity and the other unions and I agreed, of course, that the Mark Hellinger Theatre would accept its proportionate share of the cuts. I lived up to the agreements that grew out of those negotiations in every respect and if the Hellinger Theatre and I, personally, suffered losses as a result, I do not understand why I should be subjected to assault from public prints and columnists, who base their assaults upon your incomplete reportage.

I trust that the foregoing will set the records straight.

Anthony Brady Farrell.

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Inside Stuff—Concerts

The Pittsburgh Symphony, with William Steinberg conducting, will give a concert at Uniontown, Pa., 50 miles south of Pittsburgh (25,000 population) this season, with the Manufacturers Light & Heat Co. of western Pa. picking up the tab. Then, in a precedent-setting move, the utility company will channel total b.o. receipts into the service projects of 10 Uniontown civic and service clubs who are selling the tickets. This is believed to be a first in a symph-biz cultural tieup with such pubservice community ramifications. If this pilot venture proves successful, there will be similar concerts in four other nabe communities served by the utility. Idea was conceived by the orch's personnel manager and assistant lead violist, Sidney Cohen.

Fabien Sevitzky, fired this summer from his $20,000-a-year job as Indianapolis Symph maestro while he was guesting in South America, has returned, and has been in and out of the Indiana city without taking action to sue the symphony board over his contract, as he had threatened to do. His five-year pact still has two years to run. It's understood that he's waiting to see what settlement the board will offer. Izler Solomon and Jacques Singer will conduct the orch's out-of-town dates this season, and Renato Pacini, assistant conductor, will do the school and children's concert series. Symph has six guest maestros lined up for the home season, and will pick one of these for regular conductor for next year.

Sidney Bechet, now white-haired and a familiar figure in artistic Paris, was in the pit at the Theatre des Champs Elysees with his soprano saxaphone when his first ballet, "Night Is a Sorcerer," was presented by a group of youngsters who, say Parisians, keep bobbing up under a new company designation. Currently the group is the Ballets de Tour Eiffel. Audience reaction to the Bechet ballet was tepid but what stood out was his solo accompaniment, which had the unshowmanly but predictable result of wholly diverting audience attention from the dancing on the stage to the musician in the pit. That's bad in any language. However, despite the poor reception of the first ballet, Bechet is at work on another. Meanwhile, his popularity with the French is unique and he's been invited to play at an upcoming fete in the presidential palace.

Columbia Records has an unusual release this month in "The Birth of a Performance." Latest release in Columbia's Mozart Bicentennial Commemorative Issue, it presents Bruno Walter and the Columbia Symphony Orchestra in the hour-and-a-half rehearsals as well as the final studio performance of Mozart's Symphony No. 36 in C Major, the "Linz." Three sides of the two-volume LP "Performance" set are devoted to Walter's rehearsals. Fourth side has the symphony.

Col is also issuing, first week in October, highlights of the Golden Jubilee Concert of Josef Hofmann. Concert, on Nov. 28, '37, marked the 50th anni of the pianist's debut in N. Y. An engineer made a transcription on acetate disks at time of the event, and Col is now releasing a portion.

Lehman Engel, composer and conductor of the Broadway musical, "Fanny," has just finished his autobiography, "This Bright Day," mainly about the theatre, and as opera, "The Soldier," based on the Roald Dahl shortstory, with libretto by Lewis Allan. His opera, "Malady of Love," done last spring at the Columbia U. Centenary, has been performed at six different spots since. Vol. 5 of Engel's "Renaissance to Baroque" series, on the Spanish Renaissance, was also finished recently. The Phoenix Theatre, N. Y., may do Engel's version of "The Beggar's Opera" this season, and if so, he'll stage it.

Wolfgang Wagner, co-director (with his brother) of the Richard Wagner Festival in Bayreuth and grandson of the composer, is set to direct Mozart's "Don Giovanni" at the Braunschweig State Theatre this winter. This will be Wagner's first directorial stint in a West German house outside his home theatre in Bayreuth.

Willy Duvoisin has taken over direction of Bavarian State Operetta from Prof. Rudolf Hartmann. Latter will now devote himself exclusively to directing Bavarian State Opera.

'New Look' to Philly Orch as It Tees 56th Season; Ormandy's 20th Anni

Philadelphia, Sept. 27.

Unusual interest attaches itself to the new Philadelphia Orchestra season, starting Friday (30). Orch has a new manager, a longer season, a new choral ensemble, and some provocative new soloists to offer. Season, the orch's 56th year, also marks Eugene Ormandy's 20th as conductor.

Orch, which wound last season with a five-week trek overseas, giving 27 concerts in 17 cities, will end this season with a three-week trek down the east coast, to Texas, and up to Michigan. Normally, the spring tour is for one week, at Ann Arbor. Usual week tour in mid-season is out. Orch will play at the Worcester Festival the last week in October, then play a straight run at home until next spring.

On the recent '55 spring tour abroad, orch gave three Paris concerts for Salute to France, which paid the orch's overseas transportation. Rest of tour was financed by the U.S. Information Agency and private funds. Excluding overseas flight, tour budget was over $250,000.

With a longer '55-'56 season, and higher union minimum, manager Dona'd L. Engle expects an operating deficit of about $150,000. Actually, it should reach $220,000, but $70,000 of endowment fund interest will cut it to $150,000. There is, however, a $20,000 deficit from '54-'55 carried over, which tacks on to the 150G.

Orch is starting its annual public drive for funds in mid-October, with goal set for $150,000. Last year's drive brought in $116,000. Orch has received $50,000 from the city the last six years, and in return gives four free concerts in Convention Hall.

New this year is the Philadelphia Orchestra Chorus, an ensemble to fill in for various choral works with symph. Temple U. chorus of 200 can only manage one series a season, and this year will join the orch for the Mozart Mass in C Minor, the year's major vocal work. Another fairly new event is the opera concert performance the orch does for Emma Feldman's music series. This season it's "Traviata."

Engle was upped to manager in April, when Harl McDonald died suddenly March 30 of a heart attack at 55. Engle had been the orch's publicity director and program annotator. He comes from Manhattan, Kans.

Orch will present the U.S. debuts of two prominent European artists in Russ pianist Emil Gilels and Hungarian keyboarder Geza Anda. Gilels will debut Oct. 3 in Philly and next night in N.Y., playing the Tchaikovsky Concerto No. 1. Paul Paray and Sir Thomas Beecham have been engaged as guest maestros for January dates. William R. Smith is assistant conductor.

Remus Tzincoca, who three years ago initiated the Newport Music Festival, and last year organized the Orchestra da Camera series of concerts at the Metropolitan Museum, N. Y., is currently preparing for that group's second season, and has just been signed to continue as director and conductor of the Newport Festival for an additional three years.

Dual Range

The Met Opera's 1955-56 talent roster reflects a situation probably unique in show biz, in the circumstance of the prez of the second largest concert bureau in the world negotiating with the Met management for the services of a basso—himself.

Basso (who's been on the Met roster for years) is Luben Vichey, who bought up National Concert & Artists Corp. this summer.

Conlin Takes Espanol, Amaya for N.Y. Dates; Spreads Out on Tour

Joseph H. Conlin Jr., who created a splash in his N. Y. local concert management debut last season, has lined up an imposing list for this season, while spreading out in his bookings.

Conlin is presenting Carmen Amaya and her troupe of 20 in four dance recitals in N. Y., starting Sept. 30, and will also present the group in Washington, Philly, Boston, White Plains, Hartford and New Haven. Maurice Attius, Spanish importer who backed Escudero's U. S. return last season, is Amaya's American manager, and Conlin is taking her on a percentage deal.

Conlin has also arranged with David Libidins for a straight buy of Ballet Espanol for a week of seven dates, Oct. 31-Nov. 6, for three shows in N. Y., and the others in Washington, Philly and Boston. He opened hi season with Jussi Bjoerling in his only N. Y. recital, at Carnegie Hall, Saturday (24).

Other Conlin events booked include Renata Tebaldi in her recital debut at Carnegie Hall Dec. 18 (her only N. Y. recital), and Erna Sack Dec. 11. There will also be another Tebaldi opera night at the Met. Conlin will also offer Sir Thomas Beecham and an orch in two Mozart programs in N. Y., next spring, with Cesare Siepi as soloist in one. He's also presenting Wilhelm Backhaus in Philly Feb. 9, for the pianist's first time there.

Magill, Carson Join NCAC As Vichey Takes It Over

Luben Vichey took title as president of National Concert & Artists Corp. and Civic Concert Service Inc. from retiring officers Marks Levine and O. O. Bottorff this week. Wallace Magill, producer of radio's "Telephone Hour," will join Vichey's staff as general manager Oct. 25.

New vice-presidents of NCAC are Gerard and Marianne Semon, vets with the firm. Margaret Carson, former Met Opera press head, will act as Vichey's assistant.

Concert Bits

Fritz Reiner, musical director of the Chicago Symphony, arrived in N.Y. last week from Vienna, where he conducted rehearsals for the November opening week of the rebuilt Vienna State Opera. Reiner will officiate at the initial performances of the Chicago Symphony this week and will then return to Vienna for the gala opening.

Robert E. Simon Jr., prez of Carnegie Hall Inc., has notified the N.Y. Philharmonic of termination of its lease on the veteran site as of April, 1959.

Alyne Dumas Lee, Negro soprano, leaves New York on Oct. 1 for her first European tour.

Astrid Varnay, Met Opera soprano, will make the first of three appearances at the 1955 Berlin Festival this Friday (30), singing Isolde at the Staedtische Oper.

Allan Cameron Dalzell has been signed by **Sol Hurok** to manage the Scots Guards for its nationwide tour.

Pianist **Claudio Arrau** is giving a Mozart cycle of four recitals in N.Y. Oct. 15 and 29 and Nov. 12 and 19, featuring the bulk of Mozart's solo piano literature, for a first for New York.

A special concert will be held Oct. 13 at Carnegie Hall, N. Y., featuring the Symphony of the Air and N. Y. Oratorio Society, under **William Strickland**. Event is sponsored by the Committee to Save Carnegie Hall. Eugene List will be soloist.

Met Opera, in Surprise, Stands Pat On New Roster; Three Negroes Signed

The Metropolitan Opera is standing practically pat with its roster for '55-'56. Where 16 new singers and two conductors were added last year, only two singers and one conductor are new this season. Five former singers will be back, while five singers and one conductor aren't returning. It marks the first time in many years that the composition of the company remains largely unchanged, with a minimum of hirings and withdrawals among personnel.

New singers are Tito Gobbi and Hermann Uhde, both baritones. Former, highly-touted La Scala stalwart, has sung with San Francisco and Chicago Lyric. Uhde, of the Munich Staatsoper, makes his U. S. bow. New maestro is a young American, Thomas Schippers. Returnees are Mariquita Moll, Jussi Bjoerling, Giuseppe Di Stefano, Martial Singher and Theodor Uppman, plus conductor Bruno Walter.

Also new is Carmen de Lavallade as solo dancer, replacing Mia Slavenska, who left. Miss de Lavallade, a Negro, came out of the Lester Horton Dance Theatre and was in last season's legiter, "House of Flowers." (She's cousin of Janet Collins, first Negro to join the Met, four seasons ago, and who stayed three years). The Met will thus have three Negroes on its roster, as Marian Anderson and Robert McFerrin, baritone, both signed last year as the Met's first Negro singers, will be back.

Not returning are Christel Goltz, who scored in her "Salome" debut last season; Bernd Aldenhoff, Hans Hotpf, Giacinto Prandelli and Kurt Boehme, and conductor Alberto Erede. Miss Goltz felt there were not enough roles for her, and "Salome" isn't skedded.

The Met opens Nov. 14, with "Tales of Hoffmann," with Roberta Peters, Rise Stevens, Lucine Amara, Richard Tucker and Martial Singher. Cyril Ritchard is staging, and Pierre Monteux conducting. Unlike last season's excerpt opener, this opening won't be theatre-teeveed.

Schippers will make his Met baton debut with "Don Pasquale." Walter, last at the Met in 1951, will be back in 1956 for "Magic Flute," to mark the Mozart Bicentenary. There will be no preems this season (as last year with "Arabella"), but the "Hoffmann," "Pasquale" and "Flute" productions will be new. "Manon Lescaut" and "Parsifal" will also have revisions. There's possibility of a new ballet work, as seen last season with "Vittorio."

This is the Met's 71st season and Rudolf Bing's fifth year as general manager. Wolfgang Roth is a new scenic designer.

Salmaggi Opera Troupe Set for Montreal Week

Montreal, Sept. 27.

Vet N. Y. impresario Alfredo Salmaggi is presenting his newly-formed Empire State Grand Opera Assn. at Her Majestey's Theatre here Oct. 10, for a week of seven performances. He's bringing 20 singers, 18 choristers and a part orch (to be supplemented locally). Anton Rocco Guadagno will conduct. Engagement will be co-sponsored by Peppe De Vincenzo, local restaurateur, and Consolidated Theatres, who own the legiter. Phil Maurice, Consolidated g. m., booked the troupe in, as his theatre season's opener.

Salmaggi is here, trying to book other dates beyond this run, with Toronto especially in mind. He has no plans yet for his usual Brooklyn winter opera season, although his Popular Priced Grand Opera Co. played Randall's Island, N. Y., this summer.

Meantime, his son Guido, who set up the Long Island Opera Co., plans 12 shows during '55-'56 in different L. I. spots, with the first one set for Floral Park, Oct. 15.

Sadler's Bows Another Set of Preems in N. Y.; Week's Take Hits 98G

Sadler's Wells Ballet, back on more familiar ground in its second week of premieres, debuted its "Rinaldo and Armida," "Firebird" and "Coppelia" to U. S. audiences at the Met Opera House, N. Y., last week.

"Rinaldo," romantic ballet about a bewitched enchantress choreographed by Frederick Ashton, is a minor opus. With a fine set and good opening, and a couple of neat pas de deux, it then falls flat. Svetlana Beriosova, as Armida, is a beautiful looker and fine dancer, but a little cold.

"Firebird" is set to the original Stravinsky score and Fokine choreography, revised by Serge Grigoriev and Liubov Tchernicheva. American audiences used to the streamlined Balanchine version (set to Stravinsky's revised, shortened score), may find this production too lavish, leisurely and pretentious. But the British pace is good and the work quite interesting, with Margot Fonteyn giving a virtuoso performance, as actress as well as dancer, in the title role.

The classic "Coppelia," revised by Sadler's general director, Ninette de Valois, is a treat, with Nadia Nerina superbly cast as the pert village maid and pseudo-doll, Ballerina, a cute little bundle, is a dancing delight. David Blair, as her partner, also shines prominently in the pas de deux with a highly accomplished solo of his own.

For its second full week (20-25) of eight shows, the British dance troupe racked up a fine $98,000, to add to the $114,000 of the previous eight days (nine performances). Sol Hurok is presenting. *Bron.*

Buff. Mgr. Sets Eleven Events for 30th Anni

Buffalo, Sept. 27.

Zorah B. Berry, celebrating her 30th anni of concert management this season, is offering her subscribers eight attractions in her regular series. These comprise Robert Shaw Chorale & Orch; Menotti's "The Medium" & "The Telephone"; Eileen Farrell; Virtuosi di Roma; Mozart Piano Festival, with Luboschutz & Nemenoff, and Boris Goldovsky conducting an orch; Rudolph Firkusny; Brian Sullivan, and a choice of Ballet Russe de Monte Carlo or Azuma Kabuki Dancers. Subscribers can take both of the last-named, at extra fee.

In addition, Mrs. Berry is presenting two special events this season in Mantovani & Orch and a Paul Gregory production as yet unnamed. Season's first event is the Menotti double-bill, Oct. 11. All events are at Kleinhans Music Hall.

Longhair Disk Reviews

The Serious Gershwin (RCA Victor). "Rhapsody in Blue," Concerto in F, "American in Paris," "Porgy and Bess" Suite and three Preludes, played by Morton Gould and his orch, with Gould at the keyboard. Gould, with a fellow-composer's sensitivity, also reveals himself a fine pianist as well as maestro. Works are played with real tang and spirit for an excellent album and souvenir. M-G-M also has the "Rhapsody" and Concerto, with Sondra Bianca a vigorous, talented pianist, and the Pro Musica of Hamburg, under Hans-Jurgen Walther, giving solid, workmanlike readings.

Mozart: Symphonies No. 25 & 28 (Columbia). Bruno Walter's sensitive, well-formed readings, done with the Columbia Symph, for a fine coupling.

Kalman: Gypsy Princess & Counters Maritza (Angel). Highlights from two popular operettas done superbly, by fine German soloists, well-schooled chorus, and a skilled orch, for a zingy, rousing, delightful disk.

Tchaikovsky: Nutcracker & Britten: Young Person's Guide to Orchestra (Mercury). Minneapolis Symph under Antal Dorati in choice readings, while Deems Taylor is a warm, entertaining commentator. Firstrate for youth. *Bron.*

Gian-Carlo Menotti is doing another opera (the second) especially commissioned by NBC-TV Opera Theatre. It's due in 1957.

Mencken's Indisposition

Roseland C. Lohrfinck, secretary to H. L. Mencken, in acknowledging the 75th birthday greetings and wires, advises that the Baltimore literateur "has been uncomfortable because of hay fever" and that the day after his birthday "he somehow hurt his arm getting out of bed and the shoulder has been painful . . . not at all serious but annoying . . ."

'Esquire' Into Credit Biz

Esquire mag is branching out into the lucrative credit field through an affiliate known as Esquire Club. Plan, which will be announced to the publication's readers in its December issue (out Nov. 8), will grant members credit at top establishments such as restaurants, retail stores, florist shops and car rental agencies. It's scheduled to get underway as of Jan. 1.

New setup anticipates a national membership of 500,000 to use its facilities. While the outfit asserts no comparable credit plan exists, it notes that the nearest competitor for the club claims 160,000 members. Among such credit organizations, incidentally, are the Diner's Club and Trip Charge.

"Quality rather than quantity," the club maintains, "will govern selection of associate members." For example, its roster of New York restaurants will be limited to 50. Associate members will receive the Esquire Club insignia and plaque designating them as exclusive members of the credit group.

Associate members will be paid within 48 hours on tabs rung up by user members. Club will deduct a "small percentage" of the cost—exclusive of taxes and tips—for services. Members will be billed monthly for accumulated charges. Fee for charter membership will be $5 in the first year followed by $6 annually for the future.

Mail Order House's Petition

Union Library Assn., established in 1884 and one of the oldest mail order book concerns in America, petitioning the N.Y. bankruptcy courts for an "arrangement" whereby it can pay off its $97,903 liabilities 35c on the dollar. Assets are $11,000.

Union Library proposes 10% cash on the 97G debts and 5% semi-annual installments. Outfit is at 121 E. 24 St., N.Y. City.

Eddie Cantor's Autobiog

Working title on Eddie Cantor's memoirs is "Take My Life" and alternate is "Who—Me?" The former tag reminds of Cantor's first autobiog, in the mid-1920s, in collaboration with the late David Freedman, his longtime gagman, titled "My Life Is In Your Hands."

Star has enlisted Jane Ardmore, Coast writer, to do it, since he is otherwise limited because of health and occupational reasons. Simon & Schuster will publish.

Mike Stern's Assignments

Loaded with chores from Fawcetts, Look, Esquire-Pageant and others, roaming Roman correspondent Michael Stern returns to Italy this or next week to do his articles from his base in the Italian capital, which is his home.

Meantime his wife, Estelle, is in Las Vegas on a quickie with Zoe Fontana, the Italian couturier, where they will do a super-fashion show at Beldon Katleman's El Rancho Vegas in November.

Marshall Fields' 'Bill' Sell

Marshall Field, the Chicago department store, is giving the upcoming "Buffalo Bill" book, by Town & Country editor Henry Sell and Victor Weybright, an unusual showmanship pitch, including junketing of reviewers, old west historians, librarians, hunting and fishing writers and the like to Cody, Wyo., where the governor of that state will "purchase" the first copy. On that score, Oxford Press has a 25,000 advance sale, which is unusually big for a $7.50 book, or for any book.

Since Sell and Weybright are both old hands in publishing, they thought they'd play it safe with friends on a "bid" basis. This will also be the technique if any film interest arises, since there seems to be a revitalized "adult western" cycle on radio and tv. There is much original material in their book, although Col. William F. Cody and the "Buffalo Bill" saga otherwise may be considered public domain.

More Comedian-Authors

Milton Berle once cracked, with the rash of the actor-authors, "It's getting to be so that I don't know whether to read a book or write one." While Uncle Miltie's meditating, Joey Adams has written four of [illegible]. [illegible] is "Strictly for Laughs" (F[illegible]; [illegible]) and like his predeces[illegible], "[illegible] to Riches," "The Curtain Never Falls" and "Joey Adams' Joke Book," the accent is on the quip. Sometimes the *mots* are not so *bon*, but in the main the end-result is bright and humorous.

The comedian-author namedrops all over the terrain—from 7th Ave. tycoons to Hollywood and the George V (Paris) bar. A recent trend in book salesmanship has been for actor-authors to pitch their literary wares via mike and image orthicon—you can't beat that on-camera closeup of a title-page—but Adams seems to have done his own brand of closed-circuit ballyhooing. He's tacked gags on everybody from celebrities to drugstore owners, and the result must insure sales, as witness a 35,000 pre-publication print order for "Strictly for Laughs." Adams' farflung contacts have resulted in bulk orders of enviable proportions, from an author's viewpoint. The Brooklyn Dodgers bought 1,000 copies for giveaway purposes; Leonard Simons (Simons-Michaelson ad agency, Detroit) bought 5,000; a Beau Brummel tie outfit bought 5,000; Arde Bulova, 1,000; Harry Silk (SunRay Drugstores chain), 5,000; Nate Shapero (Cunningham Drugs), 2,500 copies, etc. Adams, of course, is a prolific column-contacting and radio-tv-plugger for his book, which gives an idea of the promotional impact.

In another idiom, gagman Eddie Davis' "Open At Your Own Risque" has been sequeled by "Proceed At Your Own Risque" (Scylla; $3). These are glorified Esquire-type gags, with pictures to match. In a glossier idiom is "The New Yorker 1950-1955 Album" (Harper; $5), a slick collection of the bests from The New Yorker, totaling some 450 cartoons and 40 of that weekly's covers in full length. They're even better in retrospect and in anthology presentation. A surefire Xmas or other gift item. *Abel.*

Kay Campbell Started Somethin'

A regional controversy has been kicked up by Kay Campbell's article, "A Little Land and a Retirement Career," in the August issue of Journal of Lifetime Living. The rosy picture on a career in flowergrowing, painted by Miss Campbell, has been partly denied by the Encinitas (Cal.) Chamber of Commerce which received more than 200 inquiries as a result of the script. Local realtors, growers and the weekly California Farmer have also thrown their weight into this tiff.

He's a Card

Jerry D. Lewis is quite a card among Hollywood gagmen and scripters, and as a charter member of the Wednesday Night Opera Lovers & Poker Club of Beverly Hills and environs he had packaged "the world's greatest poker stories" under the title of "Dealer's Choice" (Barnes; $3.95). It's a good anthology about the aces-back-to-back set, and such byliners as the following give it substance, among them Achmed Abdullah, Franklyn P. Adams, Robert Benchley, Heywood Broun, Leslie Charteris, Russel Crouse, C. S. Forester, Bret Harte, Ernest Hemingway, O. Henry, Oswald Jacoby, Allan LeMay, W. Somerset Maugham, John O'Hara, Robert Ruark, Damon Runyon, James Thurber and Mark Twain.

It's a compelling collection of worthwhile reading matter about the second most popular after-dark activity; good reading at any spot in this deck of poker stories. *Abel.*

Vanderbilt's Book Pitch

Cornelius (Neil) Vanderbilt Jr. has started on a tour of 22 eastern and midwestern cities to plug his tome, "The Living Past of America." Doing two and three shows daily (with films, accompanied by a Vanderbilt in-person narration, on some of the places mentioned in his book), tour will take from six to eight weeks.

Book has sold in excess of 45,000 via Crown, his publisher.

Beebe's 'Comstock Commotion'

Virginia City (Nev.), rip-roaring town in the Comstock Lode bonanza days, today is a ghost town—but plenty lively. Part of the reason for no rigor mortis is the Territorial Enterprise, a unique weekly that goes back to 1858. In 1952 the Enterprise was taken over by boulevardier-epidure-writer Lucius Beebe and Charles Clegg, his collaborator on several books. They took the sheet from the museum and put it on the newsstands.

Their latest team-up is on "Comstock Commotion" (Stanford U. Press), which tells the fabulous story of the Enterprise from the days when all it took to move a newspaper office was a two-wheeled oxcart for the old press, type cases, spitoons and the office Colt. Today much of the pioneer spirit remains; the staff often conducts business in the local saloons. Typical of the attitude is that instead of the usual cityroom signs urging "Think," the Enterprise cards advise the staff to "Smirk," "Sneer" and "Leer."

Writing is somewhat over-seasoned, but it's an entertaining look at part of Western Americana through the pages of the legendary paper Mark Twain once wrote for. *Bril.*

Chapman's 'Theatre '55'

"Theatre '55," edited by John Chapman (Random House; $5), is the third annual the N. Y. Daily News drama critic has produced in current series, which selects and digests a "golden dozen" of Broadway's recent offerings.

Winners this year are "Witness for the Prosecution," "Bus Stop," "Cat on a Hot Tin Roof," "Bad Seed," "Desperate Hours," "Inherit the Wind," "Saint of Bleecker Street," "Fanny," "Anastasia," "Tender Trap," "Lunatics and Lovers," and "Reclining Figure."

Editor submits an essay on "The Season in Retrospect," in which he finds the past term "a shade different . . . the comparatively plotless play of mood and character still held sway, but romance and melodrama, supposedly old-hat, were shouldering their way back."

C. B. Mortlock, Canon of Chichester Cathedral, assesses the London theatre scene for Chapman, while George Freedley reports the stage west of Broadway and in Canada, albeit, as usual, somewhat sketchily.

Departments are carryovers in the tome's customary format. Plays, casts, and partial credit lists of pro participants are offered. Stage managers, again, are ignored in Chapman's compilations. Photographs illustrate reading versions of the 12 "top" plays. *Down.*

New 'Intro Bulletin'

Latest publication to cover the arts is Intro Bulletin which editor-publisher Louis Brigante is bringing out next month. It's to be issued monthly in tabloid newspaper format and will sell for 10c.

Initial number, among other things, will carry an interview with N.Y. Times book columnist Harvey Breit, a report on status of the off-Broadway theatre, and a piece on the "cultural significance" of Gotham's coffee house trend.

Shakespearean Novel

"The Roaring Boys" by Robert Payne (Doubleday; $3.95) is a compelling novel about Shakespeare and his troupe of strolling players. Action is set in and around London shortly after the death of the great Elizabeth, and in the early days of the reign of James I.

Obviously grounded in theatre as well as the idiom of the period, Payne writes knowingly of the problems besetting Will as an actor-manager, coping with a band of talented tatterdemalions who were not, perhaps, as "dedicated" as their master.

Dialog is vibrant, the characters well-drawn. Of all recent fiction about Shakespeare, this deserves most to be dramatized or filmed. *Rob.*

Info For Welles Biog

London.

Editor VARIETY:

Am endeavouring to write a biography of Orson Welles, though trying to pin him down for any length of time is like trying to catch Moby Dick with a broken harpoon!

I wonder if VARIETY readers would help me with relevant data? Writing the book 3,000 miles from New York and 6,000 miles from Hollywood makes the tracking down of details relating to his earlier activities somewhat difficult. I should therefore welcome any letters, personal reminiscences, anecdotes, cuttings, articles, photographs, grumbles, grouches—anything relating to him.

All documents sent to me here in London will be copied and promptly returned. Acknowledgement will, of course, be given in the book itself for all help given.

Peter Noble.
(72, Wellington Court, London, N. W. 8)

Campus Anthology

Nolan Miller and Judson Jerome have edited "New Campus Writing" (Bantam; 50c), containing student contributions from several major colleges and universities.

In most cases, entries represent the first published works of the young literati. Verse items from Henri Coulette, Satoru Sato and Leonard Wolf of the U. of Iowa have special merit. Prose bits are also mainly topflight.

Bios of the authors are appended. Evidently additional anthologies [illegible] appear in this vein if initial [illegible] is the success it [illegible] to be. *Down.*

Maclean Unloads 2

Maclean-Hunter Ltd., Toronto, has sold two of its magazines. David B. Crombie, onetime ad manager of Mayfair, bought that monthly and the twice-yearly Canadian Bride for an unannounced price. He takes over Oct. 15 as Crombie Publishing Co. Ltd. He was a reporter on the St. Catharines, Ont., Standard for some years in the '20s.

Mayfair, 27-year-old 35c slick aimed at wealthy homes, hit 20,000 circ. this year under editorship of Eric Hutton, ex-Toronto Star and later an editor of Magazine Digest. Canadian Bride has 10,000 circ. Sale doesn't mean M-H is slipping. Its bi-weekly Maclean's is well over 500,000—Canada's top mag circulation—and is fat with ads. Its weekly Financial Post is the country's largest financial paper, and it recently added a 29th trade mag, Office Equipment & Methods.

Negro Author-Actor's Novel

"The Band Will Not Play Dixie" by Theodore Browne (Exposition; $3), is a novel about racial tensions by an actor-playwright who is remembered for his performances in "Stevedore" and "Noah" on the West Coast, and for his play, "Natural Man," which was sponsored off-Broadway by the American Negro Theatre.

Browne's book concerns an unsuccessful Negro nationalist movement. His hero is an intrepid newspaperman, and the tale contains plenty of pace and excitement.

'Waterfront' Between Covers

Budd Schulberg has fashioned his novel, "Waterfront" (Random House; $3.95), from his Oscar-winning film script, "On the Waterfront." Almost all the characters and situations figuring in the film are to be found in the book. In print, however, the author has been able to explore some of his people more fully; and his general style is crisp and telling, quite in key with the "documentary" problem that is posed.

Principal difference between pic and novel seems to be the greater development of the waterfront priest, Father Barry, prototype of an actual cleric-of-the-docks, Father John M. Corridan (played expertly in the film by Karl Malden). Terry Malloy (Brando) still figures as the longshoreman "Hamlet," but in better perspective, perhaps, than in the picture. *Down.*

George Ford's Forebears

George D. Ford, current manager of the Ballet Russe de Monte Carlo, has written the story of his theatrical forebears, the Chapmans and the Drakes, two of the first acting families in America. Ford's book, entitled "These Were Actors" will be printed by Library Publishers late in October. In their day, the Chapmans and the Drakes were responsible for the invention of showboating in this country, and contributed to the rise of minstrelsy.

Two ladies of the family, Caroline Chapman and Julia Dean, became favorites of two generations. Another relative of the author's, John T. Ford, founded the theatre chain bearing his name. In his Washington playhouse, Lincoln was assassinated. All of which gives author Ford the distinction of being the one person in America can show biz related to the oldest families of our native stage.

Martha Foley's 'Best'

Of the 24 short stories chosen by anthologist Martha Foley as the best of the thousands published last year in "Best American Short Stories for 1955" (Houghton Mifflin; $4), it is odd that only a handful are adaptable or suitable for motion pictures or tv. Most are pearls of creative writing without ever having enough string or substance to make a necklace. Yet, in the half dozen or more that may be woven into one fabric or the other, the manufacturers will of necessity be compelled to add considerable body before the sketches become more comprehensive a work of art.

Probably the best of the collection is Irwin Shaw's New Yorker yarn, "Tip on A Dead Jockey," which deals with intrigue centering around two fliers and a secret mission proposed by a mysterious agent. Dore Schary has already acquired the story for Metro and it will need quite a bit of writing before it can be produced as a full length feature. "I Got a Friend" by Mark Van Doren, from the U of K. C. Review, is of the "Topper" calibre and quite compact, but a little embellishment should make an entertaining subject. "Dead Center" by Judith Merrill from Fantasy & Science Fiction is down-to-earth for the tv space-makers. "The Magic Barrel" by Bernard Malamud, from Partisan Review, is of the Sholem Aleichem texture and another good possibility. Mac Hyman's "The Hundreth Centennial," from The Paris Review, has the possibilities of another "Seven Brides" if more scope is given to the individual members of the farmer's family. Likewise with Oliver La Farge's (New Yorker) "The Resting Place" and "Portrait of My Son as A Young Man," by Elizabeth Middleton from the U of K. C. Review. "The Fisherman from Chihuahua" by Evan S. Connell from Paris Review, reminiscent of Hemingway's "The Killers," and John Cheever's "The Country Husband" from the New Yorker, are expandable subjects for tv writers to tackle for interesting half-hour dramas. *Orn.*

Mike McCrary Reclaimed

That's what his pop, Tex McCrary, says of the 19-year-old Reed College student (Reed is in Portland, Ore.), "A VARIETY review reclaimed him for Horace Greeley. He was gonna be a physicist, a disciple of William L. Laurence of the N.Y. Times—you'd be surprised how many young physicists worship at the shrine of Bill Laurence of the Times—but when a VARIETY 'notice' of Michael's reportage on his summer's Far East coverage appeared he finally swung over to Jinx's and my thinking that Mike should make with the typewriter, like his father".

McCrary observes that Reed College in the northwest "has produced more Nobel Prizewinners in physics and chemistry", and that's a pretty strong argument when a young hopeful like Mike, who graduated Exeter and was acceptable to both Yale and Harvard, picked on Reed. The youngster, giving his radio and tv observations on Tex & Jinx's radio and tv programs (WRCA and WRCA-TV, N.Y.), evidenced an authoritative flair at the mike, and a VARIETY reviewer so mentioned it.

It's notable also that John Reed, son of the college's founder, is buried in Moscow's Red Square, with Lenin and Stalin, as a hero of the Russian revolution. Reed's widow married William C. Bullitt, the first U. S. Ambassador to Soviet Russia.

CHATTER

Doubleday & Co. has merged Country Life Press Corp.

Martin Abramson has article coming in This Week on Bob Crosby ("Headaches of the Kid Brother").

Dale Carnegie Publishers Inc., N.Y., increased its capital stock from 200 to 1,000 shares, no par value.

Victor Rosen's profile on William Murphy, who started VIP Service, is in the November issue of Catholic Digest.

Dancer Antonio and 31 members of his Spanish Ballet Co. arrived yesterday (Tues.) on the Queen Mary for their U. S. debut Sunday (2) at the Broadway Theatre.

Ewing Poteet, New Orleans Item music-drama critic and musician, has been appointed director of serious music of the New Orleans Recreation Dept., Mayor deLesseps S. Morrison announced last week.

Flock of travel editors flying to Lausanne for the conclave of the American Society of Travel Agents which meets in Switzerland this year. Among 'em are Esquire's Richard Joseph and French Tourist Bureau's Norman Reader.

Doubleday has just gone back to press with its fourth printing of Herman Wouk's new novel, "Marjorie Morningstar." Since its publication Sept. 1, 100,000 additional copies of the book have been printed, for a total of 200,000 copies in print.

Arthur Knight, film critic for the Saturday Review of Literature, working on a book, tentatively called "The Liveliest Art," for Mentor Books, the New American Library. Paperback edition is due out early in 1956 and deals with the general development of the art of the film.

Magazine writer Norman Lobsenz and his wife, Margery Darrell Lobsenz (book editor for Look Magazine) leave Sept. 30 for a three-week business and pleasure trip to France, Italy, England and Germany. She'll be researching a book; he will be doing magazine article assignments.

Ken Giniger, v.p. and g.m. of Hawthorn Books, the Prentice-Hall subsid, off to the Coast via Canada and back in N.Y. on Oct. 16, via the Texas route, contacting authors in L.A. and Frisco. Also, coincidentally, doing some radio-tv interview sessions plugging his self-edited anthology, "The Compact Treasury of Inspiration", which is also coincidentally a Hawthorn publication.

Leonard Bernstein will write a vocal score, in medieval religious style, for the forthcoming Broadway legiter, "The Lark."

Broadway

Variety Club of N.Y. resuming its weekly luncheons at Toots Shor's Oct. 11.

Songstress Nina George and Don George, her organist-husband, sailed for Europe yesterday (Tues.) on the Nieuw Amsterdam.

Clifton Webb back from Europe yesterday (Tues.) on the Queen Elizabeth. Also arriving was ballerina Nathalie Krassovska.

Mr. and Mrs. Stanley Bergerman (she's the daughter of the late Carl Laemmle) on a 45-day Mediterranean cruise on the Caronia.

Composer Leonard Rosenman, who wrote the score for Warner Bros.' "Rebel Without Cause," will spend three months in Gotham to complete work on his new opera, "Cipolla the Great."

Frances Starr left Los Angeles Monday (26) to return to New York, after closing in "Sabrina Fair" at the Pasadena Playhouse Sunday. She's due east to fill tv commitments.

Father Sydney MacEwan, Scots-Irish singing priest, arrived in New York on the Queen Elizabeth yesterday (Tues.), for his second concert tour of the U.S.

Margot Ilsa Feldman and Franklin Hughes Green announced their engagement. She's in the ensemble of "Damn Yankees" and he, too, has been in Broadway musicals.

Ed ("Duffy's Tavern") Gardner's self-librettoized musicomedy, "The Petunia Peddler", is going back with him to the Coast this week for rewriting. Ray Evans and Jerry Livingston did the songs.

Madge (Evans) and Sidney Kingsley "pouring" Friday (30) "to welcome Becky and Ward Morehouse back to New York." The Waldorf's Claude C. Philippe dittoed to welcome Maurice Chevalier to America.

The Ronald Squires (he's a British stage and screen actor) arrived from London Saturday (24) on the Nieuw Amsterdam. Accompanying them were James Stewart, 11, and nine-year-old Miss Lindsey Stewart, children of actor Stewart Granger.

Jesse Block (& Sully), now with the Ira Haupt brokerage, has beaucoup show biz customers investing in Wall St., and two weeks ago it became imperative to contact Bob Hope. The Coast told him "he was in Denver golfing with the President." A phone call to Denver said he had just flown to Atlantic City; and A.C. reported he had just gone to N.Y. Block got him at the Hampshire House — nextdoor to where he lives at the Essex House.

Cleveland

By Glenn C. Pullen

Mimi Kelly returning Sept. 26 to Kornman's Back Room which is dickering for Juanita Hall.

George Turner quit Max Gruber's swankery to become new manager of Hotel Hollenden's Vogue Room.

Bev Kelly in ahead of "Teahouse," due Oct. 3 as Hanna's second legit show of season. "Wooden Dish," with Louis Calhern, opens Sept. 26.

Crew Cuts planed to England for singing tour with Clevelanders Fred Strauss, personal business manager, and Mal Fitch, musical conductor.

Greb Lober, Musicarnival dancer, flew to N.Y. between performances of "Guys and Dolls" and corraled role in "Pipe Dream." new Rodgers-Hammerstein musical.

"Remarkable Mr. Pennypacker" kicking off Play House's 40th season Oct. 5, after current revivals of "Caine Mutiny Court Martial" and "Time Out for Ginger."

Nitery life picking up here with arrivals of Chuy Reyes unit at Zephyr Room, Leo Reisman orch at Bronze Room and Sammy Watkins orch back at Statler Terrace Room for first show.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Gallic singers Line Renaud, Jean Sablon and Lucie Dolene set for U.S. dates.

"Marty" (UA) opening to top reviews and looks in for a solid run in two small-seaters.

Katy Jurado celebrating Mexican Independence Day here with director Luis Bunuel.

"The Bridges at Toko-Ri" (Par) and Franco-Italo pic, "Nana," are b.o. toppers this week.

"Tea and Sympathy," with Ingrid Bergman, due at the Theatre Athenee in November.

In town are Darryl Zanuck, Clifton Webb, Robert Siodmak, Bella Darvi and Georgia Gibbs.

Penciled in as toppers at the Olympia Music Hall are Lionel Hampton in January and Louis Armstrong in November.

Jules Buck heading for the U.S. to line up writers and directors for the six pix he will make here (in English) starring Eddie Constantine.

Odile Maillet replacing Claude Nollier as the lead of the play "Temoin a Charge," the Gallic adaption of "Witness for the Prosecution." Miss Nollier had a film commitment in Austria to keep.

Charles Boyer bought the rights to new Jean Anouilh play, "Ornifle," which opens later this season with Pierre Brasseur. Boyer is looking for an adapter and hopes to get it to Broadway in the Fall of the '56 season.

Spanish pic, "Mort-D'Un Cyclist" (Death of a Cyclist), of Juan Bardem, getting a firstrun booking here at two theatres on the strength of its International Critics kudo at the Cannes Film Fest. Crix followed up with solid reviews.

Margaret Truman set to arrive here this week, but she has still not said yes to Norman Krasna's offer for her to do a featured part in the pic he starts here next month. "The Ambassador's Daughter" (UA). Olivia De Havilland stars along with John Forsythe.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

Tommy Morgan Show folding at Pavilion, Glasgow, Oct. 15.

Adaline Calder, choreographer, in from trek to Australia and New Zealand.

Dunoon, Clyde coast resort, will build new theatre at cost of $480,000.

Circuits Management Assn. taking over control of Picture Palace, Greenock.

Madeleine Christie, Scot actress, to Berlin as delegate of British Actors Equity.

"Highland Fling," new tv monthly vaude show, opened in Rutherglen Theatre.

George Holst, Vienna-born producer, succeeded Arnold Fry at Dundee Repertory Theatre.

Hyman Zahl, English tenpercenter, to Scotland to o.o. legit talent for Canadian and American tour.

Margo Henderson pacted as Principal Boy for "Robinson Crusoe" at Opera House, Blackpool.

Shirley Bassey, U.S. chirper, and Louise Hamilton, also American, inked for cabaret at Piccadilly Club, Glasgow.

Babette & Raoul, adagio duo, resumed in vaude at Glasgow Empire following summer stint at Douglas, Isle of Man.

Minneapolis

By Les Rees

Bill McCune Quintette back at Hotel St. Paul Gopher Grill.

Second annual "Do It Yourself Show" scheduled for Auditorium Oct. 8-16.

"Jewel Box Revue" of feminine impersonators in eighth week at Flame nitery.

Annual "Jazz at Philharmonic" local Auditorium engagement Sept. 30 scaled at new high $4.75 top.

St. Paul Sunday Pioneer Press' enlarged 16-page tabloid amusement section conducting readers' poll to determine preferred paper color.

Songstress Paula Bane in second week at Hotel Radisson Flame Room where another singer, Felix Knight, a perennial visitor, is underlined.

With $130,546 receipts against $120,688 expenses, 1955 Minneapolis Aquatennial, annual summer festival, finished with $857 net profit.

Metropolitan Opera singers May Henderson and Gabor Carelli to be starred in St. Paul Civic Opera's opening offering, "Madame Butterfly," Oct. 21.

Minnesota U. Artists' course this season to include Ballet Russe. Mantovani's 45-piece orch, pianist Artur Rubenstein and husband-wife vocal team of William Warfield and Leontyne Price.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse 1A; A* 45045)

Maxim reopened as the Lido in Maxim.

Austro - American pianist Paul Emerich taperecording here.

One-act play by American Marjean Perry produced in Little Academy.

Next year's Vienna festivals will be held under motto "Mozart and His Time" June 2-26.

Carl Boehm and George Szell will direct the next Salzburg festivals with six Mozart operas.

Opera singer Viktor Madin honored for his 50 years service to the state opera. He appeared 6,666 times.

Music primer program over Austrian radio system, teaching technic and history of all instruments, receiving attention.

London

Leonard Sillman here on prowl for talent.

Hermione Gingold's "Abracadabra" acquired by Henry Sherek.

Al Burnett booked the Oxford Theatre Group for a one-night stand at his Stork Room.

Lord and Lady Mountbatten are to be guests of honor at the next Variety Club luncheon on Oct. 11.

Billy De Wolfe sailed for home last week, but is expected back in the spring for a Savoy cabaret season.

Jack Goldberg to town on a quickie to negotiate British distribution for "Rock 'n' Roll Revue."

Joan Greenwood took over the Lilli Palmer role in the Phoenix production of "Bell, Book and Candle."

BBC-TV invited all the television columnists to take part in the opening of their new afternoon tea-dance series.

Donald Flamm tossed a Dorchester penthouse party for his show biz friends prior to returning to N.Y. last week.

Russell W. Hadley arrived this week from the Far East to take up his new job as Paramount's assistant managing director.

Hutch opened a cabaret date at the Colony this week. Genevieve, who had filled the top spot for the previous fortnight, rebooked for November.

The Film Industry Publicity Circle hosting a luncheon to Connery Chappell, who recently relinquished editorship of Picturegoer, to become editor of Illustrated.

Kenneth More, who was awarded the cup for the best screen performance at the Venice fest for his part in "Deep Blue Sea," collected his prize from the Italian Charge d'Affaires at a Savoy party.

Rome

By Robert F. Hawkins

(*Archimede* 145: 800 211)

Irvin Marks signed Carlo Dapporto's revue, "Giove in Doppio Petto," now in Milan, for the Celebrity Circuit in Australia.

Gustavo and Ruben Rojo, Spanish pic stars, in Rome for a week to look into film possibilities. Both were in "Alexander the Great."

Emanuel (Manie) Sacks heads a four-man RCA contingent current at the Excelsior, here for a five-day o.o. of the local merchandising situation.

Vittorio DeSica back from the Edinburgh Festival where he was named honorary prexy as well as receiving a Selznick Golden Laurel for his pic work.

Charles Boyer expected here soon to start work opposite Sophia Loren in Documento-LeLouvre Film's "The Luck of Being Female," which Alessandro Blasetti is directing at Cimecitta Studios.

Marta Toren signed to appear in "The Assyrian," which G. W. Chili will direct here for his own production company in Cinecolorsope. Appearing oposite Miss Toren is Carlos Thompson, on loan from Metro.

Amsterdam

By Hans Saaltink

(*Tel Amsterdam* 56316)

Louis (Satchmo) Armstrong will give a concert in The Hague this month.

Paris director George Vitaly revived Moliere's "Doctor Against His Will."

The Nederlandse Comedie preemed "The Rainmaker" with Guus Oster in the title part.

Cantor Josele Rosenblatt's life will be filmed by Trio Films, Amsterdam. Baltimore's Dr. Sam Rosenblatt contacted New Jaakops who will produce.

Peter Sharov, now directing the Nederlandse Comedie production, "Mariana Pineda," will produce Chekhov's "The Three Sisters" at Vienna's Volkstheater. Later, he will leave for Tel Aviv to direct a Dostoevski play.

The Netherlands Opera announced that for the 1955-56 season it will produce: the Mozart's "Cosi Fan Tutte," Verdi's "Nabucco" and "Forza Del Destino," Humperdinck's "Hansel Und Gretel" and Menotti's "The Consul."

Istanbul

By N. Zarar

Billur Kosk nitery inked French chanteuse Maria D'Alpha for October.

Legit star Muzzafer Arslan rehearsing lead in Buchner's "Mort de Danto." Max Meinecke is directing.

Belly-dancer Inci Birol goes into the Sadirvan Room of the Hilton for a month's date. Eduardo Cuerdo orch will background show.

Xavier Cugat orch expected from London in first week of October; will play at the Taksim Casin and at concerts at Palais des Sports.

Singer Mualla Firat replaces ex-Miss Turkey (Ayfer Feray) in leading role of "A Guest From Egypt," opposite Haldun Dormen. Comedy is first legit hit of the season.

Muhsin Ertugrul, legit director, resigned from the Kucuk Sahne Theatre Co. and went to Ankara where he is president of the State Opera. Rehearsing on "Teahouse of August Moon" was taken over by former State Theatre thesper Agah Hun.

San Francisco

By Bill Steif

Newst ATPAM member here is Hanns Kolmar, admitted on California's Admission Day holiday.

Guy Cherney inked to do eight more disks for Mercury on the basis of the success of "The Kentuckian Song."

Lou Lurie headed a committee to pay homage to 81-year-old Barney Ferguson, once George M. Cohan's understudy.

Maury Schwarz's contribution to his "I Am a Camera" ads was this: "No kiddies' matinees, no kiddies' prices, no kiddies, please."

Vernon Duke discussing his imminent return to Broadway — for "Dilly," "Time Remembered" and "Cabin in the Sky" revival.

Carolyn L. Stull, ex-women's editor of The Chronicle, has joined local staff of the Frank Wright National Corp. as media and traffic manager.

Boston

Abbey Albert orch now at the Statler.

Teddi King, Hub chirp, signed with RCA Victor.

Harry Drake booking Guy Guarino's new Moulin Rouge in the Hotel Vendome.

Sammy Eisen orch opens Sheraton Plaza's new Venetian Room for dancing Saturday night (1).

Ada Bullock stricken with heart attack on eve of opening the new club in her former restaurant.

Art Lund and Sherri Cayless plus Norman Bern's trio opened the new Guys and Dolls lounge.

Joe Levine, Embassy Pictures prexy, commuting to and from the Coast arranging exhibition of new picture, "Wiretappers," which he bought in Hollywood.

Barre, Vt., gets its first world preem Friday (30) with "The Trouble with Harry" and director Alfred Hitchcock gets a citation carved in Vermont marble.

Salzburg

By Paul Pimsleur

(*Sinnhubstr.* 42; *Tel* 29361)

Tirol Province Theatre celebrates its 110th anni this year.

Hedy Lamarr vacationing with husband in nearby St. Wolfgang.

The fourth Mozart Festival in Germany opened at Hannover Opera House.

Shooting starts this month on a period film to be shot in Lofer, near Salzburg. It's titled "Sissy."

Latest Joe Stockel film, "Dear Relatives" (die lieben verwandten), preeming at Elmo Kino. Stockel is a local comic favorite.

Travel-agency director Siegfried Hummer resumed his Palace Concerts before the last note of the Salzburg Festival had died away.

Houston

Imogene Coca slated to play the Shamrock Hilton Oct. 13-26.

Sketch artist Enrique Mathe working the Shamrock Room.

KGUL-TV prexy Paul Taft elected a director of Galveston's First National Bank.

Western singer-composer Floyd Tillman moved his headquarters from here to Albuquerque, N.M.

Met star Brenda Lewis pacted for lead role in "Salome" (Jan. 19-20), first of two productions planned by new Houston Grand Opera.

KNUZ news director Bill Crawford became "foreign correspondent" for his 250-watter, and left on 3-week European jaunt to cover mayors' conference in Rome Sept. 26-Oct. 1. He'll send back tapes, and its all sponsored.

Chicago

Georgette Foster joined Bob Howe's public relations firm.

Peter Lind Hayes & Mary Healy working the bankers convention windup banquet.

Paramount production chief Don Hartman hosted preview screening of "Desperate Hours" pic.

Josephine Baker announced as a headliner for the United Negro College Fund benefit Nov. 22.

Singer Mahalia Jackson due to return to her WBBM-TV show next week after time out for surgery.

Hollywood

Pinky Lees celebrated their 23d wedding anni.

Adolph Zukor here for executive confabs at Paramount.

Loren L. Ryder will address the 76th semi-annual SMPTE convention at Lake Placid, N.Y.

Margalo Gillmore arrived from London and checked in at Metro.

Ritz Bros. topped a show in Eugene, Ore., to raise funds for the U.S. Olympic team.

Miami Beach

By Lary Solloway

Golden Gate Hotel nabbed the RCA-Victor convention in January.

Joseph H. New, former Schine hotels exec, named manager of the Saxony.

Town is readying for the American Legion convention, due here in two weeks.

United Artists' Latin-American distributors conclave was staged last week at the Saxony Hotel.

Location scenes, scheduled to be shot at the Fontainebleau for "It Happened One Night," cancelled by director Dick Powell; budgetary reasons.

Clover Club reopening Oct. 1 under new management; former owner Jack Goldman now concentrating on his Hickory house on the Beach.

Alan Gale will operate the Versailles Hotel's new nightclub this winter, working first shows. Names to be featured for midnight sessions, with Eartha Kitt already set.

Harry Bellafonte ticketed to open the new Eden Roc Hotel's cafe late in December. Mal Malkin's orch pacted for season by owners Harry Mufson and Abe Parker.

Munich

By Karin Thimm

Ferenc Fricsay, Hungarian-born conductor, will become new music director of Munich opera. He will start his new job in September, 1956.

Carl Zuckmayer's new stage play, "Das kalte Licht" (Cold Light), will play at least 32 other theatres in Western Germany and Austria.

"Marty" (UA) opened here and was lauded by crix and patrons.

Most interesting German pic playing here is "08/15 Zweiter Teil," sequel to "08/15."

The "Grand Opera de Paris" invited the Munich Opera to come to Paris next year with ensemble, chorus and orch. It is also possible that the Grand Opera de Paris will be guest in Munich at the same time.

Hans Albers, vet Germany film star, plays the main part in a remake of "Der letzte Mann" (Last Man), which is being produced and directed by Dr. Harold Braun. It is the first time Albers has played an old man role.

Philadelphia

By Jerry Gaghan

Bill Haley elected to ASCAP.

Pearl Primus and group to give recital in Irvine Auditorium for NAACP benefit.

Charles Ventura fronting the Don Elliot Combo in Washington, D.C., for a few weeks.

Joe Loco, who fronts own mambo outfit, started music publishing firm. Harry Link will manage company.

George Sommer band will be preem attraction at the Boulevard Ballroom, formerly Brookline-on-the Boulevard. Sommer opened room in 1947.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Errol Flynn in Palma de Mallorca doing a complete remodeling job on his yacht.

Mexico's Ana Maria Gonzalez making more friends chirping at the big outdoor Parque Florida in the Retiro.

"Vera Cruz" (UA) at Barcelona's Cinema Coliseum, in first three days had biggest boxoffice in the house history.

Agatha Christie's "The Mousetrap" (here it's "La Ratonera") has passed its 500th performance at Teatro Infanta Isabel.

Charles Smadja and George Ornstein in for a few days' huddles with producer Stanley Kramer on his "Pride and the Passion."

Carlos Munoz will be Conchita Montes' leading man in "Camille" when she opens with it sometime this month at the Teatro de la Comedia.

Two big recent picture openings this week were Cannes prize-winner "La Muerte de un Ciclista" (The Death of a Cyclist), at Cina Gran Via and "Los Peces Rojos" (The Red Fish) at the Lope de Vega.

Shows Out of Town

Continued from page 72

Bourgeois Gentilhomme

since its inception. Garrulous and at times heavy-handed as Moliere can be, "Gentilhomme" contains most of the basic ingredients for French farce, and the Parisian group plays this venerable classic to the hilt, with every role admirably cast and letter perfect.

Louis Seigner offers a first-rate performance as the social-climbing shopkeeper, maintaining the character at top level throughout. The various free-loaders who ridicule him but accept his hospitality do much to enliven the first half.

Beatrice Bretty, as the maid who takes an active part in his final humiliation, is convincing, while Jean Piat and Micheline Boudet, as the young lovers, are excellent. A colorful 17th-century ballet is worked in as a socko curtain.

The one set showing the main room in the shopkeeper's home is handsome and solid, and the general costuming is excellent. For the ballet and certain singing sequences the company is engaging local talent, and the effect of limited rehearsals was apparent opening night.

The financing of this tour is complex. As the Comedie Francaise is a national theatre, the French Government continue to pay salaries and transportation. Canadian Concerts & Artists, handling the Canadian part, has a separate contract with the group, as has Sol Hurok for the New York appearance. Also, both the Quebec Government and the City of Montreal have made contributions. *Newt.*

Dear Murderer

Los Angeles, Sept. 23.

Dan O'Herlihy & Charles Davis production of whodunit in three acts (four scenes) by St. John Clowes. Stars Terence De Marney, Jack Raine; features Richard Lupino, Marilyn O'Connor, Isom Smith, Jeanne Leighton, Don Grey. Staged by Richard Goode; settings, George Smith. At Hollywood Repertory, Hollywood, Sept. 20, '55; $3.50 top.

Lee Warren ..... Terence De Marney
Richard Fenton ..... Richard Lupino
Vivian Warren ..... Marilyn O'Connor
Jimmy Martin ..... Isom Smith
Rita ..... Jeanne Leighton
Inspector Pembury ..... Jack Raine
Sgt. Fox ..... Don Grey

First presented nine years ago on the London stage to reported fair success, "Dear Murderer" gets its American preem in Dan O'Herlihy's showcase, where earlier in the year the producer and Charles Davis ran "Finian's Rainbow" for 3 weeks. As presented here, "Murderer" is a generally compact whodunit, seasoned with topnotch characterizations and vigorously directed for sustained suspense. J. Arthur Rank filmed it in 1948 and UI released it in the U. S.

Two members of the original London cast—Terence De Marney as the murderer and Jack Raine as the Scotland Yard Inspector who knows he is guilty but can't prove it—recreate their roles impressively and motivate the plot. This deals with a neurotic and jealous husband returning to London from six weeks in America, killing his wife's loyer through an ingenious scheme which even the victim, a lawyer, has to admit is foolproof as he lies trussed on his divan, and then standing by while Scotland Yard goes into operation.

Dramatically, the first act is a highlight in stark realism as the husband commits his crime. The third act needs clarification, but is nonetheless binding as the inspectors tries to unravel the case.

Marilyn O'Connor is effectively brittle as the wife and Richard Lupino rates strongly as the murder victim. Jeanne Leighton is in for some offbeat humor as the maid and Isom Smith is okay as second lover.

Richard Goode's direction of the St. John Clowes play is hardhitting and George Smith has created tasteful sets. *Whit.*

Educating Eve

Los Angeles, Sept. 16.

Hollywood Theatre Guild production of comedy in three acts (five scenes) by Arnot Giusti and Ethel Mack. Features Mary Beth Hughes, Sue England, Richard Vath, George Crise. Staged by Sydney L. Mason. At Patio, Hollywood, Sept. 5, '55; $3 top.

Jean Mason ..... Mary Beth Hughes
Birdie Knox ..... Sue England
Henry Mason ..... Richard Vath
Johnny Clark ..... George Crise

A four-character play by Arnot Giusti and Ethel Mack, "Educating Eve" has little to offer except a lot of dull conversation carried on at a level that fluctuates between a roar and a bellow. The plot has something to do with a Hollywood writer going to San Francisco to woo back his divorced wife. Living with the divorcee is a cute little illiterate worried about her lack of education because her Air Force pilot-fiance "almost went to Princeton."

Direction by Sydney L. Mason borders on the hysterical, but the cast manages to demonstrate a certain amount of ability. Mary Beth Huges shows ease and poise as the divorcee, and Sue England reveals talent, despite the over-acting she is required to do as the young illiterate. Richard Vath, as the writer is forced to bellow through most of the play, but manages to be personable in spite of it. George Crise, as the pilot, cannot cope with the inanity of the role. Hollywood Theatre Guild is listed as producer, with Richard C. Kahn as exec producer. *Milt.*

Plain and Fancy

Los Angeles, Sept. 19.

Richard Kollmar & James W. Gardiner (in association with Yvette Schumer) production of musical comedy in two acts (17 scenes), with book by Joseph Stein and Will Glickman; lyrics, Arnold B. Horwitt; music, Albert Hague. Stars Alexis Smith, Craig Stevens; features Barbara Cook, Janet Medlin, Richard Armbruster, Harry Fleer, Libby Staiger, Michael Kermoyan, Sid Marion, Roy Fitzell. Staged by Morton Da Costa; dances and musical number staging, Helen Tamiris; scenery and costumes, Raoul Pene du Bois; lighting, Peggy Clark; orchestra and chorus conductor, Franz Allers. At Philharmonic Aud, L.A., Aug. 29, '55; $4.90 top.

Ruth Winters ..... Alexis Smith
Dan King ..... Craig Stevens
Man ..... Angelo Rodriguez
Another Man ..... Jeff Killion
Katie Yoder ..... Janet Medlin
Papa Yoder ..... Michael Kermoyan
Isaac Miller ..... Sid Marion
Emma Miller ..... Libby Staiger
Ezra Rebel ..... Harry Fleer
Hilda Miller ..... Barbara Cook
Young Millers ..... Darryl Duran, Vicki Stern
Peter Reber ..... Richard Armbruster
Rachel ..... Lu Leonard
Samuel Zook ..... Roy Fitzell

Drop among the Amish of Pennsylvania the likes of a Park Avenooer in the image of Alexis Smith, whose best friend is a hatbox containing thereln a fifth of bottled cheer, and things are bound to happen. That they do in this closing chapter of the L.A. Civic Light Opera subscription book.

This is a smooth, fluff-proof break-in for a national company. The staging, with many trick effects such as building a barn on stage (reminiscent of "Teahouse of the August Moon"), is skilled and impressive in all its flashy brilliance.

On the starry side are Miss Smith and Craig Stevens, with featured billing to a lively little minx from the Broadway company, Barbara Cook (she has since returned, with Dran Seitz replacing her here). She is a spright little mimic and can wrap up a song with gay sparkle.

This is to take nothing away from Miss Smith, who is surprisingly adept as a comedienne with the knack to punch over her lines. True, she is given all the snappers, and just as true, she made them all pay off with the evening's largest laughs.

The opportunity for Stevens to justify his starring isn't as broad. In fact, he straights it most of the way and plays the book well.

Janet Medlin, the bride-to-be whose nuptials occasion most of the ceremonial song-and-dance, should measure up well after the newness of the role wears off. She sings well and carries off with Richard Armbruster, an acceptable juvenile, the score's outstander, "Young and Foolish." Her "Follow Your Heart" and Michael Kermoyan's "Plain We Live," with a male ensemble, are unstable.

Other males making especial contributions to the souped-up, dazzling production are vet vaudevillian Sid Marion, at home here with his Dutch dialect, Harry Fleer and Roy Fitzell. A bit by Libi Staiger also rates plaudits. What gives the musical its Broadway look is the lavish production and bright costuming despite the sullen austerity of the Pennsylvania Dutch. Carnival ballet on the midway is lively as a bash of rhythm and blues. *Helm.*

Shows on B'way

Continued from page 72

Henry IV, Part I

fies him as doubling Sir Walter Blunt.

Thayer David's reading of the king grows in stature with his successive appearances. He is, of course, the first to speak and a certain huskiness at the outset is not reassuring, but he clicks both as rhetorician and as monarch. Jay Lanin's Earl, Stanley Jay's Poins, Pernell Roberts' doubled roles of sheriff and Scot warrior also rate on diction.

The women, too, exhibit resonant sinuses, Jan Ferrand not only sounds every syllable as Hotspur's wife, but adds a beguiling feline note. Hotspur is more the believable flesh and blood because of the light she throws upon the swashbuckler in domestic repose.

Peggy Case is very much alive with indignation and inn-management as Mistress Quickly while the role of the English lord's wife, spoken entirely in Welsh, is a little comic-human gem in the artful reading and pantomime of Cavada Humphrey.

The action is contained within a series of cut-out sets, the one platform serving alternately for the rival military camps. Troops, banners, ruffians and assorted characters also enter and exit, as convenient, via steps in the orchestra pit. Dueling and battle sequence, always difficult, is stagemanaged realistically. The production owes a lot to the lighting of set-designer Robert O'Hearn.

All in all it is plain that much work and love went into this regionally-inspired "Henry IV, Part I." It was deservedly received opening night with respect for its many merits. This was not dead, but living Shakespeare. For the great blessing of its diction, hail Kilty, hail Harvard. *Land.*

Off-B'way Show

Continued from page 74

The Threepenny Opera

Beggar's Opera," the Weill-Brecht collaboration opened rather diffidently in Berlin 1928. Catching on at once, it rapidly became a sort of pre-"Oklahoma" of Europe. By virtue of an unfortunate time lag, it wasn't until the Blitzstein adaptation that Weill's masterpiece came into its own in this country.

Since Weill's widow, Lotte Lenya, is recreating her original role of the troubled Jenny, her presence at the de Lys is eventful of itself, but it's her treatment of "Pirate Jenny" that earns the rspectful hush.

The cast seems less comfortable with the book than the lyrics. As the brittle Polly, whose marriage to the beloved reprobate, Macheath, sends him gallows-ward, Jo Sullivan is in good fettle with "Bide-a-Wee In Soho." As a rival for Mackie's affections, Beatrice Arthur's "Barbara-Song" is poised and sure, while the ensuing "Jealousy Duet" with Miss Sullivan is a mellow moment.

Scott Merrill's singing seems not to be his forte, but he has only to stroll across stage in derby and cane to be a convincing Macheath. The cockiness and strut are exact, making it clear why the women so easily love that man.

Jane Connell's Mrs. Peachum is a thing of raked wig, cracking voice and many-jointed knees. Credible caricature of this sort is hard to come by, but Miss Connell succeeds remarkably. As her less than scrupulous husband. Frederic Downs' swashbuckling abandon occasionally edges toward the heavy.

The Capalbo staging and Pitkin scenery keep "Opera" moving with easy fluidity. As the company shakes down, the de Lys trip should become increasingly rewarding. *Geor.*

R & H Buy Rights

Continued from page 71

of Ferenc Molnar was not involved, since the film company already owned the right to the play, "Liliom," on which R & H based "Carousel."

The company's share, amounting to $165,000 and payable over a 10-year period, will be split 50-50 between the management (Theatre Guild) and backers. It will bring the total profit on the $160,000 investment to more than $840,000. On the 50-50 split, that's 262½% for the backers.

Some Rancor

Although R & H have been trying to buy up complete control of "South Pacific," their partners in the production, Leland Hayward and Joshua Logan, have thus far refused to sell. There's understood to be some rancor in the situation. Apparently the talk hasn't reached the stage of dickering over price, since Hayward and Logan reportedly share the R & H desire to string along with "S.P." as a longterm payoff prospect, figuring that it would be more profitable from a tax standpoint to take the income over a period of years than to get a capital gains deal now.

If and when a deal could be worked out with Hayward and Logan, the "S. P." venture would be liquidated and the backers paid their share of the proceeds, as was done with "Oklahoma" and "Carousel." It isn't clear exactly what would happen if any of the backers refused to go along with such an arrangement.

In the case of "King and I," it was produced by R & H without any tieup or arrangement with any other management, so it involves no problem of clearing full rights. It remains to be seen what may transpire about "Pipe Dream," the upcoming R & H musical. R & H are producing it and supplying all the financing personally. However, Cy Feuer & Ernest H. Martin, who first held the original story material by John Steinbeck and turned it over to R & H, will get 25% of the profits from the show, so their interest might have to be repurchased if R & H want to get complete title to the venture.

In all cases, control of the various shows involves the production cnd only. The author's rights are invariably separate. Thus, the Lynn Riggs estate gets a share of the author royalty from "Oklahoma." The same situation applies to Margaret Landon, author of the book, "Anna and the King of Siam," on which "King and I" is based, and James Michener, author of "Tales of the South Pacific," on which "South Pac.fic" 'is based.

Films for Russia

Continued from page 1

had a chance to tackle the question of any new Hollywood contact with the Soviets.

The spokesman said he assumed that, within the scope of Jackson's job, the problem of film sales to the Russians undoubtedly had a high priority rating but was too complicated to be the subject of snap judgments. He also said he didn't know whether Jackson, if he came to the conclusion that pix should go into Russia and her satellites, would actually recommend to the film companies that they start negotiations with Moscow.

It's assumed at the Motion Picture Export Assn. in N. Y. that Eric Johnston, on his return home, will reevaluate the industry's position vis-a-vis the Soviets. For some years following the war, the U.S. State Dept. didn't favor any deals. Then, the Department let it be known that, if the industry should sell to the Russians, it wouldn't object. However, the companies have taken the position that, if they are to negotiate with the Iron Curtain countries, they'd prefer to do so at the specific request of the State Dept., in other words with official sanction and as a recognized "service."

The Russians have indicated for some time past they'd like to buy American films. With cultural exchanges between the East and West growing at a steady pace, and the Iron Curtain gradually lifting, it's been felt for some time that the time for pix sales to the Russians, Hungarians, Poles, etc. may be at hand.

'Pajama' Profit

Continued from page 1

from WB. The remaining $200,000 to be paid in five yearly installments, represents the production's share of the $600,000 balance. The deal, incidentally, also calls for the production to get 50% of the profits on the picture.

As of Aug. 27, the total profit distribution on the tuner was $600,000. An additional $50,000 divvy was made Sept. 1. On the basis of the regular 50-50 split between the backers and the management, that gave the former a 130% profit on their $250,000 investment.

The operating profit for the four weeks for both companies totalled $76,060, representing a weekly average of $19,000. The total Broadway profit for the four-week span was $42,588, while the national company tallied $33,472. The touring edition, starring Fran Warren, Larry Douglas and Buster West, was at the Curran, S. F., during the period covered.

The Broadway company, starring John Raitt, Eddie Foy Jr. and Helen Gallagher, is in its 73d week at the St. James, N. Y. A British production of the George Abbott-Richard Bissell adaptation of the latter's novel, "7½ Cents," with music and lyrics by Richard Adler and Jerry Ross, opens shortly at the Coliseum, London.

DeSylva Estate Ruling

Continued from page 1

the structure of the Copyright Act, "it would follow that the widow and the children constitute one inseparable class." The court held that after the author's death, "either the widow or the children are free to act" in providing for the copyright renewal, but that the renewal must be for the benefit of the widow and children together.

The court concluded that "it follows, therefore, that Stephen William Ballentine, although the illegitimate child of George G. DeSylva, the author, and of Marie Ballentine, the plaintiff-mother, and although never legitimated, is, along with the widow of George G. DeSylva, Marie DeSylva (defendant-widow), entitled to a share of the benefits derived and to derive from the copyright renewals made by the surviving spouse, or by the said child, and an accounting should be had for monies had and received. [Both the plaintiff-mother and the defendant-widow have the same first name of Marie.]

Samuel W. Tannenbaum (Jonnson &), lawyer for DeSylva's son, argued that either the widow and the children can apply for the renewal but either one should be deemed a trustee for the other part of the estate. "The injustice of holding otherwise," he stated, "is evident in the case where an author had been married several times and was survived by children of a prior marriage. Could it be said that the (Copyright) Act intended that the wife, who was the widow at the death of the author, should take the entire renewal to the exclusion of the children by a prior marriage?"

Stock Market

Continued from page 5

ence appeared to be merely the signal for unloading shares rather than a specific reason. While the Wall St. fraternity always has been known to sell stocks on threat of a change in the politico picture, it is no particular secret that a heavy setback had long been overdue.

Attitude of amusement shares, which may have encouraged some selling, was that the greatest gains by film and radio-tv issues has been under the present GOP administration.

Monday's casualty list for amusement stocks included Radio Corp. of America, down 5 at the close, at 45¾ (up to 47⅜ on Tues.); 20th-Fox, off 2⅝, at 26⅜ and back to 27½ on Tues.; Paramount, off 4¼, at 37¼, and back to 38¼ on Tues.; Loew's, down 1½ at 20¼, up to 20½ on Tues.; ABC-Paramount Theatres, off 3¾ at 28½, and back to 30⅛ on Tues.; Columbia Pic, down 1¾ at 24¼, and ditto on Tues.; Eastman Kodak, off 5½ at 79¾ and back to 80½ on Tues.; National Theatres, down 1⅛ at 9¼, and back to 9⅝ on Tues.; Stanley Warner, off 1¾ at 17⅜, new low for year, back to 18 on Tues.; Universal, down 1¾ at 27, and up to 28 on Tues.; Warner Bros., down 2⅝ at 19, and back to 19¾ on Tues.; CBS Class B, off 2⅝ at 24⅛ and closed at 23¾ on Tues.; Zenith Radio, off 10 at 119½, up to 120½ on Tues.; DuMont A, down 2⅜ at 13½, up to 14⅜ on Tues. Zenith was off more than 14 points at one time.

Strawhat Reviews

Continued from page 74

And the Leaves Cried

Leaves Cried." On the basis of this stock test-run the script is being revised and a Broadway production is planned for this winter.

Author John Duff Stradley has written a slow-starting drama about race-relations, specifically about the tragic predicament of those of mixed race. It's a wordy yarn, with too much of the action occurring offstage. Also, some of the motivations seem questionable and not all the characters are believable.

John Shay plays a St. Louis newspaper publisher and Jane Norvell enacts the girl he loves, who turns out to be part Negro. The author's point appears to be that half-castes must face the world as such, however much they may suffer, and get the world used to the idea of the equality of all human beings regardless of race.

The cast is good, but in the play's present form the odds are too tough.

OBITUARIES

ROBERT RISKIN

Robert Riskin, 58, one of Hollywood's top screen writers, died Sept. 20 in Beverly Hills after being bedridden since Christmas Week, 1950. His script for "It Happened One Night" won him an Academy Award in 1934. In addition to numerous screen hits he authored a number of stage plays.

As a member of Columbia's writing staff, Riskin took part in many screen successes, including "The Lost Horizon," "Mr. Deeds Goes to Town," and "You Can't Take It With You," all with Frank Capra.

He was also coproducer with Capra on "Meet John Doe" for Warners. Shortly before he was stricken with illness he organized Equitable Pictures, an independent company, with his brother Everett. From 1943 to 1945 he served with the OWI.

In addition to his Oscar, Riskin was also nominated on four other occasions for his scripts. These included "Lady for a Day," Columbia, 1932-33; "Mr. Deeds Goes to Town," Col, 1936; "You Can't Take It With You," Col, 1938; and "Here Comes the Groom," Paramount, 1951. Latter was for motion picture story.

His wife, actress Fay Wray, was at his bedside at the time of his death. Miss. Wray's first husband was writer John Monk Saunders, who ended his life in March, 1940, several months after their divorce.

Surviving also are three children, Robert Jr., Susan and Victoria; two brothers, Everett and Murray; and two sisters, Essie and Rose.

DEAN MADDOX

Dean Maddox, 59, one of northern California's best known radio-tv personalities, died of a heart attack Sept. 24 in Reno. After coming to Frisco in 1933 he was primarily identified with three programs: a sidewalk report show which had been running 17 years, an amateur show on the air for 20 years and shifted to tv last year, plus a Sunday morning Cliff House auditorium 26 years before taking charge of the Burrows ticket office. He also took a number of flyers in co-sponsoring jazz concerts and other touring productions.

EDITH WYNNE MATTHISON

Edith Wynne Matthison, 83, English-born actress who appeared on the American stage from 1902 to 1918, died Sept. 23 in Los Angeles after a brief illness. She was known principally for Shakespearean and Greek drama roles as well as performances in plays by her late playwright-actor husband, Charles Rann Kennedy.

In 1918 she and her husband went to the Bennett School, now the Bennett Junior College, Millbrook, N.Y., where they headed the drama department until 1940. They then came to Los Angeles. Two brothers survive.

FRANK FRAGALE

Frank Fragale, 60, bass clarinetist with the San Francisco Symphony for 32 years, died Sept. 21 of a heart attack in that city. He was stricken while testifying in court.

A native of Sicily, Fragale came to the U. S. in 1915. He joined the Frisco symphony in 1923. Also a composer, he saw his "Cello Fantasia" win a diploma of merit in 1952 at an international competition for chamber music composers in Vercelli, Italy.

His wife survives.

HERBERT STANDING

Herbert Standing, 71, retired actor, died Sept. 23 in N.Y. Born in London, he made his theatrical debut when still a youth, at the George Edwards Gaiety Theatre. He came to this country in the 1920s and appeared in many silent films and plays on the New York stage.

His hearing was impaired in World War I, and increasing deafness forced an end to his stage career. His last appearance was in 1936 in "Black Limelight." He continued his association with the theatre, however, as a freelance play broker and was considered an excellent play judge. One brother survives.

CHARLES B. FROST

Charles B. Frost, 78, drama and film critic for the old Pittsburgh Dispatch when that paper folded in 1923, died Sept. 10 in Pittsburgh after a brief illness. Until a short time before his death, he worked in advertising and as a theatrical pressagent.

Some years after his newspaper career ended, Frost directed advertising for the Rowland & Clark theatre circuit in Pittsburgh until that chain was absorbed by the former Stanley chain. He had also done publicity for the amusement enterprises of the late Harry Davis.

JOHN HENRY TAIT

John Henry Tait, 83, Australian concert manager, died Sept. 23 in Melbourne. He handled Australian tours of such performers as Nellie Melba, John McCormack, Pavlova, Chaliapin, Paderewski, Galli-Curci, Menuhin, Richard Crooks and Lawrence Tibbet. For many years he conducted a concert business with his brother Nevin. They also took over the theatrical business founded by J. C. Williamson, and later entered the broadcasting field.

Another brother survives besides Nevin.

PAUL E. GLASS

Paul E. Glass, 71, an authority on the history of entertainment in this country and longtime manager of the Embassy Theatre in Reading, Pa., died Sept. 22 in that city.

He was widely known for his collection of theatre programs and playbills totaling some 75,000, including English shows predating the American stage. His library also contained more than 1,000 books on the stage, screen, radio, concert and circus fields, and their personalities.

RAY LINTON

Ray Linton, 55, ABC radio network salesman, died Sept. 21 in Chicago. His radio career spanned more than two decades as a salesman and an indie packager.

He started with the John Blair station rep firm and later joined the Frederick W. Ziv Co.'s Detroit office. Prior to joining the ABC Chi sales in 1953, Linton had his own radio-tv packaging shop.

Survived by a son.

JOHN SNOW

John Snow, 47, news editor of KTAR, Phoenix, and former editor of the Springfield Republican, died Sept. 22 in Phoenix, Ariz., following a brain hemorrhage.

Snow served on the Republican for 18 years before coming to Phoenix in 1944 to assume duties as radio news editor. He also doubled as news editor of the Arizona Broadcasting System, encompassing seven stations.

Survived by wife, son, daughter, mother, and two sisters.

HUBERT HAHN

Hubert Hahn, 27, onetime substitute trombonist for the Kansas City Philharmonic Orchestra, was shot to death Sept. 23 in Denver by an unidentified gunman who had abducted him and a girl companion. A native of Kansas City, he had gone to Denver to play in the symphony there.

His parents survive.

JACK ELDON

Jack Eldon, 72, former member of the Jack Eldon trio, an equilibrist act, died Sept. 17 in London while on vacation from Australia. He had been living in retirement in Perth (Western Australia) for the past 18 years.

His wife survives.

CORA A. WRIGHT

Cora A. Wright, 78, who toured this country and Europe for 85 years with the Wright Sisters song and dance team, died Sept. 23 in Brigantine, N. J.

Surviving are her husband, John A. Shellam, a son and three daughters.

EMILE FABRE

Emile Fabre, 86, playwright, died Sept. 25 in Paris after a long illness. He had been administrator of the Comedie Francaise from 1915 to 1936. Since 1936 he had been honorary administrator.

ARTHUR AMREIN

Arthur Amrein, 72, manager of Edward Schuberth Music, a long-established standard firm died Sept. 19 in New York. He had been with the company for 52 years in various posts.

Two daughters survive.

CUSTER B. PARK

Custer B. Park, 55, western film actor and stuntman for 28 years, died Sept. 25 in Hollywood, following a heart attack, He stunted in "Gone With the Wind," "Vera Cruz" and numerous films.

His wife and son survive.

GEORGE BARTON

George Barton, 58, vice-president of the Screen Extras Guild, died Sept. 21 at the Motion Picture Country Hospital on the Coast. He had been in the film industry for 30 years.

He left his wife and brother Charles, film director.

Wife, 40, of Orville Crouch, eastern division manager of Loew's Theatres, died Sept. 24 in Washington, D. C., after being struck by an automobile near their home. Her mother, four sisters and a brother also survive.

Wife, 48, of San Francisco bandleader Al Wallace, was found dead Sept. 20 by her husband in their home in that city. Death was attributed to an overdose of sleeping pills.

David V. Sampson, 82, retired vaude and minstrel performer, died Sept. 25 at his home in Atlantic City, after a brief illness. His wife survives.

James H. Rankin, 82, theatre owner and manager in Western Pa. for more than 30 years, died Sept. 14 in Bridgeville, Pa., after a long illness.

Robert B. Sullivan, 51, feature writer and assistant Sunday editor of the N.Y. Daily News, died Sept. 21 of a heart attack at his home in Bedford Village, N.Y.

Joseph H. White, 49, veepee in charge of research at the Weiss & Geller ad agency, died Sept. 19 in Chicago. His wife and son survive.

Albert F. Baenziger, 73, retired reporter, who had worked for the Hearst newspapers in Chicago for 50 years, died Sept. 20 in that city.

Al Orenbach, 57, set decorator for the Ozzie and Harriet tv show, died Sept. 21 in Los Angeles. His wife survives.

Mother, 77, of Arthur M. Silver of Warners' executive staff, died Sept. 21 in Hollywood after a long illness.

Father, 64, of Sterling Yates, of KDKA staff in Pittsburgh, died Sept. 19 in that city.

Ernest R. Mathison, 69, studio electrician at Warners for 31 years, died Sept. 21 in Hollywood. His wife survives.

Mother of Jackie Kannon, night club comic, died Sept. 26.

Nat Karson

SEPT. 27, 1954

interview show. Most of his programs were aired via KFRC.

Maddox was a native of Toronto, a World War I vet and an Indiana U. grad when he enrolled as a medical student at Columbia U. in the early '20s. Becoming stagestruck, he had a couple of minor roles before appearing in "Rain" with Jeanne Eagles. He subsequently was seen in "Anna Christie" with Pauline Lord and in "War Brides" with Nazimova.

After trouping in vaudeville, Maddox worked as chief announcer at Madison Sq. Garden, N.Y. He left Gotham in 1929 for a stint as announcer for the Chinese Nationalist Radio before settling permanently in Frisco.

Surviving are his wife, a son and a daughter.

AGNES BARTHOLOMEW

Agnes Bartholomew, Scot-born actress who in private life was the wife of actor Holmes Herbert, died Sept. 10 while vacationing in Glasgow. Earlier in her career she appeared in numerous London productions. She scored particularly in character roles such as Babble in "The Little Minister," Lucy White in "The Professor's Love Story," and in "The £12 Look."

Miss Bartholomew took the title part of Mary Queen of Scots in a play of that name by George Eyre-Todd, and also portrayed Scot characters in the Glasgow Repertory Theatre. During World War I she was credited with raising $30,000 for charities through her readings and drama work.

Widowed in 1939, she married film actor Holmes Herbert and made her home on the Coast. After traveling to her native Scotland for a vacation in June, she became ill shortly after her arrival.

Her husband survives.

JOHN FERGUS

John (Jack) Fergus, ticket and boxoffice man in Cleveland theatres and agencies for some 37 years, died Sept. 24 of a heart attack in that city. Getting into the business at the Hippodrome during its vaude days, he later sold tickets for the legit Hanna and for the Cleveland Symphony Orchestra.

Fergus worked at the municipal

Variety Bills

Continued from page 70

Desert Inn
Guy Lombardo
Jack Durant
Don Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shiner
Blackburn Twins
Skylarks
Venus Vamps
Garwood Van Orc
Thunderbird
Johnny Desmond
Piero Bros
Al Jahns Orc
El Rancho Vegas
Lili St. Cyr
Myron Cohen
Helen Grayco
Mona Knox
Billy Daniel
Nancy Lee
Ted Flo Rito Orc
Sahara
Jose Greco Co
Cee Davidson Orc
Moulin Rouge
Dinah Washington
Zephyrs
Jimmy Smith
Willy Louis
Moulinettes
Benny Carter Orc

Riviera
Billy Daniels
Marx Bros.
Hal Belfer Dncrs
Ray Sinatra Orc
Showboat
Ted Smith
Bobby Clark
Garr Nelson
Johnny Savage
Music Masters
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Gorgeous George
Arlene
Cliff Ferre
Sparky Kaye
Denise Bennett
Jimmy Cavanaugh
George Redman Orc
El Cortez
Ford & Reynolds
Laurie Sis
D. Kramer Dcrs
Woody Woodbury
Star Kings
Sherman Hayes Orc

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Slappy White
Bert Michaels
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Ava Williams
Peter Mack
Fontainebleau
Bob McFadden
Sacasas Orc
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
5 O'Clock
Tommy Raft
H. S. Gump
Al Golden
Parisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Saxony Hotel
Ayne Barnett Orc

Johnny Silvers Orc
Robert Rhodes
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
Othella Dallas
Vanity Fair
Chico Cuban Boys
Arlene Fontana
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Dell Staton Trio
Andy Martin
Quartet
Roney Plaza
Juan & Jose Cortez
Orc
Place Pigalle
The Wick-Wacks
Bobbie Lynn
Fausto Curbelo Orc
Leon & Eddie's
Lisa Lynn
Darlene Kellar
Dagmar Girls

HAVANA

Tropicana
Gloria & Rolando
Meckansant Singers
Emelita Dago
Nancy Moren
Maria Julia
Henry Boyer
Paul Diaz
Tropicana Ballet
S Suarez Orq

A Romeu Orq
Montmartre
Churumbeles
Pedro Vargas
Teresita
Chucho Vidal
Nino Cendan
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Patty Andrews
Buddy Lester
Skylets
Eddie Fitzpatrick
New Golden
Arthur Ellen
Romane Brown

Priest & Forse
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Happy Jesters
Starlets (8)
Bill Clifford Orc

Hardtop Glut

Continued from page 1

operators are doing nothing to improve them.

One thing is certain — a good many of the drive-ins represent substantial real estate values. The early ozoners, originally built outside of city limits, now find themselves in the midst of huge home and housing developments. Should business go sour, it's felt that many of the properties can be sold for home sites or for shopping centers.

Studios Woo

Continued from page 1

the sponsors are actually paying for. In explaining its entry into tv programming, 20th for one told exhibs repeatedly that it was doing so primarily as an opportunity to publicize its pix.

Very much in contrast to the reception of the studios' tv efforts to date, crix have been steady boosters of the Walt Disney show. Disney also goes in for quite extensive plugging of his theatrical releases.

Gen. Bradley Fete

Continued from page 2

title of "The General Was a Lady." Miss Lee was kudosed with the Honorary Brigadier General title, for her wartime work, and the official U. S. citation specifically credits her for "helping establish the U. S. O."

The cuisine for the dinner will feature dishes from all the countries in which Gen. Bradley has campaigned. Hotelier Conrad N. Hilton is among the local sponsors. Only a few picture people have been invited among the local brass and civic leaders, among them the Clark Gables, Joan Crawford, the Tony Martins (Cyd Charisse) and Joan Fontaine. The Junior Auxiliary is labeling the affair its "annual candlelight ball."

MARRIAGES

Debbie Reynolds to Eddie Fisher, at Grossinger's, Ferndale, N.Y., Sept. 26. Bride is a Metro film contractee; he's a singer.

Claire Coleman to Richard Schweiker, Philadelphia, Sept. 10. Bride is "Miss Claire" of WFIL-TV's "Romper Room."

Marion Timberman to Herb Ries, Chicago, Sept. 25. He's general manager of Shubert theatres there.

Barrie Chase to Gene Shacove, Las Vegas, Sept. 11. Bride is a dancer.

Marina Rigelhof to Hugh Delaney, Regina, Sask., Aug. 27. Bride and groom are staffers of CKCK-TV, Regina.

Sally Furber to Don Nelson, Winthrop, Me., Sept. 24. Bride was formerly promotion assistant with WNAC-TV, Boston; he's an announcer with WNEB, Worcester, Mass.

Charleen Kerr to Guillermo Tapia, Las Vegas, Sept. 17. Bride's a singer; he's a screen writer.

Ruth Killam to Geoffrey Massey, Sept. 21, Vancouver, B.C. He is son of film star Raymond Massey and nephew of Canada's Gov.-Gen. Vincent Massey.

Patricia O'Neil to Charles Head, Los Angeles, Sept. 17. Bride is a studio secretary.

Elizabeth Paterson to Peter De Rance, Motherwell, Scot., Sept. 23. He's manager of Chalmers Wood agency; she's his secretary.

Armida Terese Barron to Donald Cleminson, and Angela Maria Barron to Lawrence Lancefield, Toronto, Sept. 17, in double ceremony. Brides are daughters of Win Barron, publicity head in Canada for Paramount Pictures.

Shirley Bolstad to David Ashworth, Toronto, Sept. 24. Bride is daughter of Reuben W. Bolstad, v.p. and treasurer of Famous Players (Canadian) Corp.

Sally Lee to Leon Sanders, Center, Tex., recently. He's announcer on KDET there.

Gwenda Ewen to David Marsh, Fleetwood, Eng., Sept. 24. Bride's a film actress; he's an ad exec.

Sheila Dennis to Robert Masters, Toronto, Sept. 17. He's lawyer-son of Haskell Masters, general manager in Canada for Warner Bros.

BIRTHS

Mr. and Mrs. Julian Rosenberg, daughter, New Haven, Sept. 2. Mother is daughter of songwriter Al J. Neiburg.

Mr. and Mrs. Marshall Jamison, son, New York, Sept. 21. Father is a legit director.

Mr. and Mrs. Paul Levitt, son, Culver iCty, Cal., Sept. 20. Father is an actor.

Mr. and Mrs. Herbert Vigran, son, Los Angeles, Sept. 19. Father is an actor.

Mr. and Mrs. Frank Priest, son, Los Angeles, Sept. 22. Father is a screen writer.

Mr. and Mrs. John Willis, daughter, Los Angeles, Sept. 18. Father is a news editor at KCLA.

Mr. and Mrs. Norman Meyer, son, Los Angeles, Sept. 16. Mother is film librarian for Jack Chertok Productions. Father is a lab technician.

Mr. and Mrs. Bill Small, daughter, Chicago, Sept. 13. Father is news director at station WLS there.

Mr. and Mrs. Howard Burnett, son, Philadelphia, Sept. 9. Father is WIP production manager.

Mr. and Mrs. Donald Symington, daughter, New York, Sept. 25. Mother is actress Leslie Paul; father is an actor.

Mr. and Mrs. Marvin Atlas, son, New York, Sept. 21. Father is assistant secretary of Loew's Inc.

Lieut. and Mrs. Bob Precht, daughter, New York, Sept. 24. Mother is Betty Sullivan, daughter of Sylvia and Ed Sullivan, the N.Y. Daily News columnist and CBS-TV star.

Mr. and Mrs. Andy Russell, son, Mexico City, Sept. 21. Father is an actor-singer.

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